ALLIED WANTS ACTION ON FILM RENTALS

The Board Issues A Statement On The Issue That Is Worrying Exhibitors

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Practical Reviews for Exhibitors

'MRS. MINIVER' INTENSELY MOVING AND DRAMATIC
'SYNCOPATION' WEAK DESPITE NAME BAND DRAW
'TAKE A LETTER, DARLING' CAN'T MISS AT BOXOFFICE
'POWDER TOWN' BURLESQUE MUNITIONS DRAMA
'MY FAVORITE SPY' KAY KYSER IN GOOD LAUGH GETTER
'BROADWAY' RAFT SCORES IN MELO REMAKE
'REMEMBER PEARL HARBOR' GOOD EXPLOITATION FILM
'BEYOND THE BLUE HORIZON' COLOR JUNGLE HOKUM

and others

Pages 4, 5, 8, 14, 24, 26

THE INDEPENDENT EXHIBITORS TRADE JOURNAL
AWARD

. . . . to Miss Ellen Glasgow, the coveted PULITZER PRIZE for "the outstanding American novel of 1941"—and one of the best-sellers of all time.

AWARD

to the Strand, N. Y., the Warner and Hollywood, Los Angeles, and 273 other key-city theatres, the first runs—beginning this week—of Warners' "In This Our Life."

BETTE DAVIS • OLIVIA de HAVILLAND
GEORGE BRENT • DENNIS MORGAN
in "IN THIS OUR LIFE"
with CHARLES COBURN
Frank Craven • Billie Burke
Directed by JOHN HUSTON
Screen Play by Howard Koch • Based Upon the Novel by Ellen Glasgow • Music by Max Steiner

Another prize package from WARNERS!
CORRESPONDENCE

Dear Sir:

In your editorial of April 6, entitled "An Improved Sales Plan," you make some observations regarding allocations which provide that distributors must give the customer the allocation "on notice of availability or upon booking of the feature."

To a simple old soul it is hard to understand on what possible ground or theory the exchange refuses to tell its customer what the cost of the picture is when he buys it... The picture has been made and it has been shown.

You also state that the old reallocation evil is still present to partially defeat the cancellation privilege. Brother, you have said a mouthful!

Truly yours,
L. L. BARD,
Los Angeles, Calif.

The only possible ground on which a distributor bases his right to withhold the price of a picture when he sells it is the fact that the practice has been established. Proceed. You know, "it’s been done right along." Fact is, of course, that all the objectionable sales policies in our industry grew out of the loose buying habits of exhibitors. Until they learn to discriminate between a bad sales policy and a good one, they will continue to be suckers.

The "theory" on which a distributor refuses to quote terms when the picture is sold is really cold figures. He wants to watch the grosses in the early runs, in order to get the highest possible price from the subsequent runs.

It is our opinion that the old reallocation evil is on its way out. It may yet take a little concerted pushing by exhibitors to get rid of it, but the enlightened sales heads are becoming convinced that that practice is the cause of more trouble than it’s worth.

* * *

Dear Mr. Wax:

Your editorial in the Film Bulletin issue of April 20th takes the exhibitors to task for their delinquency in the matter of attending trade screenings under the consent decree. This is not an effort to absolve them. You are right in charging the majority of the independents neglected their privilege of seeing the pictures before they bought them, but should the blame be put entirely on them?

As a matter of fact, the five consenting majors pulled a very clever trick to make it impossible for us to see many of their pictures. You know that it was not uncommon for four features to be shown in one day—and more! Did you notice, also, that some of the companies shrewdly arranged to show their clucks at the same time that another exchange was showing an important picture. Of course, the exhibitors all went to see the big picture and the dud went by unseen.

We hope you will point this fact out to the Department of Justice to prevent the use of such devices under the new blocks-of-12 plan.

Sincerely yours,
A FAITHFUL READER.
(Ne.w England)

We received a number of complaints from exhibitors that the trade screenings were being held too often to permit coverage of all the pictures. There certainly should be no repetition of this next season. Possibly Allied will be able to negotiate some reasonable schedule of screenings with the film companies within the framework of UMPI. If not, the Department of Justice should certainly see that concurrent showings are not held to circumvent that provision of the decree.

REPUBLIC AND MONOGRAM

The sales convention season opened last week with Republic and Monogram leading the way. These two important independent companies are both anticipating the biggest seasons in their respective histories—and not idly, we believe.

Under the strong, bold direction of H. J. Yates, Republic, leader of the indies, has always given one the feeling of irresistible growth ever since the company’s creation. Yates is a man who does not take no for an answer, and he has always been determined to build Republic into one of the really formidable factors in the trade. Always with his feet planted firmly on the ground, he has never permitted either the production or distribution branches of his company to get "big heads." In M. J. Siegel, chief of production, and James R. Grainger, general sales manager, Yates is assisted by men who know that real success is built on a solid foundation of quality and goodwill.

You can look for growth at Republic this coming season—and every new season. It is under THAT kind of management.

Monogram’s ’42-’43 program (see details in Studio Size-ups) presents an encouraging picture. W. Ray Johnston and Trem Carr, the two gentlemen behind Monogram, are conservative, yet progressive, and they seem destined for the biggest year in the ten since Monogram was born. Important additions have been made to the production staff and a number of interesting story properties have been bought. The product is laden with promise and exhibitors will do themselves a favor by making provision for some of it in their buying plans next season.

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PARAMOUNT... Reviews of 5 in Sixth Block

'Beyond the Blue Horizon' Technicolored Jungle Hukum

Rates: ● ● + where Lamour-in-sarong is draw

Paramount 76 Minutes
Dorothy Lamour, Richard Denning, Jack Hoxie, Ginger Rogers, Walter Abel, Helen Gilbert, Edward Fielding, Elizabeth Patterson, Ahner Biberman, Ann Todd, Frances Gifford, Frank Reicher, Charles Stevens, Gerald Oliver Smith
Directed by Alfred Santell.

Unadulterated jungle hukum, prettily colored and nonsensically directed and acted. While intelligent patrons will label it ridiculous, "Beyond the Blue Horizon," like "Aloma" and similar films, will have an undeniable box office pull for the Lamour fans and the youngsters. To the former it will be sufficient that their favorite is again sarong-clad and surrounded by her jungle pets, while the kids will not complain that the film is burdened with one of the most confused and fantastic plots of the season. Many of the characters and situations are so absurd, Jack Haley tries hard to get laughs and partially succeeds with some primitive comedy, but the dialogue is childish throughout and sufficiently enough, includes a line, "This will all sound very silly," which will have patrons howling. Selling Lamour in a sarong, the jungle settings in Technicolor and the songs will assure good box office returns in naborhoods and small towns. In first-runs, the picture may start out strong, but boxing will drop after the critical lambastings and unfavorable word-of-mouth.

In the story, Richard Denning, handsome white boy from the jungle and now lion wrestler with a circus, believes that the much-heralded jungle queen (Dorothy Lamour) who is coming to America as heiress to the Chase millions, is a fake. Denning's press agent (Jack Haley) arranges a meeting and Lamour is revealed as a naive, misconceived sarong-clad girl. Although the millionairess Chase is satisfied that she is his long-lost grand-daughter, all concerned journey to Africa to find proof of her birth. In the jungle they have many adventures culminating in a wild elephant chase. Denning grows to love Lamour and when the proof is found, they sail back to America together.

Dorothy Lamour is attractive in Technicolor, and Richard Denning is a nice figure in leopard-skin trunks. Neither is required to do any acting. Patricia Morison and Elizabeth Patterson are seen in the early scenes and then forgotten. Helen Gilbert, one of film-dom's most artificial-looking blondes, keeps her beautiful coiffure intact during the most harrowing jungle adventures.

'Dr. Broadway' Entertaining Programmer Lacks Name Strength

Rates: ● ○ — as supporting dualler

Paramount 67 Minutes
Directed by Anton Mann.

"Dr. Broadway" is merely a 'true story' plot in film form, but it's fast-paced and entertaining. Lack of name strength is the picture's greatest handicap even though the two leads—MacDonald Carey, personable young stage actor, and Jean Phillips, a sophisticated blonde double for Ginger Rogers—do highly satisfactory acting jobs. Patrons who count the story's improbabilities and concentrate on the melodramatic excitement and numerous amusing character sketches of Broadway types, will find it enjoyable fare. The glitter of the White Way background though exaggerated, is always fascinating. This will make good supporting fare, especially in the naborhood houses. There is a strong exploitation angle in the threat of a girl to jump from the high ledge of a midcity hotel.

The title is the nickname for MacDonald Carey, young doctor who prefers a Times Square clientele to the security of a Park Avenue practice. Called upon to use the psychology method on Jean Phillips, show girl who is threatening to jump from the ledge of a Broadway hotel, Carey pulls her to safety and then discovers it was all a publicity stunt. Carey, however, likes her enough to save her from a disorderly conduct charge and give her a job as his receptionist. Carey next encounters Eduardo Clannell, a gangster just released from jail who asks the doctor to find his long-lost daughter and deliver to her $100.00 now in a safety deposit box. A rival gangster (J. Carroll Naish) murders Clannell and then tries to palm off a pseudo daughter on Carey. The doctor tricks Naish, who then threatens him by kidnapping Miss Phillips. She escapes by again climbing out on a ledge high above Broadway.

Eduardo Clannell and J. Carroll Naish are familiar gangster types and both give first-rate performances. Richard Lane also registers in one of his customary wisecracking detective roles.

'NIGHT IN NEW ORLEANS' MURDER MYSTERY IN AMUSING VEIN

Rates: ● ● + as supporting dualler generally

Paramount 75 Minutes
Prescott Foster, Patricia Morison, Albert Dekker, Charles Butterworth, Dooley Wilson, Jean Phillips, Paul Hurst, Noble Johnson, Cecil Kellaway, William Wright, Henry Brandon, Yola D'Avril, George Chandler, Joseph Pope, Al Hill.
Directed by William Clemens.

A neat murder mystery in the lighter vein with numerous broad comedy moments and just enough melodramatics to keep patrons guessing as to the outcome. Deftly in the "Thin Man" tradition and employing a suave, cool-headed husband and his meddling young wife as crime-solvers, "NIGHT in New Orleans" is amusing program fare. And with Prescott Foster and Albert Dekker, as outwardly-friendly rivals for the post of captain of the police department, keeping up a running fire of smartly-sarcastic dialogue throughout the picture, the laugh quota is above average. Although the marquee value is just fair, this will make a strong supporting dualler in all but the small town spots.

The story opens on a highly mysterious note as Prescott Foster is seen stealing a package of letters from a New Orleans home where a notorious gambler is lying murdered. What more could the comedy as Foster returns home to his wife, Patricia Morison, and gives her the love letters with which the gambler had been threatening them. Foster, who is in charge for the police captaincy, is visited by Albert Dekker, another choice for the same post, who is disappointed when the wife and butler both alibi his rival. When Dekker leaves, Foster, realizing he is in a tight spot, sets out to find the real murderer. That evening, at the Mississippi Inn, Foster encounters his wife's brother and it is he who discovers another murder in the gambling joint. The action then becomes fast and furious with another killing taking place before the murderer is cornered during the Mardi Gras. With the clase closed, Foster and Dekker, now on the best of terms, learn that a dim-witted sergeant has been appointed police captain.

Prescott Foster and Albert Dekker give fine comedy performances, Paul Hurst and Dooley Wilson contribute to the merriment and Charles Butterworth also gets a few laughs with his apostlegetic manner before he plunges into the serious side of his role. Patricia Morison's portrayal of the feathery-brained wife improves as the picture progresses.

FILM BULLETIN

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LEYENDECKER
'SWEATER GIRL' LIVELY COLLEGE MYSTERY FOR YOUNGER FANS

Rates ● ● as supporting dualler for naborhoods

Paramount
77 Minutes
Eddie Bracken, June Preisser, Phillip Terry, Betty Jane Rhoades, Nils Asther, Frieda Inescort, William Henry, Ella Neal, Kenneth Howell, Johnny Johnston, Charles D. Brown, Minerva Urecal, Robert Cherry, William Cabanne, Isabel Withers, George Offerman, Jr., Tommy Hicks, Leonard Sues.

Directed by William Clemens.

A lively college programmer with a youthful cast, ample comedy and two hit tunes, "Sweater Girl" has everything but marquee names to attract the younger fans. Older patrons will be more interested in following the film's mystery angle, for title and background notwithstanding, the story is equally concerned with the college show and a series of campus murders. The brief song and dance interludes are snappily presented and Director William Clemens has managed to maintain a good measure of suspense throughout and keep the identity of the murderer for the surprise climax. Although the denouement is far-fetched, it will satisfy the amateur detectives in almost any type of audience. Two of the film's four songs, "I Don't Want to Walk Without You" and "I Said No," are already radio and juke box favorites and will prove a strong selling point. Nothing sensational, but it should do well in the supporting spot in the naborhoods.

Rehearsals of "Sweater Girl," annual student show, are interrupted when Kenneth Howell, editor of the college paper, is found murdered just before his scheduled broadcast of some campus gossip. Several students, including Betty Jane Rhoades, who was the last to see him alive, are under suspicion but, before any arrests are made, another student is strangled to death. Eddie Bracken, close friend of the murdered boys, and a meddling little co-ed (June Preisser) decide to conduct their own investigation. Just after Bracken is almost strangled, the girl discovers an important clue in the basement of Nils Asther, college professor. It is then revealed that his supposedly-crippled wife, whose own son had died after a hazing accident, had a crazed plan to murder his three chums—and she succeeded with two.

Although no one in the cast is really outstanding, the student roles are all played by engaging young performers. Eddie Bracken, who gets into numerous romantic scrapes while June Preisser is on the man-hunt, wins many laughs. Betty Jane Rhoades puts over the two hit tunes in fine style and does a fair acting job as the chief suspect. Nils Asther, Frieda Inescort and Charles D. Brown are capable in the adult roles.

LEYENDECKER

'TAKE A LETTER, DARLING' SOPHISTICATED COMEDY CAN'T MISS AT BOX OFFICE

Rates ● ● ● except for action spots and

Paramount
93 Minutes
Rosalind Russell, Fred MacMurray, Constance Moore, MacDonald Carey, Robert Benchley, Cecil Kellaway, Dooley Wilson, Charles Arnt, John Holland, Dorothy Granger, Arthur Loft, Margaret Hayes, Thomas W. Ross, Kathleen Howard, Lorin Raker, Margaret Seddon, Virginia Brissart, Neil Craig.

Directed by Mitchell Leisen.

Smartly sophisticated farce-comedy at its best, "Take A Letter, Darling" is the type of escapist entertainment which can't miss at the average box office. The story of a level-headed business woman who learns about love from her mule secretary is replete with innuendos for the wiseacres and seasoned with enough broad comedy to appeal to patrons in every type of house. Screenplay is by Claude Binyon and his novel treatment of a familiar theme receives such expert handling from every department— including deft direction by Mitchell Leisen, a slick production and delightful performances by Rosalind Russell, Fred MacMurray and one of the season's most promising newcomers, MacDonald Carey. The picture sparkles from opening scene to finale. The sure-fire combination of a catchy title and popular cast will mean strong opening day business which is even likely to be surpassed following favorable reviews and word-of-mouth. Weak returns will come to action and rural houses.

The story shows Fred MacMurray, artist in need of a job, being hired by Rosalind Russell, successful advertising executive, to act as her secretary. His duties include escorting her to night clubs on evening business deals. Although the arrangement is to be strictly impersonal, Miss Russell is both pleased and impressed when MacMurray's flattery of an executive's wife clinches a new advertising account. When romance starts to rear its head, Miss Russell squelches it by planning a campaign to interest MacDonald Carey, woman-hating head of a huge tobacco business. Again MacMurray assists her by playing up to Constance Moore, Carey's attractive young sister. MacMurray's dual purpose—to close the contract and also make Miss Russell jealous—has the desired results. A quarrel with MacMurray nearly leads Miss Russell into marriage with Carey, but matters are straightened out at the finale.

The screen's ideal choice for roles combining beauty and business ability, Rosalind Russell looks lovely in a series of smart gowns and does the best work of her career. Fred MacMurray is also in his top acting form as the be-man secretary and MacDonald Carey demonstrates a polished personality and fine comedy sense as the acion of wealth. Robert Benchley makes his brief comic scene stand out and Constance Moore is capable as the flirtatious Southern girl.

DENLEY

PARAMOUNT ... Review of 1 in Western Block

'UNDERCOVER MAN' JUST AVERAGE FOR "CASSIDY" WESTERNS

Rates ● for western houses

Paramount
68 Minutes
William Boyd, Andy Clyde, Jay Kirby, Antonino Moreno, Nora Lane, Chris-Pin Martin, Esther Estrela, Alan Baldwin, Eva Puig, Jack Rockwell, John Vesper.

Directed by Lesley Sandler.

By stressing the mystery angle and dispensing with some of the action, "Undercover Man" adds up to just average for the Hopalong Cassidy series. Long dialogue stretches, necessary to clarify several story twists, also slow up the early portions of the film but it all winds up with a fair quota of riding and shooting. As with all Harry Sherman production, the photography is above average and the cast and settings are of high calibre. Popularity of William Boyd and the series will carry this to good returns wherever westerns are favored.

Hopalong Cassidy's current adventure takes him to the hacienda of Antonio Moreno where he and his sidekicks, California and Beulah are stationed while scouting for bandit raiders. During a bandit raid on Mexican property, someone is seen impersonating Cassidy and, later, during an American raid, Moreno is believed to be involved. Cassidy then realizes that a member of Moreno's household, who had access to clothes and horses, is responsible for the two impersonations. The outlaws are able to avoid capture until Cassidy lags a trap and makes Nora Lane, American governess at Moreno's home, confess to doing the impersonations. After a former outlaw, who had been blackmailing the woman, is also exposed, Cassidy and Moreno salute their friendship and continued good relations on both sides of the Mexican border.

William Boyd's pleasing personality and casual method of acting the role of Hopalong Cassidy keeps him near the top of the list of western stars. Andy Clyde, as the old-timer who becomes involved with a romantic Mexican matron, gets the laughs but Jay Kirby, new to the role of Breezy, needs more screen experience. Antonino Moreno and Chris-Pin Martin give first-rate performances and Nora Lane is satisfactory as the American woman who causes much of the trouble.

YORK
"From Eric Knight's best-selling novel, 'This Above All,' 20th Century-Fox has made an enormously successful picture. It has everything—an enthralling romantic story, a distinguished cast, superb performances, skilful direction and a handsome production. It should evoke enthusiastic reviews and potent word of mouth and it is a cinch for extended runs and powerful grosses." — Variety

"Packs punch, rates as potent boxoffice entertainment. The picture has an emotional impact that will stir audiences, women especially, deeply and sincerely."

— The Film Daily

"'This Above All'... A very moving love story. Miss Fontaine is surpassingly lovely... Tremendously appealing."

— Bosley Crowther, New York Times

We quote excerpts from the early reviews only...culled quickly as this ad went to press! But they are token of 20th's mightiest triumph...heralding a hit of true road-show greatness! Keep watching New York's World Premiere run at advanced prices!
MUST BE APPRECIATED!

Vice-President in Charge of Distribution
Twentieth Century-Fox Film Corporation

OF THE PRESS HAVE SEEN IT!

“Emotionally stirring! Intensely dramatic! Casting perfect! ‘This Above All’ is one of the screen’s finest productions!”
—Rose Pelswick, N.Y. Journal-American

“This Above All’ ranks high as moving dramatic material, a human story which will touch many a heart. Tyrone Power turns in one of his best performances...Joan Fontaine is at her best.”
—Motion Picture Daily

“Beautiful love story...Splendidly played by Joan Fontaine and Tyrone Power.”
—Robert W. Dana, New York Herald-Tribune

“Absorbing, gripping, timely...I enjoyed every minute of it!”
—Lee Mortimer, New York Daily Mirror

“Tender love story...Tyrone Power and Joan Fontaine admirably suited.”
—Kate Cameron, New York Daily News

“The No. 1 picture of the year opened at the Astor last night.”
—Leo Mishkin, New York Morning Telegraph
RKO-RADIO . . . Reviews of 5 in Sixth Block

'THE FALCON TAKES OVER' PROGRAMMER BLENDS MYSTERY AND LAUGHS
Ratings • • • for action spots and as supporting dualler elsewhere

RKO Radio 63 Minutes

Directed by Irving Reis.

"The Falcon Takes Over" neatly blends mystery and laughs in a manner to keep the average patron entertained. The Falcon, as suavely portrayed by George Sanders, is one of the screen's most engaging sleuths and this one in his series of film adventures is a well-developed murder yarn with a surprise ending. Adapted from the novel, "Farewell, My Lovely," this concerns a six-foot-five killer with a strangling complex and Director Irving Reis has cleverly built up suspense by his use of camera effects. The Falcon's two comic stooges, the exasperated Inspector O'Hara and the blundering Goldy Locke, furnish many hilarious moments without detracting from the film's exciting interludes. With four familiar cast names this will make a good supporting dualler and it can hold its own as single feature in action spots.

The story opens in front of a night club where Goldy (Allen Jenkins), the Falcon's handy man, is forced to act as get-away driver to an escaped convict (Ward Bond) who has just committed a murder. Bond, whose sole purpose is to find his former girl-friend, known as Velma, strangles several others who refuse to divulge information as an officer, he is shifted to the Army Intelligence in secrecy, while the world at large is advised that he has been kicked out of the army because of flat feet. In order to trap a spy ring, supposedly operating out of the night club where his band is playing, Kyser must appear bitter at the Army, consort with Jane Wyman, a sister counterespionage agent, and risk divorce with wife Ellen Drew, who can't understand his nightly escapades. When he succeeds in being taken to the Nazi's hideout, under the impression that he is followed by FBI agents, wife Ellen messes things up by jealously incapacitating spy Jane and unwittingly exposing him. In the hilarious climax, Kyser succeeds in overcoming the eight Nazis and becomes a public hero.

Kyser has able support from Ellen Drew acting very pretty, very angry and very confused very nicely. Jane Wyman is quite convincing as the beautiful girl-spy, with Harry Babbitt, Ish Kabibble and the others in Kay's band do the musical chores capably. Teddy Hart merits mention as one of the unfortunate privates under lieutenant Kyser.

BARN

'MY FAVORITE SPY' KAY KYSER IN GOOD LAUGH-GETTER
Ratings • • • — generally

RKO-Radio 85 Minutes

Directed by Tay Garnett

Harold Lloyd's production of a broad spy comedy, well-rounded with action, music and slapstick farce, "My Favorite Spy" gives Kay Kyser a chance to solo and gain his wings as a first-class comedian. Aided by Tay Garnett's excellent direction and Desmond Marquette's sharp editing, Kay evades through old situations giving them nice new twist. RKO seems to delight in putting Kyser in incongruous roles (remember Kay as a Shakespearean actor in "Playmates") and the bandleader takes to them like a cat to milk. The action is fast, never retarded by overlong sequences, the music is laughable, the acting enjoyable and the comedy, often hilarious, has subtle directorial touches and should amuse every type of patronage. The marquee strength depends primarily on Kyser's radio following. Word-of-mouth, however, will be the determining factor in putting the picture among the better grossers.

The story has Kay Kyser, on his wedding day, being inducted into the army as a Lieutenant. After exhibiting his ineptitude as an officer, he is shifted to the Army Intelligence in secrecy, while the world at large is advised that he has been kicked out of the army because of flat feet. In order to trap a spy ring, supposedly operating out of the night club where his band is playing, Kyser turns up as the servants of MacBride and Gombell and when the wealthy couple refuse to stay without Lord Epping, Uncle Matt impersonates him. The real Lord Epping returns suddenly and after a series of confusing complications, involving a trio of crooks who had been using the place as a hideout and laboratory for making high explosives, Uncle Matt manages to get MacBride to sign on the dotted line.

MacBride, as a hopeless neurotic, climaxs a group of such portrayals with an exhibition of mugging hardly comparable in the annals of talkies, and as the picture ends he literally blows up. Buddy Rogers manages to get into two or three scenes, with poor results. Elisabeth Risdon and Minna Gombell are also seen rarely and disadvantageously. Leslie Goodwin's direction is as hapless as the alleged story.

STINE

'MEXICAN SPITFIRE SEES A GHOST' HITS A NEW LOW FOR SERIES
Ratings • as dualler only

RKO-Radio 69 Minutes
Lupe Velez, Leon Errol, Charles Buddy Rogers, Elisabeth Risdon, Donald MacBride, Minna Gombell, Don Barclay, John Maguire, Lillian Randolph, Mantan Moreland, Harry Tyler, Marten Lamont.

Directed by Leslie Goodwins.

Having very little to do with ghosts — or any thing else for that matter — RKO's latest entry in the "Mexican Spitfire" series can be classed as a poor comedy, poorly done. Leon Errol, impersonating four people, hogs the screen all the way and Lupe Velez doesn't even have a chance to demonstrate her Spitfire character, although we doubt that it would have done the picture much good. Errol, as Lord Epping, is placed in a welter of venerable situations and left to squirm out of them in the guise of Uncle Matt, Uncle Matt as Lord Epping, Lord Epping and Hubbell, Donald MacBride's butler. To justify the title, the "ghost" is introduced in the last few minutes of the picture in the form of a dim-wit crook masquerading as a phantom knight-in-armour and creates more noise than a boiler factory. Better tone down the sound if you play this one. Where other "Spitfire" pictures have played to receptive audiences, this may get by. Very little value elsewhere.

Lord Epping leaves for a hunting trip, leaving his attorney, Buddy Rogers, to take care of a couple of business prospects Minna Gombell and Donald MacBride at Epping's country manor. Lupe Velez, Rogers' wife, and Uncle Matt are forced to stay at home while Rogers and Aunt Delta (Elisabeth Risdon) go to Epping's place. However, they turn up as the servants of MacBride and Gombell and when the wealthy couple refuse to stay without Lord Epping, Uncle Matt impersonates him. The real Lord Epping returns suddenly and after a series of confusing complications, involving a trio of crooks who had been using the place as a hideout and laboratory for making high explosives, Uncle Matt manages to get MacBride to sign on the dotted line.

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RKO-RADIO—Continued on Page 14

FILM BULLETIN
Now that "THE FLEET" has taken the country

WATCH "THE ARMY MOP UP!"

HERE THEY COME-

A roarsome four-some of khaki-clad wacks... in Paramount's new laugh-loaded salute to fun!

"THE FLEET'S IN"
Packing 'em in for two- and three-week holdovers from coast to coast... RIGHT NOW!

SQUADS RIOT!
LEAPIN’ JEEPERs

CALL THE KEEPERs!

The wackiest pack in khaki is loose! Laughs, love and lilting tunes in a “taps-to-revelry” fun-fest cut to the “Fleet’s In” style!

"TRUE TO THE ARMY"

A Paramount Picture starring

JUDY CANOVA • ALLAN JONES
ANN MILLER • JERRY COLONNA

Directed by ALBERT S. ROGELL • Screen Play by Art Arthur and Bradford Ropes • Adaptation by Edmund Hartmann and Val Burton
Based on a Novel by Edward Hope and a Play by Howard Lindsay
HIGH FILM RENTALS
A statement of policy of the Board of Directors of
Allied States Association of Motion Picture Exhibitors

So numerous and insistent have become the com-
plaints and protests of independent exhibitors in all
parts of the country concerning greatly increased film
rentals in recent years, and especially for the 1941-1942
product, that the Board of Directors finds it necessary
to issue a solemn warning on the subject in the hope
that the distributors will heed it and thus avert the
measures destructive of industrial unity which the exhib-
itors are demanding and will insist upon if relief is not
promptly forthcoming.

Allied has just re-affirmed its allegiance to the
principles of the unity movement which it sponsored
and the Board of Directors is anxious that the United
Motion Picture Industry shall function efficiently and
effectively to insure unity at least for the duration of
the war, if not permanently. Therefore, the Board of
Directors submits this statement for the special consid-
eration of the U. M. P. I., through which the organized
exhibitors of the United States are cooperating with
the five consenting distributors. As regards the
remaining distributors, this statement is submitted for
their respective individual consideration.

COMPLAINTS WARRANTED

Film rentals based on 40% of the gross receipts,
initiated for a few outstanding productions released as
specials, have become so common that virtually all dis-
tributors now demand that figure for all above the run-
of-mine pictures conforming to the classification B.
Pictures of current or topical interest, including patri-
otic and morale building subjects, now are being offered
at 50% of the gross. Not only has the percentage
figure gradually climbed in recent years, but the pro-
portion of percentage pictures to flat rentals has greatly
increased.

The complaint this season not only is that the top
figure on individual pictures is still on the rise but par-
ticularly that the number of pictures in the top bracket
has greatly increased. Consenting distributors by
inserting one or more top pictures in each block of five
already have, at least several of them, allocated more
pictures to the top bracket than during the whole of
last year—and the season still has four months to go.
The non-consenting distributors, taking advantage of
the desire of the exhibitors to secure a back-log of
product by buying some on a yearly basis, have followed
the lead of the consenting companies in greatly increas-
ing the number of percentage pictures.

The Board insists that this is not the customary
squawk of exhibitors concerning film rentals and should
not be dismissed as such. The position of the inde-
pendent exhibitors in many situations is being ad-
versely affected by other factors in addition to high
rentals. Many exhibitors, particularly in small towns,
are being affected by shifts in population. Others,
particularly those drawing their trade from a distance,
are being affected by the tire shortage and their condi-
tion will become acute when gas rationing goes into
effect. Even in the industrial centers business is dis-
turbed by many new factors, including the around-the-
clock operation of factories and the growing compe-
tition of rival amusements and dime out regulations.

With their operating costs and the cost of living
on the upgrade, the exhibitors finds that as a practical
matter their admission prices are frozen and no relief
can be obtained by increasing prices. With a ceiling
placed by the Government on virtually all items on the
family budget, the theaters cannot now raise prices
without creating resentment on the ground that, what-
ever may be their legal rights, they are out of step
with the Government's policy as explained by the
President and consequently handicapping the war effort.

EVIDENCE OF INFLATION

Even a casual reader of the trade papers must be
impressed that despite the supposed shrinkage of the
foreign market the earnings of the major companies this
year are breaking their all-time records.

(At this point the Allied report referred to a chart
which was attached to the statement, showing comparisons
between 1939 and 1941 of the gross incomes, operating
expenses and operating profits of six major companies:
Columbia, M-G-M, Universal, Warners, 20th Century-Fox
and Paramount.)

In the interest of fairness it should be pointed out
that the 1939 gross income obviously includes a sub-
stantial amount derived from the foreign market which
plays a minor part in the figures for 1941, thus empha-
sizing the tremendous increase in film rentals paid by
American exhibitors, which more than offset the foreign
losses.

The astonishing fact disclosed by the tabulation
is that despite all claims of foreign losses and of in-
creased operating expense the combined operating
profit of the companies in question increased from
$41,365,441 in 1939 to $61,531,309 in 1941—approx-
imately $20,000,000.

As regards the claim offered by the producer-
distributors in justification of their huge corporate
earnings and individual salaries and bonuses that the
sums are greatly reduced by reason of the high taxes
they must pay, the Board observes that the Government
has not appointed these interests to be official tax col-
lectors and that the exhibitors are entitled to the privi-
lege of paying their taxes directly and thus sharing in
one of the important privileges of citizenship.

KEEPING THE POWDER DRY

The Board of Directors calls upon the producer-
distributors to consider and act upon this statement in
the spirit of unity and cooperation in which it is issued
and in the spirit of the recent utterances of the Presi-
dent of the United States. The demand for action by
the exhibitors is such that neither the Allied leadership
nor any other can quiet it if relief is not forthcoming.
In response to the clamor for action Allied has inau-
gurated a preparedness campaign and is making a careful
study of the steps taken in Canada with respect to
film rentals and the effects thereof on both the exhibi-
tors and the distributors. This is not cited as a threat
but merely as an indication of the extent to which the
pressure for action must necessarily affect existing sat-
sfactory intra-industry relations if the problem of high
film rentals cannot be solved in accordance with the
principles sponsored by Allied.

MAY 18, 1942
Together for the first time in a story that they lived on the street they loved!

George Raft, O'Brien in Broadway

with Janet Blair

Brod Crawford

Anne Gwynne • Marjorie Rambeau
S. Z. Sakall • Edward S. Brophy • Marie Wilson
Iris Adrian • Elaine Morey • Dorothy Moore

A Bruce Manning Production

Directed by William A. Seiter

Associate Producer Frank Shaw

A Universal Picture

Screen Play by Felix Jackson
Adaptation by Bruce Manning

Based on the Jed Harris Stage Production by Philip Dunne and George Abbott
when....

Two great stars who first won fame on a Broadway they've never forgotten... now return in the "Broadway" you'll never forget!

NATIONAL RELEASE MAY 8th!
A good idea goes wrong and a capable cast goes haywire in "Powder Town," a burlesque melodrama of the munitions industry. The picture promises numerous thrilling moments, but these are dissipated by an over-dose of insane dialogue and slapstick comedy. The humor throughout is broad and sometimes quite comical, and the finale has a good measure of suspense. However, Director Rowland V. Lee has permitted a general feeling of incompetence among munitions officials and farcical by-play during working hours at the powder plant to destroy any timely value the film might have had. Best suited to supporting spot in naborhood duals and for the minor action houses.

The story, concocted by Vicki Baum, tells of a naive and absent-minded scientist (Edmond O'Brien) who is drafted by a huge munitions corporation to perfect a new type of high explosive. Arriving in the boom town crested by the munitions plant, O'Brien takes up residence in a boarding house populated by a group of show girls who work at the gambling casino. At the plant, Victor McLaglen is delegated to act as O'Brien's bodyguard and keep his mind on his experiments. Espionage agents, in the person of munitions officials, take an interest in O'Brien's experiments and several of the girls become mixed up in the plot. In the climax, McLaglen, who has discovered a time bomb set to blow up the entire plant escapes with the town plant-master and the station-master, the latter, as well as Mrs. Miniver's daughter-in-law, is killed in the air raid that follows but the other go bravely on.

Victor McLaglen's role of the two-fisted bodyguard is tailor-made to his talents and he gets a fair amount of laughs. Edmond O'Brien, however, has a sorry part and he is unable to make the naive, childlike scientist seem convincing. June Havoc and Marion Martin are amusingly hard-boiled and Dorothy Lovett is acceptable as the heroine.

In 1916, the girl (Bonita Granville) is engaged to wealthy Ted North, but after an unhappy birthday party, she roams the streets and meets Jackiie Cooper, jobless musician who is trying to start his own band. After the World War, in which North is killed, she again meets Cooper and they marry. Their fortunes fall when jazz is replaced by sweet music, but in the '30's, the public again learns to appreciate hot playing.

Bonita Granville does fine emotional work as the unhappy heroine and registers a hit in one of her first grown-up roles. Jackie Cooper is merely adequate as the trumpet-playing hero. Adolphe Menjou does well enough, but George Bancroft, Mona Barrie and others never have a chance. Todd Duncan and Jessie Grayson, two good negro actors, are also submerged in the loose-jointed story.

DENLEY

'MRS. MINIVER' INTERSENELY MOVING AND DRAMATIC WARTIME FILM

M-G-M...Review of 1 in Ninth Block

An intensely-moving and dramatic film replete with human interest and heart-warming sentiment. "Mrs. Miniver" is on a par with "Rebecca," "How Green Was My Valley" and other outstanding American-made films of British life. To a greater degree than ever before on the screen is the effect of war's ravages on the average suburban family brought home to the spectator. However, as the scene of the entire story is laid in a small town adjacent to London just prior to and during the first year after England's entrance into the war, this is not, strictly speaking, a picture of fighting action. Many of the early scenes are unexciting but William Wyler's direction quickens with the tempo of the time until his later sequences are both gripping and suspenseful. Other superlative performances and the youthful Miniver's interpretation in making the Miniver Rose. The latter, as well as Mrs. Miniver's daughter-in-law, is killed in the air raid that follows but the other go bravely on.

Greer Garson's sweet and sympathetic Mrs. Miniver with the bomb on a handcart, sharp-tongued Lady Beldon are equally fine film portraits. Walter Pidgeon is completely natural as the loyal, understanding Mr. Miniver. And Mona Barrie, as the station-master, and Henry Wilcoxon, as the vicar, are also excellent. Teresa Wright and Richard Ney capably supply the youthful romance.

LEYE ND ECKER
COLUMBIA

Columbia's enterprising and imaginative trailer for "The Invaders" started something here—a new policy of making special one-reel novelties to precede release of all major product. Cary Grant, Jean Arthur and Ronald Colman who obliged by plugging "The Invaders" will have the favor returned when Laurence Olivier and Leslie Howard appear in behalf of their new film, "The Talk of the Town." Gag footage, using shots of the dictators, has been assembled for "The Wife Takes a Flyer" and another is in preparation for "He Kissed the Bride."

Prologued absence from the screen of Alice Faye who is expected a child may bring Mary Martin to Columbia for the lead in "The Gang's All Here" which Gregory Ratoff will produce and direct. Jack Oakie and Bill Gaxton are in the cast. Details between Columbia and Paramount to facilitate the loan out are now being arranged.

Lester Cowan has started preparation of "The Commandos." C. S. Forester's story in which Paul Muni will star... "Heart of a City" has been purchased by Cowan as his next independent production for Columbia release. Merle Oberon is named for the starring role. Another item from the company's outside producers finds Samuel Bronston completing financial arrangements for "City Without Men" which will be co-produced with B. P. Shulberg in June. The western team of Charles Starrett and Russell Hayden will be broken up next season—each appearing in a series in his own. Arthur Honeycutt will pair with Starrett as comedian, while Cliff Edwards has been engaged to supply fun to Hayden's heroes. Jack Fier will produce with William Berke directing.

IN PRODUCTION—"Blonde for Victory" (Penny Singleton-Arthur Lake).

CASTINGS: Brian Aherne, Glenn Ford in "Sultane to Sahara."...William Gaxton, Jack Oakie, Mary Martin in "The Gang's All Here."

METRO-GOLDwyn-MAYER

William Saroyan, the mad genius of Salinas, Pasadena Playhouse and Rob Wagner's script, whirled himself into a minor literary frenzy early last week to pen a piece for Variety allegedly explaining the reasons for his departure from the MGM payroll where gold ink writes four figures on checks of bright and shimmering silk. It had to do with fish, a babbling brook—an occasional reference to Louis B. Mayer. A less ambiguous explanation is the fact that the Metro chiefman simply felt that Saroyan was not fully equipped to direct the short subject he has been preparing and for which $60,000 has already been expended in production costs. Saroyan declared that, by the same token, he was not fit to win the Pulitizer Prize for "The Time of Your Life," the stage play he wrote and directed—his first. Two such divergent opinions could not possibly be reconciled—so in deference to L. B. (who has been at Metro longer) Wild Bill moved out of Metro and left behind the place, blue and green apartment he had just decorated at the Knickerbocker. Is this to become of his story? Metro won't sell it back—obviously it will be filmed at a later date. Wags insist that it will be used to test Joan Crawford's production hand.

Another internal squabble marked the fortnight at Culver City when veteran producer Harry Raff threatened to blow after complaining of difficulties in working with Leo's fair-haired boy, Dore Shary. Differences were patched up quickly and Raff will complete the rest of his contract—three years. Mickey Rooney is going to play "Kim" in a movie adaptation of the beloved Kipling yarn...Frank Morgan, who turned back a page in his career with a superlative dramatic performance in "Frtilla Flat" is going to be the drunken doctor in "White Cargo." Raas Ragland has been optioned for another year.

IN PRODUCTION—"Seven Sisters" (Van Heftin), "A Yank at Eton" (Mickey Rooney-Freddie Bartholomew), "Cairo" (Jeanette MacDonald-Robert Young), "For Me and My Gal" (Judy Garland-George Murphy), "This" (Marjorie Main-Zasu Pitts), "Random Harvest" (Ronald Colman-Greer Garson).


MONOGRAM

With confident predictions that '43-'44 will be the biggest year in the company's history, Monogram production and sales executives held their tenth annual convention at the Ambassador Hotel in Los Angeles last week. Starting on Wednesday (18th), the confabs continued through Saturday, the attendance augmented by presence of franchise holders and exchange heads from all parts of the country.

A program of 48 feature-length pictures was announced to the assembled delegates. Heading the list are two "Tenth Anniversary Specials," the first to be "Under Northern Lights." with John Boles starring, and the other, "Frontier Trails," a big-scale western adapted from the James Fenimore Cooper novel. "The Prairie."

Six features will be known as "Showmanship Winners," among them being an Edmund Lowe starter, "Dangerous Money," "Isle of Terror," from the play "White Lady," and four pictures starring the majority of the erstwhile "Dead End Kids," now known as the "East Side Kids."

Next in order of importance on the new Monogram lineup will be 14 "Contract Attractions," largely made up of stories by well known authors. Included in this group will be two features with Bela Lugosi, "The Gorilla Strikes" and "Bowery at Midnight." There are stories by Damon Runyon and Octavus Roy Cohen among the others. Some of the titles are "Blind Justice," "Political Payoff," "Fraternity Sweetheart," "You Can't Beat the Law," "Revenge of the Zombies."

There will be another group of 10 features for which exploitable titles are listed such as; "Under Sealed Orders," "Gangs of the Underworld," "Monster in the Dark," "The Devil's Chaplain," "Time Bomb," "Queen of the Honky-Tonks."

The "Rough Riders" series, starring Buck Jones, Tim McCoy and Raymond Hatton, heads the western division with eight in the group. Two of these are slated to be western "specials." The
other western series will be the familiar "Range Busters," head-
ing John King, Davey Sharpe and Max Terhune.

According to the announcement, Monogram plans to release two features as "road show" attractions. These are to be "Killers of the Amazon," the South American adventure film now being
made by the Clyde Elliott-Charles Ford unit in the Brazilian
swamplands. The other will be "Sun Bonet Sue," apparently a
musical based on the Gus Edwards song.

A sales quota of $10,050,000 has been set for the new season.
This stepped-up figure is said to be based on a planned increase
of 40% in the budgets of 16 features and 25% for 12 others.

An important addition to Monogram's production staff is the
Martin Mooney-Max King unit, which had been delivering some
outstanding inde product to PRC heretofore. First venture for this
promising unit will be "Foreign Agent," written by Mooney and to
be directed by William Beaudine. Other producers on the roster
are Scott R. Dunlap, who will have the two "Anniversary Spe-
cials," in addition to his series of "Rough Riders" westerns;
Lindsey Parsons, Sam Katzman and Jack Dietz, producers of the
"East Side Kids" group; A. W. Hackel, George W. Weeks, who
handles the "Range Busters," as well as features; the King Bro-
thers, T. H. Richmond and Richard Oswald, the latter a prominent
European producer-director.

Among the personalities signed to appear in Monogram product
next season are: John Boles, Edmund Lowe, John Howard, John
Litel, Gilbert Roland, Bela Lugosi, Margie Hart (from burlesque),
Helin Gilbert and the East Side Kids, headed by Leo Gorcey,
Bobby Jordan, Huntz Hall and Gabriel Dell.

Gross profit for the nine months ending March 28th of $217,-
978, before Federal taxes, was announced as the convention opened.
President W. Ray Johnston told the delegates that Monogram
would soon spend a half million dollars in expansion of its new
studio.

IN PRODUCTION—"Texas Trouble Shooters" (Ray Corrigan,
John King), "Lure of the Islands" (Margie Hart).

PARAMOUNT

An inkling of what to expect from Paramount next season is
found in the announcement that there will be extensive concen-
tration on high-budget attractions with five important films slated
for color treatment. At the final session of the company's sales
convention in the East, Y. Frank Freeman reported the purchase
of Rachel Field's unpublished novel, "And Now Tomorrow" and
the acquisition of Franchot Tone as a Paramount star. Joseph
Sistrom will produce the film's work.

Far from settled but an extremely interesting possibility is the
rumor that Paramount will make a film based on the life of Bert
Williams, the great negro entertainer, starring Rochester... Lenox
Ullman and Connie Gilchrist join the long list of those tipped for
Pilar in "FWTBET"... Increased admissions, reportedly abandoned
last season after several unhappy experiences, are part of the sales
terms for the pre-release showings of "Reap the Wild Wind"...

Frank McDonald has a new three picture directorial deal with
Pine-Thomas... Ray Milland has been cast opposite Ginger Rogers
in "Lady in the Dark" with negotiations for Victor Mature still
going on.

IN PRODUCTION—"The Major and the Minor" (Ginger
Rogers-Ray Milland), "Silver Queen" (George Brent-Priscilla
Lane), "Great Without Glory" (Joel McCrea-Betty Field), "I Mar-
ried a Witch" (Fredric March-Veronica Lake), "Wake Island"
(Brian Donlevy-Robert Preston), "Happy-Go-Lucky" (Mary Martin-
Dick Powell), "Lady Bodyguard" (Eddie Albert-Ann Shirley).

CASTING: Roger Pryor, Anne Shirley, Clem Bevan in "Lady Bodyguard"
... Ginger Rogers, Ray Milland in "Lady in the Dark"... Wendy Barrie-
Nile Arther in "Interpreters Command"... STORY BUNKS: "And Now To-
morrow" by Rachel Field.

PRODUCERS RELEASING CORPORATION

Producers Releasing Corporation began its third year of opera-
tions last week with a convention of franchise holders, executives
and producers. Discord attended the concave which was instigated
by the custer of George Batchelor as head of production. He has
been replaced by Leon Fromkess, New York executive without pre-
vious production experience. Among the points of the new set-up
which met objections by the outfit's producers was the $400 charge
placed against each production for Fromkess' "supervisory serv-
ces." There also seems to be some difference of opinion with
 traction value should be sacrificed to bring better names in the
company's product and whether it is possible to produce the war
background stories PRC desires within the $21,000 budget limi-
tations.

NEW RELEASES

(FOR DETAILS ON THESE PICTURES SEE RELEASE CKTARS ON FOLLOWING PAGES)

COLUMBIA

Not a Ladies' Man.......................... May 14
The Devil's Trail.......................... May 14
Sweetheart of the Fleet.................. May 21
Meet the Stewarts......................... May 28
Submarine Raider........................ June 4
They All Kissed the Bride................ June 11
Parachute Nurse......................... May 18
Riders of the Northland................. June 18

M-G-M

Ship Ahoy................................. May 29
Sunday Punch............................. June 6
Tortilla Flat.............................. May 18
Grand Central Murder.................. May 14

MONOGRAM

She's In the Army......................... May 15
Down Texas Way........................ May 22
I Am an American....................... May 29
Let's Money at the Races............. May 22
Texas Trouble Shooters............... June 12

PRODUCERS RELEASING

Billy the Kid's Smoking Guns........ May 15
The Mad Monster....................... May 22
Men of San Quentin..................... May 29
Bombs Over Burma...................... June 5
Gallant Lady............................ June 5

REPUBLIC

In Old California....................... May 16
Romance on the Range.................. May 18
Rider of Pearl Harbor............... May 25
Stardust on the Sage.................. May 25

ROKO

Mayor of 44th St........................ May 19
Syncopation................................ May 22
The Falcon Takes Over................. May 29
Cry of Danger.......................... June 12
My Favorite Spy........................ June 19
Powder Town............................ June 19
Mexican Spitfire Sees a Ghost........ June 26

20TH CENTURY-FOX

The Mad Marlinclades................... May 15
Whispering Ghosts...................... May 22
Moonlight................................ May 29
It Happened in Flatbush.............. June 8
The Magnificent Dope.................. June 5
Ten Gentlemen from West Point........ June 26

UNITED ARTISTS

Ships with Wings....................... May 15
Miss Annie Rooney...................... May 29

UNIVERSAL

Escape from Hong Kong.................. May 18
Almost Married.......................... May 22
Tough As They Come.................... June 7
Lady in a Jam........................... May 19
There's One Born Every Day........ June 26

WARNER BROS.

In This Our Life....................... May 16
Juke Girl............................... May 30
Ladies' Ongender....................... June 13
Big Shot............................... June 13

FILM BULLETIN

16
Some disappointment was registered by the action of the new owners in refusing PRC the Pathe trade mark until more firmly established in the production scene.

**REPUBLIC**

Enthusiastic over its accomplishments of the year past, Republic's Eastern organization met in convention in New York last week where an impressive 1942-43 program was announced by James R. Grainger, president and general manager, and M. J. Siegel, general manager of production, embracing 34 features, six outdoor specials, 26 westerns, and four serials.

The 34 features will be made at a total cost of $9,000,000. The six outdoor specials, four starring Gene Autry and two with Roy Rogers, will be budgeted at $1,800,000. The 26 westerns will have a name total cost of $3,000,000 and the four serials will be made for $1,200,000.

In classification, the pictures will be made as follows: Six De Luxe Features, fourteen Anniversaries and fourteen Jubilees. The outdoor specials will be four Autry Premier attractions and two Rogers Gold Medal productions. In the western division, there will be four Autry Supremes, six Rogers Master westerns, eight Don "Red" Barry Action westerns and eight starring the Three Mesquiteers.

Republic promises to deliver its entire current program on or before July 15th of this year.

A list of titles for the features to be produced in the first six months of the 1942-43 season follows: Thumbs Up, Commandos, Fighting Devil Dogs, Chatterbox, X Marks the Spot, My Buddy. Say It with Music, Tahiti Honey, The Old Homestead, New Ice Capade Revue, Hit Parade of 1943, Back to God's Country, War of the Wildcats, Gangs of Barbary Coast; Hi, Neighbor; Fu-Manchu Strikes.

The Republic salesmen were told by the executives that the cornerstone of the company's policy in 1942-43 will continue to be "cooperation with the customers, fair prices and a live and let live sales policy." Meetings are also scheduled for Chicago and Los Angeles.

Next season will also set a new high for Republic advertising expenditures, according to Grainger and Siegel. To exploit the 1942-43 product in trade papers, fan magazines, slick magazines and over-the-counter radio, a publication budget of $1,000,000 has been set.

Look for an extensive production drive at Republic — to build a heavy backlog of product in case of production restrictions. One reason being that the independents are finding it difficult to obtain property managers. Dr. Fu Manchu, the Chinese heavy, who has been a sinister figure and screen character for more years than he cares to remember, will be sympathetic in his next film, "Fu Manchu Strikes Again!" He'll be on the trail of the Jags, of course, and probably have his first run dates for "Remember Pearl Harbor" — "Spy Smashe rs," the serial, has been booked by Loew's Metropolitan circuit.

**IN PRODUCTION** — "Flying Tigers" (John Wayne-John Carroll), "Lazybones" (Judy Canova-Joe E. Brown), "Phantom Plainsman" (Bob Steele-Bob Tyler-Rufe Davis).

**ROK-O-RADIO**

First step toward clarification of the RKO mess took place last week when Joe Breen was relieved of his production post and replaced by Charles W. Koerner, the 11th studio head since RKO was formed 12 years ago. The move puts RKO in the same category as 20th Century, Paramount, and Universal which are all headed by men recruited from the exhibition field. Koerner was an exhibitor until 1921 when he joined RKO — later becoming head of the company's theatre interests. He is a widely respected man, but an appraisal of his capabilities as a studio head must be made at a later date. Not that there is a great deal of doubt about his ability — it is just that the RKO situation is so fraught with ramifications that enthusiastic confidence can be placed only in a "superman."

Latest RKO "package deal" finds Dudley Nichols slated to be author and producer of a picture starring Charles Laughton under the direction of Jean Renoir. Scheduled for production late this summer and as yet untitled, the yarn is laid in Nazi occupied Europe, where a school master who aids and inspires the young men who secretly serve their vanquished country despite the ever-present threat of the Gestapo... "Grand Canyon"... is announced as RKO's production plans, will become a Bert Gilroy production. To be made in color, it will have a nautical cast... "Stand By to Die" is supposed to be a story of Amelia Earhart. It has been purchased from Horace McCoy and will star Robert Russell. Advised by the Air Corps that enlister Tim Holt will not be called for duty for some time, RKO went ahead with plans for filming six action dramas starring the young actor...

...Victor Mature has been borrowed for the musical on Tim Whelan's schedule... A welcome addition to the studio's contract roster is smooth tenor Cliff Edwards who will star in "Tim Holt in his western group... Danny Kaye, the comedic terrific of the Broadway stage, goes to Sam Goldwyn for a picture to be produced after January 1, 1944... Joe E. MacDonald puts his first film into production late next month... BMI has mapped the musical score of "Bambi" from ASCAP... Negotiations are on to obtain Claudette Colbert for the lead in "China Sky."

**IN PRODUCTION** — "The Big Street" (Henry Fonda-Lucille Ball)

**CASTINGS** — Dottie Higgins, Frances Dee, Dafna Gaze in "Name, Age & Occupation"... DIRECTOR ASSIGNMENTS: Al Rogell to "Seven Miles from Alcatraz."

**20th CENTURY-FOX**

Highlighted by "The Moon Is Down," "Tales of Manhattan," "The Pied Piper" and "Crash Dive," 20th Century will start off its new season with a budget of $28,000,000 for fifty-two pictures — an increase of four million over last season's outlay... Howard Hughes is still cutting "The Outlaw" to comply with Hays Office demands — causing an additional delay in the release of this year-old film...

After only a few months as a 20th writer, Richard Macaulay will join the Air Force Intelligence Bureau... "Sioux City" is the title of the story which will star Victor Mature when he returns from service... H.K. Loock, President, and Roy Rogers, Hara as his leading lady in "The Meanest Man in Town..." John Guther, famous analyst of world events, is to do a story on the Army Signal Corps for Zanuck.

**IN PRODUCTION** — "The Pied Piper" (Monty Woolley-Roddy McDowall, "Orchestra of the Americas" (George Montgomery-Lynn Bari), "Iceland" (Sonja Henie-John Wayne-Jack Oakie), "The Black Swan" (Tyrone Power-Maureen O'Hara), "12 Men in a Box" (Lloyd Nolan-Marjorie Weaver).


**UNITED ARTISTS**

Although it was understood that UA had no additions to its production roster in mind, it is reported that negotiations are underway for Clarence Brown, Aaron Fox (brother of William) and European producer Gregor Rabinowitch to join the company... Hunt Stromberg has bought "Young Widow" for UA production... Fox West Coast is the first major circuit to nix Charlie Chaplin's high percentage demands for "The Gold Rush." It is quite likely that inde exhibitors all over the country will conduct a "sit-down" strike against the terms being demanded for this release. The huge success enjoyed by "Gold Rush" on Broadway will probably not be repeated in the hinterlands and rumbling against the high percentage asked are already being heard.

**UNIVERSAL**

Here's an item your correspondent refuses to check — simply because if it isn't true it should be; namely, the report that Universal is preparing a super-horror opus with the provocative title, "The Wolf Man Meets Frankenstein." These two monsters reportedly are cleaning up at the boxoffice in all parts of the country. Lon Chaney created "The Wolf Man" and appeared as "Frankenstein" in the last chapter of the horror series. How the casting problem will be surmounted will be an intriguing build-up for the picture... Universal has hired publicity director in Lou Smith, one of the town's best-liked men. John Joseph retains his post of national director of advertising and publicity and will continue, as well, to handle publicity... Lou Smith left Columbia a couple of weeks ago, that department is now being operated by Bob Taplinger who combines the head blurb's post with his spot as assistant to Harry Cohn... Don Brown has become a full-fledged producer after several years of assisting Jack Gross.

**IN PRODUCTION** — "Love and Kisses, Caroline" (Robert Cummings-Diana Barrymore), "Invisible Agent" (Ilena Massey-Johnny Mack Brown), "The Man from Nowhere" (Monty Woolley-Wayne Morris), "Deep in the Heart of Texas" (Robert Stack-Brod Crawford), "I Want to Dance" (Andrews Sisters-Richard Davies).

**CASTINGS** — Ralph Beatty, Jane Darrow, Les Cribbs, Jackie Cooper in "Deep in the Heart of Texas"... Evelyn Ankers, Marjorie Lord, Montagu Love in "The Changeling"... "Schubert's" (Sara Allgood, Jack Brown, Nancy Knight), "Sherlock Holmes Saves London" (Basil Rathbone-Nigel Bruce), "Deep in the Heart of Texas" (Robert Stack-Brod Crawford), "I Want to Dance" (Andrews Sisters-Richard Davies).

**DIRECTOR ASSIGNMENTS** — Edward Chodorow, Eugene Forde to "Deep in the Heart of Texas"... Bob Kenton to "Who Done It?"

(Continued on Page 22)
**PRODUCTION & RELEASE RECORD**

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Release" is the national release date. "No." is the release number. There may be variations in the Running Time in states where there is censorship. All new productions are on 1941-42 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production.

### COLUMBIA

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<th>1940-41 Features</th>
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<td>J.D.</td>
<td>3033</td>
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<td>Young</td>
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<td>3033</td>
<td>2-22.</td>
<td></td>
</tr>
<tr>
<td>W.Lundigan-D.Reed</td>
<td>3-12.</td>
<td>J.D.</td>
<td>3033</td>
<td>2-22.</td>
<td></td>
</tr>
<tr>
<td>Producer: Jack Fier</td>
<td>1-11.</td>
<td>J.D.</td>
<td>3033</td>
<td>2-22.</td>
<td></td>
</tr>
</tbody>
</table>

### SHOTGUN GUARD

**Western—Shooting started May 7. Cast:** Charles Starrett, Edmund Cobb, Jimmy Davis, George Randy, Red Skelton, Clancy Cooper.

**Director:** William Berke  
**Producer:** Jack Fier

**Release Chart**

<table>
<thead>
<tr>
<th>Title—Running Time</th>
<th>Cast</th>
<th>Details Rel. No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Z 순간</td>
<td>E.Y.</td>
<td>1-11.</td>
</tr>
<tr>
<td>(T)</td>
<td>1-12.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>J.D.</td>
<td>3033</td>
</tr>
<tr>
<td></td>
<td>2-22.</td>
<td></td>
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</tbody>
</table>

### METRO-GOLDWYN-MAYER

<table>
<thead>
<tr>
<th>1940-41 Features</th>
<th>(50) Completed</th>
<th>(50) in Production</th>
<th>1941-42 Features</th>
<th>(52) Completed</th>
<th>(52) in Production</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Ladies' VI.</strong></td>
<td>E.Y.</td>
<td>1-11.</td>
<td>J.D.</td>
<td>3033</td>
<td>2-22.</td>
</tr>
<tr>
<td>Young</td>
<td>1-11.</td>
<td>J.D.</td>
<td>3033</td>
<td>2-22.</td>
<td></td>
</tr>
<tr>
<td>W.Lundigan-D.Reed</td>
<td>3-12.</td>
<td>J.D.</td>
<td>3033</td>
<td>2-22.</td>
<td></td>
</tr>
<tr>
<td>Producer: Jack Fier</td>
<td>1-11.</td>
<td>J.D.</td>
<td>3033</td>
<td>2-22.</td>
<td></td>
</tr>
</tbody>
</table>

### RANDOM HARVEST

**Drama—Shooting started May 4. Cast:** Ronald Colman, Greer Garson, Philip Dorn, Donna Reed.

**Director:** Mervyn LeRoy  
**Producer:** Sidney Franklin

**Release Chart**

<table>
<thead>
<tr>
<th>Title—Running Time</th>
<th>Cast</th>
<th>Details Rel. No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Z 순간</td>
<td>E.Y.</td>
<td>1-11.</td>
</tr>
<tr>
<td>(T)</td>
<td>1-12.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>J.D.</td>
<td>3033</td>
</tr>
<tr>
<td></td>
<td>2-22.</td>
<td></td>
</tr>
</tbody>
</table>

**Film Bulletin**
1940-41 Features (26) Completed (26) In Production (0)
Westerns (24) Completed (24) In Production (0)
1941-42 Features (32) Completed (24) In Production (1)
Westerns (24) Completed (14) In Production (1)

LURE OF THE ISLANDS

Drama—Shooting started May 7.
Cast: Margie Hart, Robert Lowery, Big Boy Williams.
Director: Jean Yarborough
Producer: Lindsey Parsons
Story: Promises the efforts of an Unknown hero to locate and get rid of a Japanese spy ring on a island in the south seas.

RELEASE CHART

IN PRODUCTION

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adolescence (63)</td>
<td>19-29</td>
<td>L. Janney-H. Hunt</td>
</tr>
<tr>
<td>Arizona Bond (67)</td>
<td>6-14, 6-39</td>
<td>B. Jones-T. McCoy</td>
</tr>
<tr>
<td>Arizona Round-Up (68)</td>
<td>2-23</td>
<td>T. Keene-P. Yaneselli</td>
</tr>
<tr>
<td>Army Hides (62)</td>
<td>1-10</td>
<td>B. Jones-T. McCoy</td>
</tr>
<tr>
<td>Below the Border (60)</td>
<td>12-19</td>
<td>B. Jones-T. McCoy</td>
</tr>
<tr>
<td>Breeders Rights (61)</td>
<td>9-6-21</td>
<td>B. Corigan-J. King</td>
</tr>
<tr>
<td>Bootleg Bandits (63)</td>
<td>12-9-19</td>
<td>B. Jones-T. McCoy</td>
</tr>
<tr>
<td>Borrowed Hero (65)</td>
<td>11-1, 12-5</td>
<td>P. Rice-A. Baxter</td>
</tr>
<tr>
<td>Continental Express (68)</td>
<td>5-8</td>
<td>J. LeRoy-V. Holmes</td>
</tr>
<tr>
<td>Corpse Vanishes, The (61)</td>
<td>10-16</td>
<td>L. Lanstem-J. Duhany</td>
</tr>
<tr>
<td>Double Trouble (59)</td>
<td>1-10</td>
<td>B. Howard-R. Rogers</td>
</tr>
<tr>
<td>Down Texas Way (61)</td>
<td>1-79</td>
<td>B. Jones-T. McCoy</td>
</tr>
<tr>
<td>Forbidden Trails (60)</td>
<td>1-11-12</td>
<td>B. Jones-T. McCoy</td>
</tr>
<tr>
<td>Frontiersmen of Ohio (55)</td>
<td>1-12</td>
<td>B. Jones-T. McCoy</td>
</tr>
<tr>
<td>Gentleman From Dixie (61)</td>
<td>1-12</td>
<td>J. LaRue-M. Marsh</td>
</tr>
<tr>
<td>Ghost Town Law (61)</td>
<td>1-13</td>
<td>B. Jones-T. McCoy</td>
</tr>
<tr>
<td>Gentleman From Texas (60)</td>
<td>1-10</td>
<td>B. Jones-T. McCoy</td>
</tr>
<tr>
<td>I Killed That Man (71)</td>
<td>1-9</td>
<td>R. Corder-J. Woodbury</td>
</tr>
<tr>
<td>Law of the Senate (60)</td>
<td>1-14</td>
<td>B. Jones-T. McCoy</td>
</tr>
<tr>
<td>Let's Get Tough (62)</td>
<td>1-10-11</td>
<td>B. Jones-T. McCoy</td>
</tr>
<tr>
<td>Let's Go Collegiate (62)</td>
<td>9-12</td>
<td>P. Darro-M. Moreland</td>
</tr>
<tr>
<td>Lone Star Man (58)</td>
<td>1-12</td>
<td>T. Keene-B. Miles</td>
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<tr>
<td>Man From Headquarters (62)</td>
<td>1-11-12</td>
<td>B. Albertson-J. Duhany</td>
</tr>
<tr>
<td>Man With Two Lives (65)</td>
<td>5-3-13</td>
<td>E. Norris-P. Hurton</td>
</tr>
<tr>
<td>Maxwell Archer, Detective (62)</td>
<td>1-16</td>
<td>J. LeRoy-J. McCoy</td>
</tr>
<tr>
<td>Mr. Wise Guy (70)</td>
<td>1-72</td>
<td>L. Corinne-J. Thomas</td>
</tr>
<tr>
<td>Private Snuff Smith (60)</td>
<td>1-74</td>
<td>E. Kennedy-J. Dunzun</td>
</tr>
<tr>
<td>Rest Squad (58)</td>
<td>1-10</td>
<td>B. Coleman-J. Billjan</td>
</tr>
<tr>
<td>Road to Aggression (63)</td>
<td>1-11-12</td>
<td>B. Jones-M. Barrie</td>
</tr>
<tr>
<td>Release of the Redhead (60)</td>
<td>1-11-12</td>
<td>R. Corder-J. Woodbury</td>
</tr>
</tbody>
</table>

Release Dates: 1941

1940-41 Features (26) Completed (26) In Production (0)
Westerns (24) Completed (24) In Production (0)
1941-42 Features (32) Completed (24) In Production (1)
Westerns (24) Completed (14) In Production (1)

LADY BODYGUARD

Drama—Shooting started April 30.
Cast: Eddie Albert, Anne Shirley, Roger Pryor, Raymond Walburn, Madeleine, Mary Treen, Donald MacBride, Clem Bevans.
Director: William Nigh, Artworks, Sol C. Siegel
Story: The adhesive bandage for an insurance company man upon the shooting of a man who was a suspect for a year as a probationary. By making the policy made out for a million dollars and the advertising man's assistance acts as a lady bodyguard, to prevent the plot being halted.

RELEASE CHART

IN PRODUCTION

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dread Without Glory</td>
<td>6-16</td>
<td>M. McCrea-P. Field</td>
</tr>
<tr>
<td>Gentleman's Living</td>
<td>9-16</td>
<td>J. Martin-D. Lowell</td>
</tr>
<tr>
<td>I Married a Witch</td>
<td>6-24</td>
<td>P. March-K. Lake</td>
</tr>
<tr>
<td>I Married the Mole</td>
<td>11-16</td>
<td>P. Roque-R. Milland</td>
</tr>
<tr>
<td>Silver Queen</td>
<td>1-10</td>
<td>J. Minow-K. Hayden</td>
</tr>
<tr>
<td>Water Island</td>
<td>1-16</td>
<td>R. Donnelly-P. Bennett</td>
</tr>
</tbody>
</table>

Release Dates: 1941

1940-41 Features (20) Completed (20) In Production (0)
Westerns (18) Completed (18) In Production (0)
1941-42 Features (24) Completed (20) In Production (1)
Westerns (18) Completed (8) In Production (1)

TUMBLEWEED TRAIL

Western—Shooting started May 6
Cast: Cowboy Bill Boyd, Art Davis, Lee Powell.
Director: Peter Stewart
Producer: Sig Neufeld

RELEASE CHART

IN PRODUCTION

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
</tr>
</thead>
<tbody>
<tr>
<td>Billy the Kid's Round Up (54)</td>
<td>9-18</td>
<td>B. Crabbe-A. St. John</td>
</tr>
<tr>
<td>Billy the Kid's Round Up (54)</td>
<td>8-22</td>
<td>B. Crabbe-A. St. John</td>
</tr>
<tr>
<td>Billy the Kid's Round Up (54)</td>
<td>9-18</td>
<td>B. Crabbe-A. St. John</td>
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Release Dates: 1941

1940-41 Features (20) Completed (20) In Production (0)
Westerns (18) Completed (18) In Production (0)
## RELEASE CHART

### IN PRODUCTION

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast Details Ref.</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>There's One Born Every Minute</td>
<td>J. Herbert-T. Brown</td>
<td>9-29 - 9-26</td>
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### 1940-41 Features

<table>
<thead>
<tr>
<th>Title</th>
<th>Completed (48)</th>
<th>In Production (6)</th>
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<tbody>
<tr>
<td>Acrobats on Parade</td>
<td>B. Shaw &amp; M. Wright</td>
<td>11-12 - 6-15</td>
</tr>
<tr>
<td>Bad Boys</td>
<td>J. P. Hume</td>
<td>8-8 - 10-15</td>
</tr>
</tbody>
</table>

## WARNER BROS.

WB will offer three patriotic shorts in lieu of one of the features, and its next block, After touring with the idea of pianist Eddie Duchin in the title role of his filmization of the life of George Gershwin, the studio has cast John Garfield in the part of Sidney Skolnik, columnist, is a new Warners writer..."Yankee Doodle Dandy" will be released by Republic with him and many of the artists who appeared in his stage show, "Banjo Eyes." Eddie Cantor arrives in Hollywood for the Mark Hellinger version of the Mark Hellinger play, "Almost a Gentleman."

Fifty Shades of Grey: The Movie, the popular Fifty Shades of Grey adaptation, is in the works. The film will be directed by Sam Taylor-Johnson, who was the director of "50 Shades of Grey." The cast includes Dakota Johnson and Jamie Dornan, who reprise their roles from the original novel.

## SIZE-UPS

(Continued from page 17)

"Watch on the Rhine." It was at the Burbank lot that Lukas' career began anew in "Confessions of a Nazi Spy." Humphrey Bogart and Ann Sheridan, along with some of the top names in "Edge of Darkness," story of Nazi-occupied Norway.

In production—"The Hard Way" (Ida Lupino-Dennis Morgan), "Now, Voyager" (Bette Davis-Paul Henreid), "George Washington Slept Here" (Jack Benny-Ann Sheridan).

**CASTINGS:**
- Paul Lukas, Laruelle Watson, Eric Roberts in "Watch on the Rhine."
- Ida Lupino and Dennis Morgan in "Confessions of a Nazi Spy."
- James Stewart and Jane Wyman in "You Can't Escape Forever."
- George Raft, John Garfield in "The Dancer's Friend.
EXPLOITATION
PICTURE of the issue

TRUE TO THE ARMY

“Strictly For Laughs" might be an appropriate sub-title for this Paramount military comedy. Or, as the press sheet puts it, "A Khaki-Wacky Salute To Laughter," suffice to say, the accent on "True to The Army" is on laughter and it boasts two names synonymous with comedy—Judy Canova and Jerry Colonna, the perfect pair of wide-mouthed, trick-voiced comics. Sell them and the title—and forget the rest. Allan Jones has a limited following among the femmes but the laugh team overshadows him. The ad boys have turned out a lively press sheet, with emphasis on fun. The lithos have a clever combination of patriotic motif and comedy. Our tip to the exhibitor is to go ALL-OUT for Canova and Colonna. The results may be surprising.

A Paramount Picture. Producer, Sol C. Siegel; Director, Al Rogell; Cast: Judy Canova, Allan Jones, Ann Miller, Jerry Colonna, William Demarest, William Wright, Clarence Kolb, Gordon Jones; Screen play by Art Arthur and Bradford Hopes; Adaptation by Edmund Hartmann and Val Burton. Based on novel by Edward Hope and play by Howard Lindsay; Photography, Daniel Fapp, A. S. C.
'BROADWAY' RAFT SCORES IN MELO REMAKE
Rates • • • on names and exploitation

HOLLYWOOD PREVIEW

Universal
91 Minutes
Directed by William A. Seiter.

Simply by twisting the rum-runner, speak-easy opus around the nebulous core of George Raft's life story, Universal has reintroduced "Broadway" to the screen—giving it an exploitation angle which assures profitable box-office returns—particularly in the action and naborhood houses where Raft's popularity is strong. Actually the remake falls behind the original as an exposition of the times of the murderous prohibition hijackers, but it remains excellent entertainment. In the light of the present world conflict, most recent events of which are reflected in the opening scenes, the murderous doings of the gangsters in the story seem too remote to cause real concern. William Seiter, therefore, never misses an opportunity to exploit the plot's comic possibilities in his speedy direction.

George Raft, playing himself, returns to New York—engages an old watchman in conversation. Together they remember the days and the speak-easy where he worked as a hooverer. Here, the old story of "Broadway" takes over—Raft's rivalry with Brod Crawford over the affections of the former's dancing partner, Janet Blair. Pat O'Brien is the honest cop—waging a relentless war against the thugs and their politically important protectors. Crawford kills a rival gangster and in his efforts to escape detection seeks to involve Raft and others—leading ultimately to his own violent end when the dead gangster's girl kills him.

This is an easy assignment for Raft who makes it one of his best performances. Up and coming Janet Blair substantiates previous appraisal of her performance—topped by a tango routine with Raft. Pat O'Brien gives his standard performance. Brod Crawford appeared too young at times for his heavy spot. That the loose-limbed, somewhat ambiguous plot holds together is in the nature of a comic ability of S. Z. Sakall, Marjorie Rambeau, Gus Schilling and Ed Brophy.

ANDERSON (Hollywood)

'ABOUT FACE' SLAPSTICK STREAMLINER HAS FAIR AMOUNT OF LAUGHS

Rates • • — as supporting dweller

United Artists (Hal Roach)
43 Minutes
William Tracy, Joseph Sawyer, Jean Porter, Marjorie Lord, Harold Goodwin, Veda Ann Borg, Charles Lane, Margaret Dumont, Fred Kohler, Jr., Joe Cunningham, Frank Faylen, Dick Wessel.
Directed by Kurt Neumann.

Although the slapstick occasionally becomes more noisy than hilarious "About Face," latest Hal Roach streamliner, has a fair amount of laughs for average audiences. As a follow-up to "Thanks a Million" and "Hay Poo," Roach's two previous army life comedies, this also benefits enormously from the amusing characterizations of William Tracy, as the timid, brassy Sergeant Doubleday, and Joseph Sawyer, as the brassy, dim-witted Sergeant Ames. However it lacks originality in story outline and depends too much on mass-covered gags and farcical situations. The car-wrecking climax may cause a few patriotic patrons to squirm, but the younger fans will shriek with laughter. The short running time makes this suitable for supporting place on a bill with any over-length dramatic feature.

When army camp leave is granted, Joseph Sawyer, who is penniless, attaches himself to William Tracy, who has just won $100 in a quiz contest. Sawyer tricks Tracy into stopping at a cocktail lounge and, although two gold-diggers almost get their clutches on the army boy, they get away to attend the socialite meeting for home defense. Sawyer shocks the debutantes, then becomes bored with the glamorous Tracy. Tracy decides to hire a car for a real spree. Sawyer wrecks the car and causes a near-riot with members of the army, navy and marine corps. Tracy is court-martialed, but finally cleared of blame.

William Tracy has the more sympathetic role, but Joseph Sawyer scores the most amusing points. Jean Porter and Marjorie Lord supply the pulchritude and Veda Ann Borg and Margaret Dumont both contribute amusing portrayals.

FRANK

'REMEMBER PEARL HARBOR' GOOD EXPLOITATION FILM
Rates • • • where sold

HOLLYWOOD PREVIEW

Republic
76 Minutes
Donald M. Barry, Alan Curtis, Fay McKenzie, Sig Rumann, Ian Keith, Rhys Williams, Maynard Holmes, Diana Del Rio, Robert Emmett Keane, Sammy Stein, Paul Fung, James B. Leong.
Directed by Joseph Santley.

Republic has a smash marquee title in "Remember Pearl Harbor"—a play that it was not supported with some marquee names. Donald Barry, who has a solid fan following in his westerns, handles his feature role well, but his name will mean little outside minor action houses. His is a fast-moving portrayal of a cocky, selfish fellow who dislikes the army in which he enlisted until the Japs' dastardly attack changes his mind. His characterization moves against a fast-moving background of people with plenty of thrills built up to a stirring finale in which Barry dives his plane into a Jap battleship.

Setting the release date for "I Am An American" day is another bright stroke of Republic showmanship and there will be 300 prints available to the company's customers to facilitate a quick cash-in on the title and this first-rate action show. The title should garner above average grosses in all but the deluxe first-runs, with best returns coming to the action houses. Alan Curtis, Ian Keith, Rhys Williams and Sig Rumann lend admirable support. Fay McKenzie continues the promise she has been showing as Gene Autry's photogenic and capable leading lady. Joseph Santley's direction paces the action at a fast clip.

HANNA (Hollywood)
HE-MAN DRAMA OF THE FIGHTING NORTH!

A doctor fleeing a shocking murder scandal crashes in the primitive Alaskan wilderness... and finds the most startling adventure of his life!

MONOGRAM PICTURES presents

EDMUND LOWE in

KLONDIKE FURY

with LUCILE FAIRBANKS
BILL RALPH
HENRY • MORGAN

Produced by MAURICE KING
Associate Producer FRANKLIN KING • Directed by WILLIAM K. HOWARD
Screenplay by Henry Blankford • From the story "Klondike" by Tristram Tupper
'LET'S GET TOUGH' EAST SIDERS KAYO JAPS IN ACTION DRAMA

Rates • • + in action spots; fair dueller for naborhoods

— HOLLYWOOD PREVIEW —

Monogram
62 Minutes
Leo Gorcey, Bobby Jordan, Huntz Hall, Gabby Dell, Tom Brown, Florence Rice, Robert Armstrong, Dick Foran, George Dixon, Sunshine Sarna, Morrison, Bobby Stone, Sam Bernard, Phil Ahn, Jerry Bergen.
Directed by Wallace Fox.

Sam Katzman, who knows on which side of the bread to spread the butter, has dipped into the profits of previous East Side Kids action comedies to augment their peculiar talents with such likeable faces as Tom Brown, Robert Armstrong and Florence Rice. The result is the strongest feature in which the juveniles have yet appeared. To make it even more attractive, law and order, cooperating with the police and FBI in tracking down the disloyal among the Japanese alien population. Unfortunately, this is not conveyed in the title. There's snap to the development of the action under Wallace Fox's direction, but often important plot twists are obscured by poor editing. It would also help, Mr. Katzman, if the kids spoke a little more distinctly—not that their voices would relieve much.

'THE GIRL FROM ALASKA' SLOW-MOVING ADVENTURE FILM

Rates • • — as dueller for naborhood and action houses

Republic
75 Minutes
Ray Middleton, Jean Parker, Jerome Cowan, Robert Barrat, Francis McDonald, Ray Mala, Raymond Hatton, Milton Parsons, Nestor Paiva.
Directed by Nick Grinde.

This adventure film of the Frozen North is burdened with a slow-moving and improbable plot. Number among this picture's assets the snow-covered backgrounds, the effective and exciting scenes of the spring ice-thaw and the comic antics of two tiny bears. Balanced against these is Nick Grinde's faltering direction which fails to stir up audience interest in this melodramatic tale of treachery and the lust for gold until the climax is reached. Picture will make a fair dueller for action spots and naborhoods.

The story opens with Ray Middleton, an unsuccessful prospector, about to leave Alaska's 'land of gold' to return to the United States. When an unscrupulous renegade (Jerome Cowan) learns that an elderly miner has a formula which will open a gold mine on his claim, he frames Middleton on a murder charge and forces him to take part in a dishonorable plot. Discovering that the old miner has died and that his daughter (Jean Parker) is attempting to haul the gold to civilization, Middleton decides to cross Cowan and help the girl. Cowan and another renegade overtake the gold-bearing caravan as Middleton and the girl are moving it across the icy river. An ice-break and, later, a stampede of gold marauders follows before Cowan, seeing that the young people are in love, has a change of heart and clears Middleton of the murder charge.

Ray Middleton makes a stalwart hero and Jean Parker looks attractive in furry costume and gives a capable performance as the trusting heroine. Jerome Cowan starts out as a double-dyed villain but, when his character takes a noble turn, he becomes quite unbelievable. Robert Barrat gives a good performance.

DENLEY

'HOME IN WYOMIN' GOOD AUTRY WESTERN WITH MYSTERY ANGLE'

Rates • • with Autry fans; OK as dueller elsewhere

Republic
67 Minutes

In "Home in Wyomin'" Republic has given its top western star a suspenseful story and one of his most entertaining cowboy vehicles in some time. For the Autry fans in addition to some exciting rodeo scenes and the required amount of riding and shooting, the star sings five songs including the ever-popular "Clementine" and Irving Berlin's War Bond Campaign song, "Any Bonds Today." General audiences will also find that the story, which starts in New York and then shifts to the West, plausible and interesting-building throughout. Director William Morgan has employed gangsters, a murder or two and a chase through an abandoned mine to add novelty to what would otherwise be a formula western plot. The comedy, too, is adequate with Autry's pal, Smiley Burnette, receiving some same assistance in the humor department from "little Joseph Strauch, Jr. This is sure-fire for the Autry followers and will make a good supporting dual for the Autry spots.

Autry again plays himself, a successful radio star, who returns to his home town to save a local rodeo organization from bankruptcy. Having failed to get publicity pictures from Autry in New York, Fay McKenzie, photographer, and Chick Chandler, reporter, are ordered to follow West for spot coverage of the star's activities. Chandler spots a former Chicago racketeer hiding in Gold Ridge from the mob he double-crossed. When the reporter is murdered, suspicion points to a boy-hood pal of Autry's. The girl, who resented Autry at first, joins forces with him to find the real murderer of her co-worker. The guilty party is finally revealed to be not the gangster, but a harmless prospector who finds his money to the reporter in card game.

Gene Autry contents himself with singing in his best crooning style and doing a mod- erate job of acting. However, the above-average supporting cast includes Chick Chandler, who gives a convincing portrayal of the reporter, and Olin Howland, who contributes an expert character performance. The attractive Fay McKenzie is competent as the girl photographer—her best screen work to date.

LEVENDECKER

'SUNSET ON THE DESERT' ROGERS WESTERN HAS IMPLAUSIBLE PLOT

Rates • • in action spots

Republic
62 Minutes
Directed by Joseph Kane.

Despite the implausibilities of a mistaken identity plot, "Sunset on the Desert" is a snappy western with action aplenty as well as an abundance of singing. In addition to warbling by Roy Rogers, the star, there are several numbers sung by the musical group known as The Sons of the Pioneers including one exceptionally catchy tune, "It's A Lie." As a novelty, for a western, the story involves two beautiful girls, one of whom, Beryl Wallace, is a former Vanities beauty. This will be a treat for Rogers' numerous fans and will satisfy the cowboy addicts generally.

In the story, Roy Rogers decides to return to his home town when he learns that a land-grabbing gang is using illegal tax foreclosures to possess his old ranch. Learning that he has a double who has been tied in with the foreclosures but temporarily gotten out of the ranks to assume the bad man's identity. Of course, the honest folk of the town ostracize him, but a feminine member of the land-grabbing gang makes a play for him. Through her he learns that the town judge is under the domination of the villains and eventually he is able to set himself right with the townsfolk.

Roy Rogers gives an engaging and convincing performance as the courageous cowboy, but his brief appearance as the tough western gangster is not so well enacted. George "Gabby" Hayes supplies some laughs as the bearded old reprobate and Douglas Fowley is convincing as a smooth-talking and fast-talking villain. Lynne Carver is attractive and capable as the riding heroine and Beryl Wallace is a good type to play the scheming feminine member of the land-grabbing gang.

DENLEY
THE GREAT MAN'S LADY
Paramount

"...Embracing moments are kept to a minimum due largely to the restraining hand of William Wellesley. What does this best by a poor script. Story of the rather grubby ambition of two persons...loses point..." - T. S. N. Y. TIMES.

"...Definitely on the heavy side; lacking in virile action (for a saga of the early West) and not too much on humor...Offers Miss Stanwyck more opportunities...a picture which is undoubtedly the joy of every actress." - Thirer, N. Y. POST.

"...Absorbing drama with the props and movement of Western to atone for its episodic qualities." - Dana, N. Y. HERALD TRIBUNE.

THE TUTTLES OF TAHITI
RKO-Radio

"...Tuttles...overstayed their welcome by almost thirty minutes...The Tuttle fortunes wax and wane amusingly...Not altogether unfamiliar." - T. M. P., N. Y. TIMES.

"...Friendly and informal quality about it that is quite heartwarming at times...Laughton gives a really fine performance..." - Boethel, N. Y. WORLD-TELEGRAM.

"...Smooth, amusing movie..." - Finn, PHILA. RECORD.

"...Pull of lively individual shots...Nevertheless a little of the longish side." - PHILA. BULLETIN.

MY GAL SAL
20th Century-Fox

"...Dialogue is smart, the atmosphere involving, the songs sure-fire, the people pleasant..." Thirer, N. Y. POST.

"...Hyde Park on Hudson are a joy to hear, its humor is snappy and saucy, its background is colorful and its acting is first rate...Has its absorbing moments..." - Boethel, N. Y. WORLD-TELEGRAM.

"...Music is catchy and nostalgic. Altogether an enjoyable musical pot-pouri...Presented with first-rate showmanship..." - Barnes, N. Y. HERALD TRIBUNE.

WHAT THE NEWSPAPER CRITICS SAY

Highlights from Reviews of New Pictures By Foremost Critics

TIKINS OF THE DEEP

ASTOR PICTURES PRESENTS

The sensational

DISTRIBUTED BY

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MAY 18, 1942

27
A program of 30 to 40 features and 6 Hop-along Cassidy westerns will comprise Paramount's output for the 1942-43 season, according to a statement by Y. Frank Freeman, chief of the studio. Eighteen of these pictures are already completed or in work, he announced, and three more are in preparation. Thus, Paramount again has a head start on the other studios, just as it had at the beginning of the current season.

Hal Horne, one of the most prominent advertising and publicity figures in the industry, was signed to take charge of 20th Century-Fox's ad department by president Spyros Skouras. He replaces A. M. Botsford, who has been transferred to the studio where he will function as a special representative for distribution. Harry Brand continues to be director of studio publicity. Horne will not disband his own advertising organization, which conducted several big exploitation campaigns for Fox this past season.

Monogram opened its 10th annual sales convention in Los Angeles last Wednesday (14th). President W. Ray Johnston announced that a total program of 48 pictures, including westerns, would be released next season. (See Studio Size-Ups for details).

Col. H. A. Cole, past president of Allied, will be honored by a testimonial banquet to be held as the climax of New Jersey's Allied's 22nd annual convention in Atlantic City, June 3-4-5. Since National Allied will not hold a convention this year, most of the organization's leaders will attend the Jersey confab for discussions of national problems and to honor Cole.

Republic's eastern sales convention was highlighted by Herbert J. Yates' announcement that the company's gross receipts were running more than 20% ahead of 1941 and the outlining of the 1942-43 program (See Studio Size-Ups). The current two-months booking of $2,500,000, Yates said, was an all-time record high, ascribing credit to exhibitor interest in productions like "Remember Pearl Harbor," "Lazybones" and "In Old California" and "Flying Tigers." Urging the entire Republic personnel to aid in the sale of war bonds and stamps, Yates claimed that this was just as much a part of the employee's job as selling pictures, James R. Grainger, president of Republic Pictures and M. J. Siegel, president of Republic Studios outlined the company's 1942-43 program and plans, which include 34 features, 6 outdoor specials, 28 westerns and 4 serials, at a total budget of $15,000,000.

Edward L. Alperson, new general manager of RKO Theatres, succeeding Charles W. Koerner, now head of RKO studios has graduated from his position as chief booker and buyer for the circuit after serving in practically every branch of the industry. He has been salesman, district manager and general sales manager for Warner Bros., buyer for Skouras theatres, and head of Grand National Films. Alperson has been with RKO since 1937.

The motion picture industry got itself a nice bunk of praise in the U. S. Senate for its contribution to the war effort. Senator Sheridan Downey of California, pointing especially to the Hollywood Victory Caravan, said that we could take pride in the fact that "an entire industry goes all out in a special service." He predicted that by the end of the tour a total of $750,000 would be grossed by the stars and the others in the Caravan. He also commented on the splendid cooperation of the exhibitors in holding a collection for Army-Navy relief, which began last Thursday.

Metro-Goldwyn-Mayer will release 50 to 52 features in their 1942-43 program, approximately the number scheduled for the current season, it was announced by William F. Rodgers, vice president and general sales manager. Rodgers said he saw no need for a national sales convention this year, but felt that the problem confronting small town and country theatres due to present conditions, including gas rationing, should be discussed at a meeting of the company's district managers and home office officials in Chicago on May 11. Exhibitory leaders have been invited to the meeting.

Lou Pollock, former eastern advertising and publicity manager for Universal, has signed and will present Robert Stoltz, noted Viennese composer-conductor, conducting the Chicago Symphony Orchestra at the Civic Opera House in Chicago this summer. Stoltz is known here for his composition of "White Horse Inn" and "To Hearts in Three Quarter Time," and for the score he composed for Universal's "Spring Parade" starring Deanna Durbin. Pollock returned to New York several days ago after a trip to Chicago to make the advance arrangements.

Mort Blumenstock, head of Warner's advertising and publicity is chairman of a planning committee whose job it will be to draft a long range public relations program for the motion picture industry. It will attempt to correct "public misconceptions" of the industry. The group, at its first meeting on May 11, disbanding Horace Diets, was instructed to conduct by Howard Dines, Kenneth Clark and Glendon Alvine are the other members of the subcommittee.

Governor Herbert H. Lehman of New York has signed a proclamation naming May 30 as Movie War Stamp and Bond Day throughout New York State it was announced by Joseph Bernstein, chairman of the Theatres Division of the War Activities Com Interstate. Memorial Day will mark the opening of the national campaign to have motion picture theatres participate as a major agency for the sale of war bonds and stamps. WAC expects participation in this plan on a nationwide scale.

Studio executives are seeking a relaxation of the $5,000 per picture restriction on costs of new materials for sets from the WPB. Two industry representatives, N. Peter Rathvon of R&M and Joseph Hazen of Warner Bros arrived in Washington with protests when the order was announced, claiming that the scaling of pictures to anything comparable to the old scale of production was impossible. Spokesmen for the WPB said that there was no indication of an order amending the original restrictions, but gave a rap of hope to frenzied producers by indicating that some relaxation of the strict rule may be adopted in the near future.

Joseph I. Breen, formerly vice-president in charge of production at RKO, will be able to assume his duties as director of Will Hays' Production Code Administration with a lot more help from his associates than he had when he held the same post, previous to his association with RKO. At that time, Breen conducted most of the functions of the office personally. Now, however, the various duties of the administration will be distributed among the members with Breen in supreme command of the board.

"Not a dark house in more than 20 years of film delivery service!"

NEW JERSEY
MESSAGER SERVICE
Member National Film Carriers' Ass'n
230 N. JUNIPER STREET
PHILADELPHIA

PHILADELPHIA 1225 or 1239 Vine St. 1601 Bayard St.
Member National Film Carriers, Inc.

WASHINGTON 1638 3rd St., N. E. 447 W. 17th St.
M. Lawrence Daily, Notary Public, Phila.
THE WIFE TAKES A FLYER ... From Columbia comes this anti-Nazi comedy-drama which, according to critics, takes some of the lustiest swats at the Axis that have yet come from Hollywood. Joan Bennett, Franchot Tone and Allyn Joslyn are seen as a Dutch girl, an American flyer with the R.A.F. and a Nazi officer, respectively. The direction was handled by Richard Wallace.

THEG REAT MAN'S LADY .... Paramount gives Barbara Stanwyck an opportunity to show her stuff in this drama of the Early Wes and the unseen part a woman plays in helping her man achieve greatness. Miss Stanwyck is seen as a girl of 16 at the beginning and, after various stages, as a centenarian. Joel McCrea plays the "Great Man" and Brian Donlevy is a soft-hearted gambler. William Wellman directed.
GIRL FROM ALASKA

RAY MIDDLETON • JEAN PARKER

JEROME COWAN • ROBERT H. BARRAT • RAY MALA • RAYMOND HATTON

Original story by Robert Ormond Case • Screen play by Edward T. Lowe and Robert Ormond Case

NICK GRINDE—Director

A REPUBLIC PICTURE

BUY U.S. WAR SAVINGS BONDS
VIGILANTE EXHIBITORS

THE 'COMMITTEE OF 38'
DEFINE ITS PURPOSES

EDITORIAL, Page 3

A 'PROFITABLE' CONVENTION
FEATURING FEATURETTES
HONORING COLE

OF MEN AND THINGS, Page 4

Practical Reviews for Exhibitors

'THIS ABOVE ALL' POWERFUL WAR-TIME ROMANCE
'I MARRIED AN ANGEL' GORGEOUSLY-GARBED BORE
'BAMBI' CHARMING AND WHIMSICAL CARTOON
'SHIPS WITH WINGS' BRITISH-MADE THRILLER
'HER CARDBOARD LOVER' SILLY, OUT-DATED FARCE
'PACIFIC RENDEZVOUS' ENTERTAINING SPY STORY
'SHUT MY BIG MOUTH' BROADLY BURLESQUED WESTERN
'MAISIE GETS HER MAN' SKELTON DISAPPOINTS

AND OTHERS

Pages 5, 6, 9, 10, 25

THE INDEPENDENT EXHIBITORS TRADE JOURNAL
M-G-M TOPS M-G-M!

No matter how BIG they are, there's always a BIGGER One to follow!

"Sorry, toots, but my opening at Radio City Music Hall was ahead of your record first day!"

"I don't mind being beaten by a he-man like you, mister."

"WOMAN OF THE YEAR" was a New Year's sensation! -but "TORTILLA FLAT" TOPS IT!

"You're not so tough, Mr. Eager, even though you're a headliner!"

"I'm beaten, honey, but it took a gal with a lot of oomph to do it!"

"JOHNNY EAGER" was the Box-Office's Pride and Joy! -but "SHIP AHoy" TOPS IT!
'COMMITTEE OF 38' DEFINES ITS PURPOSE

Something not unlike the Vigilante idea has come into the motion picture industry. Not the wild, colorful law-in-own-hands brand that entitles the pages of history books, but a lawful, dignified, yea, conservative group of vigilante exhibitors.

This group of theatremen goes by the name of "The Committee of 38." Their bailiwick is the Eastern Pennsylvania territory. That "38" is just a number. It happened that the first meeting called by an unnamed few drew thirty-eight men. It has since expanded to well over one hundred, representing well over two hundred theatres.

It's an odd organization, this "Committee of 38." As a matter of fact, it isn't an organization in the strict sense of the term. At each meeting, of which we have attended several, there is a chairman, but he does not run the meeting. It runs itself. He merely gives it some form, some order. Everything happens on the floor. All complaints, all suggestions and lots of plain talk emanate solely from the floor of these meetings. "The Committee" is just about as loose in its function as imaginable. Any concerted action is scrupulously avoided. No motions are entertained. The exhibitors are repeatedly told to act solely in accordance with their own judgment. The meetings usually run between three and four hours. Much time seems wasted in extraneous talk. Yet none of the exhibitors seem to feel that the time is really wasted. Briefly, it is a revelation in exhibitor affairs. The "Committee of 38" grew out of thin air because Warner Bros. were asking what some exhibitors felt were abnormal terms for a picture. The Warner General Sales Manager Ben Kalmenson went to Philadelphia to discuss the issue with a committee of the 'Committee.' His offer of an adjustment was reported to the next meeting, but most of the exhibitors felt the terms were still unreasonable, so "Captains of the Clouds" went unplayed in many situations.

Next subject brought up for discussion was 20th Century's terms on "To the Shores of Tripoli." News that his company was under attack brought sales chief Tom Connors to Philadelphia for a meeting with another committee of the 'Committee.' Connors, advocate of fair play with exhibitors, is still hoping to negotiate some equitable adjustment of the "Committee's" complaint. Answering our request for a statement of Fox's position in this matter, Mr. Connors said: "I do not believe private negotiations between Exhibitor and Distributor are matters for public debate. It has been and will continue to be my policy to meet and discuss with exhibitors privately any differences of opinion which may exist between them and our organization and to endeavor to reach a mutually satisfactory understanding."

Our interest stems from the fact that the activities of the "Committee of 38" are not private. They are definitely news, if we may judge by the inquiries we receive, this Eastern Pennsylvania group from other sections of the country. We have an obligation to report and comment upon them.

In reply to our request for a statement of its purposes and plans, the "Committee" gave us the following:

"The 'Committee of 38' was organized to promote the prompt and wide-spread showing of all patriotic pictures that aid the general war effort and to oppose profiteering in films of any kind. The Committee feels that jacking up rentals on patriotic pictures because of the present keen public interest in them does not encourage the widest possible distribution of such subjects, nor does it serve the purpose for which they were originally intended.

"The major film companies which have been cooperating generously in every other war movement, and which certainly cannot be accused of lack of patriotism, have in the handling of pictures dealing with patriotic themes and made with governmental aid, adopted a singularly short-sighted policy — boosting rentals on such pictures to a new and unheard of level. Resultant disputes on prices have and are needlessly delaying the prompt showing of these essential features. In some instances, as in the case of 'Captains of the Clouds,' exhibitors actually were obliged to pass up the picture because of their inability to meet the terms demanded by the distributor, and as a result, a picture designed to stimulate enlistment and build morale, did not get the wide-spread showing it deserved.

"With the absence of a price ceiling on film rentals, distributors are running hog-wild on the terms they are demanding, terms justified neither by negative cost nor boxoffice value. In the light of the film companies' increased profits during the past year and deductions in studio costs due to government insistence, profiteering in film rentals takes on a new meaning. Dislocations in population due to defense work and the failure of the expected boxoffice boom to materialize, demand a more realistic approach to the exhibitors' problem than is indicated by the present sky-rocketing of film prices.

"The 'Committee of 38' is a non-political, non-partisan group of the most substantial independents in the Philadelphia territory. Co-operating with it are well over two hundred theatres. It has no officers and no titles, but it HAS got a job to do and intends to do it.

"It welcomes the understanding co-operation of any of the distributors and is willing to discuss with the representatives of the distributors the critical problems which have arisen out of the dislocations in the industry due to the war."

"(Signed) COMMITTEE OF 38"
A ‘PROFITABLE’ CONVENTION

"You will find this to be the most profitable Allied Convention you have ever attended!"

Thus does the publicity from Allied Theatre Owners of New Jersey exhort exhibitors to attend the unit’s 23rd annual convention in Atlantic City on June 3-4-5.

This will be an important convention. As a matter of fact it will be the most important independent exhibitors meeting in 1942, for National Allied has decided to forego its annual convention this war year. All of the organization’s leaders will be present at the Jersey confab and the whole affair has taken on a national scope. The invitation is not limited to Allied members; it has been extended to all independent exhibitors and a banner attendance is anticipated.

Many vital problems face exhibitors this crucial year, problems arising from the war and from the Consent Decree. The war is forcing changes on the industry — the industry is forcing changes in the Decree. The shape those changes take depends largely on the will of those who cut the pattern of the future. Intelligent independent exhibitors want to have a hand in the cutting. Meetings such as this one in Atlantic City give them the most effective opportunity to cast their ballots of opinion and action on the industry’s affairs.

An imposing six-point program has been outlined for the convention: 1. War-time Cooperation; 2. High Film Rentals; 3. War Activities Committee; 4. Conciliation; 5. Arbitration; 6. Other Matters.

We are exposings no secret in expressing the thought that the chief interest of the exhibitors will be focused on Point No. 2. The program lists four subheads under this subject: (a) Facts as to the increase in number of top bracket pictures compared with last year; (b) Prosperity of producer-distributors; (c) Shrinking boxoffice receipts and poor outlook in view of fire shortage, gas rationing and dim-out regulations; (d) Allied’s campaign for relief through UMPI. The Jersey unit plans to devote a large measure of time to discussion of these essential exhibitor problems.

A profitable convention? Of course it will be profitable to every independent exhibitor who attends. The information he will receive and exchange will make him a smarter theatreman.

FEATURING FEATURETTES

Don’t call them "short subjects" any more. Featurettes is what they are.

There is an aggressive and very capable young man at Universal who has made it his business for the moment to lift the despised short subject (oops! there we go again!) to its proper plane in moviedom’s scheme of things. B. B. Kreisler, Universal’s Featurette Manager, is convinced — and he’ll convince you, too — that exhibitors allow countless dollars to stay away from their boxoffices by not exploiting the worthwhile shorts they book.

Mr. Kreisler is not one to leave the possible undone, so he is busy at the job of making the trade featurette-conscious — particularly Universal featurettes. The other day the trade paper editors and a group of prominent theatre men assembled in New York to act as judges of the "Exhibitors Good-Will Featurette Exploitation Contest." Displayed for consideration of the judges were many lavish folders and books abundantly filled with details of campaigns conducted on "Cavalcade of Aviation" and other Universal shorts by showmen all over the country. Prizes consisting of $2400 in cash and a Captain Eddie Rickenbacker silver trophy were awarded to the various sectional winners. It was ballyhoo worthy of a DeMille epic.

Exhibitors would do well to heed Kreisler’s admonition against dissipating the value of good shorts. Alert showmen have rescued many a weak feature by exploiting a strong short. The idea isn’t new. Mr. Kreisler is just reminding you that there is money in it.

HONOR COLE

White-thatched Colonel H. A. Cole has for twenty-odd years made the interests of independent exhibitors his keen personal affair. Over the length and breadth of the country he has traveled to speak or scrap on behalf of the "little fellow" in our industry. At conventions, across the arbitration table, in the chambers of Congress and in the courts of law he has been a tireless, fearless, forthright champion of the independent’s rights.

This year he retired as president of National Allied.

Next Friday night, at the Ambassador Hotel in Atlantic City, as a fitting climax of the Allied of New Jersey Convention, homage will be paid Col. Cole by the motion picture industry. ALL filmdom will honor him, for he has fought well for the good of the whole industry.

No man better deserves tribute than he.
"I MARRIED AN ANGEL" GORGEOUSLY-COSTUMED MUSICAL BORE

Rates • • + on name value of stars.

A pretentious, stuffy, costumed musical bore. "I Married An Angel" must depend almost entirely on the stars' names for box office draw. While the Rodgers and Hart stage musical had charm, gay comedy, delightful ballet dancing and catchy tunes, only the latter remain in the film and, of these, the title song alone is heard. The picture's chief burden is its silly story of Budapest life with its hour-long dream sequence which has been directed in a heavily manner by Major W. S. Van Dyke. The stars, likewise, are not at their best. Although the title role requires a type similar to Zorina (who played it on the Broadway stage) Jeanette MacDonald gives a passable portrayal, both as a stenographer and, later, as a heavenly visitor. Her co-star, Nelson Eddy, a banker, is adequate only when he is wafting one of the popular tunes or the operatic selections. The humor is mild at all times, being derived from the angel-wife's desire to tell the truth no matter how much it may embarrass her husband. Sets are lavish and the eye-filling feminine costumes are modelled by Mona Maris and an array of luscious beauties—but even pulchritude becomes tiresome without inter-tainment. Selling the fame of the play and the stars may mean fair business in some class spots, but this is doomed to earn poor grosses generally.

In the story, Jeanette MacDonald is a minor stenographer in a Budapest bank which has been controlled by Nelson Eddy's family for generations. Worried that Eddy is approaching his 35th birthday without a wife, Reginald Owen, his advisor, sends the stenographer an invitation to the forthcoming ball. The elaborately-dressed throng ridicules the girl's simple angel costume but Eddy takes on her and dances with her. During the party, who never suggests either a play-boy or a banker, is adequate only when he is wafting one of the popular tunes or the operatic selections. The humor is mild at all times, being derived from the angel-wife's desire to tell the truth no matter how much it may embarrass her husband. Sets are lavish and the eye-filling feminine costumes are modelled by Mona Maris and an array of luscious beauties—but even pulchritude becomes tiresome without inter-tainment. Selling the fame of the play and the stars may mean fair business in some class spots, but this is doomed to earn poor grosses generally.

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M-G-M—Continued

'PACIFIC RENDEZVOUS’ ENTERTAINING AND TIMELY SPY PROGRAMMER

Rates ★ ★ ★ — as secondary dualler in nighborhoods and action spots.

M-G-M

76 Minutes.


Directed by George Sidney.

This spy programmer has its implausible moments but it's so entertaining and brightly acted that it will make a good supporting feature for the average dual bill. It has timely value, a Washington background and considerable footage devoted to decoding operations which will fascinate the majority of patrons. While the accent is on comedy in the early scenes, Director George Sidney stresses suspense and melodramatic action in the later sequences. Although the romantic element is overdrawn at all times, Jean Rogers' meddling young socialite is a most amusing portrayal. The cast names are wear but the title and subject matter merit exploitation in minor action spots.

The story shows Lee Bowman, newspaper correspondent, joining the Navy in search of action and then being relegated to a desk job in the decoding department in Washington. The bane of his existence is Jean Rogers, niece of a Navy official, who persists in hampering his work with ridiculous suggestions. When a prominent Navy official is murdered by Mona Maris, connected with a giant espionage ring, Bowman is assigned to the job of trailing her. Although Miss Rogers again interferes, Bowman eventually traps the spies at their hide-out and saves a convoy from destruction. In the finale, Bowman, leaving for sea duty, encounters Miss Rogers who has joined up as a nurse.

Lee Bowman does well in both the serious and the comedy aspects of his role in addition to teaming up neatly with the attractive Miss Rogers. Mona Maris does splendid work as the fascinating Rumanian spy and Carl Esmond, Blanche Yurka and Frederic Worlock are also well cast as other enemy agents. Paul Cavanaugh and Arthur Shields are outstanding in sympathetic roles.

DENLEY

20th CENTURY-FOX—Review of 1 in Block Not Set

'THIS ABOVE ALL’ UNUSUAL WAR-TIME ROMANCE WITH STRONG AUDIENCE APPEAL

Rates ★ ★ ★ ★ on popularity of stars and Eric Knight novel.

20th Century-Fox

109 Minutes.

Tyrone Power, Joan Fontaine, Thomas Mitchell, Henry Stephenson, Nigel Bruce, Gladys Cooper, Philip Merivale, Alexander Knox, Sara Allgood, Melville Cooper, Queenie Leonard, Arthur Shields, Jill Esmond, Dennis Hoey, the real Doris Lloyd, Dennis Green, Lumsden Hare, Rhys Williams, Andy Clyde, Miles Mander.

Directed by Anatole Litvak.

Primarily a romantic drama, but one which takes on added power and interest because of its war-time background, “This Above All” is headed for strong grosses generally.

The top-flight stars give their finest screen portrayals in Eric Knight’s widely-read novel which, although it has been extensively cleaned up, proves absorbing and provocative for most of its footage. This unusual love story of an aristocratic British girl and a war-shocked middle-class veteran of Dunkirk is lacking in fighting action and occasionally slow-moving and overburdened with lengthy dialogue passages. Director Anatole Litvak has concentrated on the love story and on the young deserter’s disillusionment about England and his eventual conversion to a belief in his country’s ideals. The comedy is generally sporadic while many of the noted supporting players have little more than bits. However, the picture is a natural for feminine appeal and is bound to cause discussion. Except in the action spots, the cast will guarantee strong business.

In the story, Joan Fontaine, daughter of an aristocratic British family who joins the Woman’s Auxiliary Air Force, meets and falls in love with a disillusioned survivor of Dunkirk (Tyrone Power). When they take a week’s honeymoon at the seaside hotel, the girl learns, from Power’s night ravings, that he is a deserter who refuses to again fight for the English but joins the Dunkirk defense. The girl’s impassioned plea for the land she loves almost convinces Power he was wrong but, at the last moment, he refuses to rejoin his regiment. After a long separation, Power determines to give himself up and phones the girl to meet him. During a sudden air raid, he proves his bravery and, although he is gravely injured, the lovers marry at his hospital bed.

Giving another of her glowing portrayals of a high-born English girl, Joan Fontaine is sensitive and warmly human throughout. This is certainly one of the season’s finest performances. Tyrone Power is not ideally cast as a middle-class Britisher, but he gradually gets under the skin of the role and shines up with some highly convincing acting. Thomas Mitchell is excellent in the only other lengthy part. Alexander Knox contributes a memorable scene as a clear-thinking clergyman. Philip Merivale is excellent as a sympathetic father and Gladys Cooper is perfectly cast as a cold-blooded aunt. Sara Allgood and Queenie Leonard get a few mild laughs.

LEYENDECKER

FILM BULLETIN
Something New Has Been Added To
A Great Young Star!

Edward Small presents
To The Exhibitors of America

Shirley Temple
in her first grown-up role
"Miss Annie Rooney"
This Is The Moment Your Showmanship Has Waited For—

Shirley's First Kiss!

in the happy hit that tops everything Shirley's ever done before!

EDWARD SMALL
presents

Shirley Temple in

MISS ANNIE ROONEY

with

WILLIAM GARGAN GUY KIBBEE DICKIE MOORE

Original Screenplay by GEORGE BRUCE
Directed by EDWIN L. MARIN

RELEASED THRU UNITED ARTISTS

RELEASED NATIONALLY MAY 29th!

... Perfectly timed to the great national magazine campaign
in LIFE, LOOK and other important publications!

May 30th 15,000 Theatres Will Be Selling War Savings Bonds and Stamps!
'BAMBI' CHARming AND WHIMSICAL TRAGICOMIC CARTOON FEATURE

RKO-Radio (Walt Disney production)
70 Minutes
Supervising Director David D. Hand
Story Director Perce Pearce.

Walt Disney again proves himself the undisputed master of the animated cartoons field with "Bambi," a whimsical, tender and charming feature adapted from Felix Salten's best-selling juvenile novel. Unlike "Dumbo" or even "Pinocchio," this is unmistakably a tragic-comedy with lovely forest effects, several touching incidents, many delightful and amusing characters but only an occasional laugh-provoking moment. "Bambi," the little deer, is cute although never funny; his mother is wise and understanding and the huge buck is a sage animal whose advice helps the deer over his difficulties. The round-faced Mr. Owl, the silly baby skunk and the little waltz will bring smiles, to be sure, but it is only "Thumper," the meddling, talkative little rabbit, who will make adults laugh and cause the youngsters to shrirk with glee. Man is only spoken of, never pictured but his cruelty brings about the death of Bambi's mother and his careless sets fire to the forest. The songs, by Frank Churchill and Edward Plumb, are gentle and tuneful in the mood of the picture with "Love Is a Song That Never Ends," "Little April Shower" and "Sing a Little Song" all having a good chance for radio pops and foliage. The name of the book and the Disney name should guarantee good business generally but the feature's 70-minute length and touching theme make it best suited to dual billing generally.

The story opens as the woodland creatures hasten to welcome a newly-born deer, Bambi, the prince of the forest. Thumper, the rabbit, and Flower, the skunk, watch his mother teach him to take a few steps and, later, in the meadow, he meets Faline, a little doe. Tragedy enters when his mother is shot by hunters and snow covers the ground. But, in the spring, Bambi again meets Faline while his rabbit and skunk playmates each find a mate. And the story ends with the forest inhabitants running to greet Faline's twin deer while Bambi stands proudly by.

LEYENDECKER

'SHIPS WITH WINGS' BRITISH-MADE THRILLER WITH TRITE ROMANTIC PLOT

United Artists (Michael Balcon)
91 Minutes
Directed by Sergei Nolbandov.

Slow-moving for more than half its length, "Ships with Wings" picks up speed about half-way and finishes with a generous quota of air and sea action shots, many of them on the aircraft carrier, H. M. S. Ark Royal. A typical British-made war thriller, this is handicapped by its trite romantic plot as well as by the cockney accents and stiff-necked acting of many of the male players. In addition, although Director Sergei Nolbandov makes numerous attempts to give the early scenes a light humorous touch, the result is scarcely a half-dozon mild snickers throughout the entire film. The authentic naval backgrounds and battle thrills rate a selling campaign, however, and action-minded fans will likely overlook the dull story stretches once the bombs fly and the guns start blazing. The cast names will be unfamiliar to American audiences except in a few class houses specializing in British product.

The story opens in 1936 when John Clements, young daredevil pilot, becomes attracted to Jane Baxter, daughter of a Vice Admiral. While showing off in his plane, Clements is responsible for the death of the girl's brother, a sub-lieutenant in the Navy. Court-martialed and dismissed from the service, Clements becomes pilot for a one-plane airline on a small Mediterranean island. With war clouds hanging over Europe, the Nazis plan to seize the island as a base but Clements foil's their plot. Making for the mainland to inform his old naval commander, Clements is shot down by the enemy but rescued by his former shipmates on an aircraft carrier. Reinstated, Clements flies a combat plane and dives to his death in a collision with an Italian plane which explodes a dam and destroys German tanks and troops.

John Clements, who has the American-sounding character name of Dick Stacey, speaks too precisely and is scarcely the American youth's conception of a daredevil flyer. Edward Chapman does outstanding work as an exciting Greek and Basil Sydney and Leslie Banks are capable as naval officers but the others are no more than adequate.

DENLEY

'SHUT MY BIG MOUTH' BROADLY-BURLESQUED WESTERN

Columbia
71 Minutes
Directed by Charles Barton.

By grinning and caving over to his heart's content, Joe E. Brown turns "Shut My Big Mouth" into a broadly-burlesqued western generously sprinkled with slapstick laughs. Not to be out-done by Jack Benny, William Powell and some of the other screen comedians, the cavernous-mouthed Brown spends almost half of the film dressed up in wig and skirts. Director Charles Barton has contented himself with the most obvious comic situations but naborhood patrons, most especially the youngsters and Brown's followers, will shriek with glee during the star's impersonation. Patrons in first-runs and the better circuit houses, where Brown's name carries less box office weight, will find this nonsensical programmer to be long-drawn-out and repetitious.

The story opens with Joe E. Brown, timid naturalist, and his valet en route West via stagecoach. By accidentally knocking out a ferocious bandit who holds up the coach, Brown becomes a hero and is elected town marshal. To escape town, he then dons feminine garb but he and a lovely girl, whose father is being held for ransom, are captured by Victor Jory, chivalrous bandit. Jory makes a play for Brown who flips outrageously with him. He escapes from Jory but, later, in his marshal's outfit, he captures the bandit and wins the hand of the pretty girl.

Fritz Feld, as Brown's nervous valet, gets many laughs on his own and Victor Jory is well-cast as the bandit with a weakness for women. Adele Mara makes a pretty, if colorless, heroine.

YORK

JUNE 1, 1942
'MISSISSIPPI GAMBLER' WEAK SUPPORTING DUA L LER

**Rates**: + as dualler in neighborhoods or small towns only

**Universal**

60 Minutes

Directed by John Rawlins.

Strictly formula as to story content and handicapped by several under-par performances, "Mississippi Gambler" is weak supporting fare for the duals. Although the title suggests colorful settings and action, the film's run-of-the-mill plot actually has scant excitement and practically no suspense. Romantic interest has not only been dragged in, but it has been ineptly handled both by Director John Rawlins and by actress Frances Langford, who once again proves that singing is her forte. This quickie is only for the secondary spot on neighborhood and small town dual bills.

After witnessing a race-track murder, Kent Taylor, New York newspaper reporter is delegated to track down Douglas Fowley, gambling racketeer who as at the scene of the crime. The trail leads Taylor to Brooklyn, Miss., a town centering around a gambling casino. Taylor finds Fowley, but, before the latter can talk, he is mysteriously murdered, with suspicion pointing to John Litel, wealthy man-about-town. Believing that Litel has used plastic surgery on his face as a means of burying his unsavory gangster past, Taylor tries a daring ruse and eventually makes Litel confess to the murders.

Shemp Howard, who furnishes welcome comedy relief as a New York taxi driver who gets a long fare to Brooklyn—in Mississippi; Douglas Fowley, who is most convincing in a gangster role, and Claire Dodd take all the acting honors. Kent Taylor and John Litel are less than adequate and Frances Langford gives a wooden performance as the heroine and, in addition, has received unflattering photographic treatment. Her two songs, "There Goes My Romance" and "Got Love" are pleasingly delivered.

**DENLEY**

'WESTWARD HO' AMONG BEST OF "MESQUIETERS" WESTERN S

**Rates**: + in action spots

**Republic**

56 Minutes
Bob Steele, Tom Tyler, Rufe Davis, Evelyn Brent, Donald Curtis, Lois Collier, Emmett Lynn, John James, Tom Seidel, Jack Kirk, Budd Buster, Monte Montague.

Directed by John English.

A novel plot, involving a female "menace," puts this among the best of the "Mesquieters" westerns. The action of "Westward Ho" never lags and Director John English has injected shootings aplenty, fast riding and stagecoach hold-ups and, finally, a bang-up fist fight to set the cowboy devotees cheering. One of the more logical westerns, and one which wastes no time in non-essential romantic complications, this will please wherever outdoor action is favored. Playing up the lady outlaw angle may also attract some of the regular patrons.

In the story, Evelyn Brent, president of a small western bank, is the secret leader of a gang of bandits who rob banks in nearby towns. With a $500.00 reward posted by the Bankers' Association, Miss Brent and her partner work out a cowardly scheme whereby an innocent bystander is suspected of the hold-up and they collect the money for the killing. When the Mesquieters come to town, Lullaby is made a victim of Miss Brent's scheme but his two pals, Storey and Tucson, rescue him in time. The Mesquieters are then classed as outlaws and, in this manner, tie up with Miss Brent's bandits and, eventually expose her.

Evelyn Brent looks attractive in costumes of the old west and gives a fine portrayal of the crafty female banker. Donald Curtis gives a smooth performance as the associate villain and the Three Mesquieters do stock heroic acting jobs.

**YORK**

'STAGECOACH EXPRESS' LIVELY DON "RED" BARRY WESTERN

**Rates**: + in action spots

**Republic**

57 Minutes
Don "Red" Barry, Lynn Merrick, Al St. John, Robert Kent, Guy Kingsford, Emmett Lynn, Ethan Laidlaw, Mary McLaren.

Directed by George Sherman.

In "Stagecoach Express," Don "Red" Barry and his two regulars, attractive Lynn Merrick and the comic veteran, Al St. John have another lively western made-to-order for the cowboy devotees. This trio, backed up by any good formula western yarn, can always be depended upon to produce above-average action entertainment. This starts off with a fast-shooting hold-up and Director George Sherman keeps up a swift pace throughout. And being laid in the Texas Panhandle, just before it became part of that state, the film has a suggestion of historical significance as well. The pint-size star's numerous followers, and all western fans, will enjoy it.

The girl owner of a Texas stagecoach line (Lynn Merrick) is being victimized by her mild-mannered general manager who plans to put her out of business and operate his own stage express. When her coach is attacked by bandits, a passing cowboy (Don "Red" Barry) interferes and rescues the mail bag. Barry and his mining pal, Al St. John, go to work for Miss Merrick and soon halt the attacks on the stages. He also learns that all the miners are being given short weight when they sell their ore and that Miss Merrick's double-crossing manager is sharing in the profits. After Barry tricks the manager into confessing, the gang is rounded up and the stagecoach line franchise is renewed.

Don "Red" Barry is handy with his fists, as well as with a gun, but he leaves singing to the crooning cowboy stars. Robert Kent, who starts out as a villain but soon switches to the hero's side, gives an outstanding portrayal, Al St. John's comedy is acceptable and Lynn Merrick does nice work as the level-headed stagecoach owner.

**LEYENDECKER**
IT'S HOT!
GET HOT ON IT!

We warned you about "Buck Privates" and we're warning you about this one!

The Hottest Band!
HARRY JAMES
AND HIS MUSIC MAKERS

The Hottest Swing Stars!
THE ANDREWS SISTERS

The Hottest Cafe Entertainer!
JOE E. LEWIS

The Hottest Tunes!
"Don't Sit Under the Apple Tree"
"Three Little Sisters"
"Private Buckaroo"
"You Made Me Love You"
"Yes, I Do"

with
DICK FORAN
ERNEST TRUEX • SHEMP HOWARD
MARY WICKES • RICHARD DAVIES
HUNTZ HALL • JENNIFER HOLT
TAGALONG

and THE JIVIN' JACKS and JILLS

Screen Play, Edmund Kelso • Edward James
Original Story, Paul Gerard Smith
Directed by Edward F. Cline
Associate Producer, Ken Goldsmith

A UNIVERSAL PICTURE

AVAILABLE FOR DE LUXE SHOWINGS STARTING MAY 29th

2 JOBS TO DO FOR OUR AMERICA!
(One) Army-Navy Relief collections in Theatres May 14-20 • (Two) War Bond & Stamp Sale in Theatres begins May 30
THE SMARTEST SHOWMEN IN THE
REMEMBER

Republic Presents DONALD M. BARRY, ALAN CURTIS, FAY MCKENZIE, ST.

REMEMBER PI!

MILLIONS ARE WAITING
The world are now booking for Pearl Harbor. Public's box-office natural.


To see this picture.
REMEMBER PEARL HARBOR...Well, Showmen, here it is! That wide-awake Republic outfit claims the blue ribbon for presenting the first picture with that gold-mine title and there's your big selling point. The cast, which includes Donald "Red" Barry, Fay McKenzie and Alan Curtis isn't much in the way of general popularity, but that title is big time on any marquee. The thrilling locale, placed in the Philippines, is selling point No. 2, and every American is anxious to see the sort of fighting our boys have done in that theatre of war. So sock it over in big red, white and blue marquee letters and most important of all — Remember That Title!

A Republic Picture. Directed by Joseph Santley; Associate Producers, Albert J. Cohen; Original Screen Play by Malcolm Stuart Boylan and Isabel Dawn; Photographed by Ernest Miller; Musical Director, Cy Feuer; Film Editor, Charles Craft. Cast: Donald M. Barry, Alan Curtis, Fay McKenzie, Sig Rumann, Ian Keith, Rays Williams, Maynard Holmes, Dana Del Rio, Robert Emmett Keane.
COLUMBIA

"My Client Curly" is the title of an original bought for Cary Grant's next vehicle at this studio...Charles Vidor has been selected to direct Columbia's first venture into Technicolor. "The Pioneers," for which background shots are now being filmed. Randolph Scott, Claire Trevor and Glenn Ford are penciled in for the leading roles...First producer to take advantage of the fact that defense industries and military camps have bought thousands of men from widely separated parts of the country to the Southern California area is George Stevens. He expects to preview "Talk of the Town" several times before men in the armed service to get their reaction to the comedy.

IN PRODUCTION—"My Sister Eileen" (Rosalind Russell), "Lucky Legs" (Jinx Falkenburg-Kay Harris), "Stand By All Networks" (John Beal-Florence Rice), "Pardon My Gun" (Charles Starrett-Alma Carroll).


METRO-GOLDWYN-MAYER

Hollywood's trade paper reviewers were aghast last week when MGM told out "I Married An Angel" for its second preview. It was shown eight weeks ago when reviewers were requested to withhold comment while the film was sent back into "production." "I Married An Angel" emerges, on its second try, little altered except for the deletion of a sequence or two and tighter editing. It is a distinct disappointment and one wonders where MGM found the temerity to ask the postponement in publication of reviews when it did not honestly seek to improve the film.

"Without Love," the new Philip Barry play in which Katharine Hepburn has been starring on the road, was bought by MGM and will be used as a film for Miss Hepburn and Spencer Tracy..."Two-Faced Woman" has been banned in Greta Garbo's homeland, Sweden...A new producer at Metro is Robert Sisk, who joins the Dore Shary unit after a brief span at Paramount...Edgar Selwyn is back at his desk after a long hospital siege...Another Joe and Ethel Twerp comedy is planned for a late summer starting date with William Gargan and Ann Sothern again in the title roles...Villain Conrad Veidt has been signed for an additional three years at the Culver City plant...Resumption of American film production in England is scheduled with the plans of MGM to make "Sabotage Agent," starring Robert Donat, in the immediate future. Irving Asher is to leave Hollywood shortly to supervise the production...A new musical team is composed of Nelson Eddy and Kathryn Grayson, who'll co-star in "Lucky Number"...John Wayne is to be borrowed for an important picture as part of Metro's arrangement with Republic which gave the latter studio John Carroll and director David Miller for "The Flying Tigers"...A successor is being sought to William Pediman, eastern story editor for the company, who has become an aide to Kenneth McKenna in Hollywood...Marjorie Main is the latest addition to the interesting "The Man on America's Conscience."

IN PRODUCTION—"A Yank at Eton" (Mickey Rooney-Fredric Bartholomew), "Cairo" (Jeanette MacDonald-Robert Young), "Por Me and My Gal" (Judy Garland-George Murphy), "Random Harvest" (Greer Garson-Ronald Colman), "The War Against Mrs. Hadley" (Peyton Ainer-Spring Byington), "Eyes in the Night" (Edward Arnold-Ann Harding).


DIRECTOR ASSIGNMENTS: Eddie Buzzell to "Lucky Number"...Palus Jansin to "Reunion."

MONOGRAM

If you've been watching Monogram closely during the past few months you may have noticed one of the cleverest jobs of casting being done anywhere in the film industry. There's quite a kick in seeing how Monogram is overcoming the reluctance of some featured players to work in independent films. We daresay the presence of Eddie Lowe and John Boles in two recent Monogram offerings played a considerable part in lifting the company's prestige among artists and their dollar-conscious agents, but the main reason is that Hollywood has become aware that Monogram's crawling days are over. The outfit is delivering a product of sustained commercial quality. Exhibitors have recognized this fact and through their stamp of approval, it has penetrated the circles which deal in motion picture talent.

$500,000 have been appropriated to improve Monogram's new studio property...Richard Oswald, former European producer, will produce and direct for Monogram next season...Three of Martin Mooney's original stories have been approved for production, "Foreign Agent" (which goes into production later in the month), "A Man's Dog" and "The Ghost Writer"...A next exploitation stunt is the $100 war bond prize for the best title for the Max King-Martin Mooney production, formerly known as "Hot Rubber." Suggestions are restricted to readers of rubber trade publications...Norton V. Ritchey, head of Mono's foreign sales, reports a big increase in his company's Latin-American business.

PARAMOUNT

Having lost two juveniles to the army, Harry Sherman is going to emphasize the feminine leads in his future “Hopalong Cassidy” westerns and abandon the idea of trying to keep a step ahead of the draft board. Earl Carroll won the first round of his suit against Paramount over the use of his name on the film, “A Night at Earl Carroll’s” when the court refused Paramount’s plea to dismiss the action. “This Is the Army,” Irving Berlin’s big soldier review which will open on Broadway on July 4, has already been purchased for the screen by Paramount. Many “B” pictures have dealt with the Chinese phase of the war — but the first film production on the subject of any consequence will be “Fourth Brother,” an unproduced play by Archibald Forbes. Frank Butler will direct four top stars in major roles... Ann Sheridan has been borrowed from Warners for the role of Texas Guinan in the film story of the famed speakeasy operator... Paramount scooped Hollywood with its announcement that it had received permission from the Navy to film the story of Dr. Caryton Wessell, lieutenant commander in the Navy Medical Corps, who rescued nine injured soldiers in Java and brought them safely to Australia. Cecil B. DeMille will produce and direct. A share of the proceeds will go to Navy Relief.


REPUBLIC

That nationally syndicated newspaper story about underworld chieftains reporting to the FBI the ambitious plans of a group of crooks who were planning to counterfeit defense stamps might well have been planted by Republic’s publicity department, for the next adventure of “Mr. District Attorney” will deal with that particular subject. Apparently there’s no slackening in Republic’s ingenuity when its authors are so attuned to current events that they anticipate tomorrow’s headlines last month.

Roy Rogers celebrated the announcement of the build-up in store for him at Republic by signing a new seven-year contract with the company... “Swing It, Sister,” a story revolving around the lives of aircraft workers, has been placed on the studio’s production schedule... $2,000,000 in advance sales in its western division was one of the most striking revelations at Republic’s recent sales meeting, an eyebrow-lifting item which arrived too late for inclusion in our last report.


CONTRACTS: Roy Rogers to 8-picture per year, 7-year pact.

RKO-RADIO

Claudette Colbert has been signed to a three year pact calling for one picture a year. Her first vehicle at RKO will be “China Sky,” the Pearl Buck novel... We report herewith, exclusively, a spine-tingling plan in the making — the formation of a production unit at RKO to deal in horror pictures exclusively. Val Lewton

NEW RELEASES

(For details on these pictures see Release Charts on following pages)

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<td>Her Cardboard Lover</td>
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<td>Tarkan’s New York Adventure</td>
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<td>Texas Trouble Shooters</td>
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<td>Maxwell Archer, Detective</td>
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<td>Lure of the Islands</td>
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<td>Great Man’s Lady</td>
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<td>Henry and Dinky</td>
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<td>This Gun for Hire</td>
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<tr>
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<td>Billy, the Kid’s Smoking Guns</td>
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<td>Bombs Over Burma</td>
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<td>Gallant Lady</td>
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<td>Lone Rider in Texas Justice</td>
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<td>Isle of Forgotten Sins</td>
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<td>Stardust on the Sage</td>
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<tr>
<td>In Old California</td>
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<tr>
<td>My Favorite Spy</td>
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<td>Powder Town</td>
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<td>Mexican Spitfire Sees a Ghost</td>
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<td>Come On, Danger</td>
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<td>Ten Gentlemen from West Point</td>
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<tr>
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<tbody>
<tr>
<td>Miss Annie Rooney</td>
<td>..............................................................................</td>
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<td>Friendly Enemies</td>
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<thead>
<tr>
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<tr>
<td>Tough as They Come</td>
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<tr>
<td>Private Buckaroo</td>
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<td>Silver Bullet</td>
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<td>Lady in a Jam</td>
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<td>There’s One Born Every Minute</td>
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<tr>
<th>WARNER BROS.</th>
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<tr>
<td>Juke Girl</td>
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<tr>
<td>Lady Gangster</td>
<td>..............................................................................</td>
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<tr>
<td>Big Shot</td>
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</table>
is the man in charge — his spurs being sharpened by current preparations for a chiller dubbed "The Cat People." Young author De Witt Bodeen has completed an approved original and his literary claws are digging into the screenplay. When "The Cat People" is out of the way, Lewton and Bodeen will begin another collaboration on a horror story — providing they, themselves, are not frightened out of their wits. Psychological impulses, rather than the traditional terrifying make-ups, trap doors and floating corpses, are to be emphasized by the unit. In short — horror with a cafe society flavor. It sounds intriguing!

The latest chapter in the ups and downs of RKO's administration finds the company embarking on an unparalleled move — it is of involving the companies in the 10,000 persons to attend its June 3 meeting in person or through proxies — instead of soliciting proxies as is customary. This means a nip and tuck race between RKO's conflicting financial interests to line up votes of support. It will be a turbulent affair whose outcome will be determined by the manipulations that ensue on the day of the conclave.

Walt Disney's commitments for government films plus the huge outlay necessary to carry on production of feature-length cartoons has resulted in the postponement of "Peter Pan" and "Alice in Wonderland" until after the war. It seems impossible, but RKO's bookkeeping department reports "Look Who's Laughing" as the company's biggest grosser of the year — a $350,000 film which has already returned $1,300,000. Radio popularity of Edgar Bergen, Charlie McCarthy, Fibber McGee and Molly is credited with attracting the rural trade. Sam Goldwyn has formally agreed to his three years distributing deal with RKO. Max Ehr is a cast addition to "The Navy Comes Through." Ginny Simms will have the female lead in "Grand Canyon" with Richard Dix, Jack Holt and James Craig.

IN PRODUCTION — "The Big Street" (Henry Fonda-Lucille Ball), "Name and Occupation" (Robert Ryan-Frances Dee), "Pirates of the Prairie" (Tim Holt-Nell O'Day).

CASTINGS: Claudette Colbert in "China Sky" ...Irene Vernon in "Ladies Day" ...Lilac Bally in " המחנה" ...Max Beaver and Jane Wyatt in "The Navy Comes Through" ...Ginny Simms, Richard Dix, Jack Holt, James Craig in "Grand Canyon" ...CONTRACTS: Claudette Colbert in 2-year deal.

20th CENTURY-FOX

20th Century reports a 100% increase in its profits for the quarter ending March 31 over last year — another indication of the strong comeback by the company, which is continuing. George Sanders is back on his home lot after a lengthy absence in "The Black Swan." As usual, he is dissatisfied with his role, but is playing it as his 20th Century swan song. It is the finale on his contract and Sanders will freelance thereafter. Sanders gets top billing in an "A" picture for the first time in "The Moon and Sixpence." The Cisco Kid will be revived again with Cesar Romero in the title role. Nunnally Johnson will script "The Moon Is Down." He did the screenplays for "Grapes of Wrath" and "To Have and Have Not." "Birthday," a continental piece, has been bought for Ernst Lubitsch's second production here. Summer operations at 20th are scheduled to maintain an average of eight pictures shooting at all times — in anticipation of any production curtailment which may be requested by the Government. Betty Grable's sudden illness has called a halt to "Springtime in the Rockies," which was to have gone into production this week. What with the national magazines and newspapers heralding the gallantry of the Russian fighting forces, it is about the time the Soviet got a break in Hollywood — so we find 20th registering the title of Tolstoy's saga of the Napoleonic invasion of Russia, "War and Peace." Negotiations are on between Fox and Boris Moros for a deal that may have the producer of "Tales of Manhattan" make three more features here.

IN PRODUCTION — "Orchestra Wife" (George Montgomery-Lynn Bari, "Iceland" (Sonja Henie-John Payne), "The Black Swan" (Tyrone Power-Maureen O'Hara), "12 Men in a Box" (Lionel-Maran-Joe Weaver), "Errol Correspondent" (Virginia Gilmore-Dana Andrews), "Careful, Soft Shoulders" (Virginia Bruce-Carl Williams), "Little Tokyo, U. S. A." (Brenda Joyce-Preston Foster).

CASTINGS: Hale Burke, Alan Dinehart, Frank Craven in "Girl Trouble" ... Preston Foster in "The Oddest Incident" ... Sheila Ryan, Ralph Byrd, Audrey Manner in "Careful, Soft Shoulders".

UNITED ARTISTS

David Selznick is reported to have registered the life of Marie Dressler and scheduled it for production early next season. For fear of instigating another Scarlett O'Hara scare, early reports have conspicuously neglected to bring up the question as to who will enact the role of the beloved stage and screen star. Studio size-ups have no intention of being the first. Souben Mamoulian is seeking a UA release deal. Inspired by the success of Chaplin's release of "My Friend" they are piecing together two of his scenes. Arthur Lubin is now making over the sketches of sending out three of her pictures. So is Lover, Back from New York to prepare two productions — one for RKO, the other at UA...UA's major independent producers are keeping mum on the question at the moment, but there is considerable basis for supposing that their prolonged inactivity is due to the fact that they have been unable to obtain priority ratings. Hal Roach's "Taxi, Mister" (now in production) is the only UA film to have gone before the cameras in some weeks.

IN PRODUCTION — "Taxi, Mister" (William Bendix-Grace Bradley).

UNIVERSAL

It has just been disclosed that Universal's deal with the estate of the late Sir Arthur Conan Doyle gained the studio rights to 52 Sherlock Holmes stories, a mathematically-minded member of the company figures that if Universal follows the traditional method of coupling stories, there is enough material on hand to keep Basil Rathbone and Nigel Bruce scurrying around solving mysteries at the rate of five a year for five years....Allan Jones has checked into U to begin the first of three pictures, "You're for Me". ...Roy William Neill is a new producer-director. He just finished mugging "Madame Spy"...U reports that it is the first studio to receive revenue from Australia since last year under a new deal worked out by the majors and the Australian government. The Ritz Bros. are back to star in "Off the Beaten Track." Carol Bruce will appear opposite the same triples.

IN PRODUCTION — "Love and Kisses, Caroline" (Robert Cummings), "Invisible Agent" (Ilona Massey-Jon Hall), "Sherlock Holmes Saves London" (Basil Rathbone-Nigel Bruce), "Deep in the Heart of Texas" (Robert Stack-Brod Crawford), "Give Out, Sisters" (Andreas Sisters-Richard Davies), "Boss of Hangtown Mess" (John Mark Brown-Puzzy Knight).

CASTINGS: William Gargan in "Who Done It?" ...John Litel in "Deep in the Heart of Texas" ...Gloria Jean in "Get Hep to Love" ...Ginn Williams, Marion Byron in "Lover and Kisses, Caroline" ...Buster Keaton in "Off the Beaten Track" ...Harry Fitzgerald in "Forever Yours." DIRECTOR ASSIGNMENTS: Charles Lamont to "Get Hep to Love.

WARNER BROS.

Vinton Freedley has arrived on the coast to begin his WB pact. ...Bette Davis is definitely set for the headline spot in "Watch on the Rhine," with Paul Lukas and Lucille Watson playing their original roles. ...John Howard Lawson, whose screenplays for "Blockade" and "Algiers" were memorable examples of brilliant screen writing, has been signed to a term writing contract. ...The Desert Song" IP and WHEN it finally sees production will be made by Technicolor. ...George Sanders has played a neurotic screen heroine ever since she clicked in "They Drive By Night," gets a chance at comedy in "The Horn Blows at Midnight." ...Edmund Gwenn, after some vacillating, has signed again with Warners. ...James Street will script the original story of Jesse Lasky's story of the Boy Scouts. ...The deal that sent Ann Sheridan to Paramount for "Texas Guinan" brings Fred MacMurray here for the male lead in "Princess O'Rourke," opposite Lorelly Young.

IN PRODUCTION — "The Hard Way" (Ida Lupino-Dennis Morgan), "Now, Voyager" (Bette Davis-Paul Henreid), "George Washington Slept Here" (Jack Benny-Ann Sheridan), "Gentleman Jim" (Stro Flynn-Alexis Smith), "You Can't Escape Forever" (George Brent-Brenda Marshall).

CASTINGS: Ida Lupino in "The Horn Blows at Midnight" ...Paul Henreid in "Casablanca" ...Bette Davis in "The Hard Way" ...Paul Henreid in "The Hard Way" ...Brenda Marshall in "Gentleman Jim" ...Lucille Ball in "You Can't Escape Forever." ...Bette Davis in "Watch on the Rhine."
PRODUCTION & RELEASE RECORD

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Release" is the national release date. "No." is the release number. There may be variations in the Running Time in states where there is censorship. All new productions are on 1941-42 calendars unless otherwise noted. (T) immediately following title and running time denotes Technicolor production.

LUCKY LEGS

Comedy—Shooting started May 18.
Cast: Jinx Falkenberg, Kay Harris, Elizabeth Patterson, Russell Arms, Van, Wright, Don Beddoe, Frank Sully, Leslie Brooks.
Director: Charles Barton
Producer: Wallace MacDonald
Story: Deals with the adventures of a dancer who inherits a huge fortune.

MY SISTER EILEEN

Comedy—Shooting started May 20.
Cast: Rosalind Russell, Brian Aherne, Janet Blair, Frank Sully, Rolf Sedan.
Director: Alexander Hall
Producer: Max Gordon
Story: Two girls from Ohio, a writer and an actress, go to New York and take a rooms in Greenwich Village. They find themselves involved in many complications with the friends of the former rather sputy atmosphere.

PARDON MY GUN (1942-43)

Western—Shooting started May 21.
Director: William Berke
Producer: Jack Fier
Story: Starrett, a civil engineer, is sent by the State Engineering Dept. to select a site for a dam. If one site is used it will ruin cattle men's grazing lands, another will spoil pasture used by shepherds. Cattle men raise $100,000 to induce authorities to build dam where they want it. The man carrying money to State Capitol is killed by heist, but first needs money in gutter. The search for the cash adds more complications to the situation.

STAND BY ALL NETWORKS

Drama—Shooting started May 19.
Cast: John Beal, Florence Rice, Alan Baxter, Kenneth McDonald, Margaret Hayes, John Tyrrell, Mary Treen, Don Beddoe, Tim Lyon.
Director: Lew Landers
Producer: Jack Fier
Story: The adventures of a crusading radio reporter.

RELEASE CHART

1941-42

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1942-43

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METRO GOLDWYN-MAYER

1941-42 Features (48) Completed (47) In Production (3)
Westerns (16) Completed (16) In Production (0)
Serials (4) Completed (16) In Production (0)

1942-43 Features (48) Completed (47) In Production (1)
Westerns (16) Completed (16) In Production (0)
Serials (4) Completed (0) In Production (0)

EYES IN THE NIGHT

Detective Drama—Shooting started May 17.
Cast: Edward Arnold, Ann Harding, Donna Reed, Reginald Denny.
Director: Fred Zinnemann
Producer: Jack Chertok
Story: A subtle detective with the aid of his seeing-eye dog solves some mysterious murder cases.

OX TRAIN

Drama—Shooting started May 18.
Cast: James Craig, Dean Jagger, Pamela Blake, Howard D.Silva, Donald Meek, Chill Wills, Henry Morgan.
Director: Edward Cahn
Producer: Jack Chertok
Story: A tale of brawling adventure in the early gold rush days in California, when all supplies for the mines and materials for the railroads that are built being hauled by ox trains, in spite of many difficulties and frequent attacks by Indians.

THE WAR AGAINST MRS. HADLEY

Drama—Shooting started May 17.
Cast: Fay Bainter, Spring Byington, Edward Arnold, Jean Rogers.
Director: Harold S. Buchett
Producer: Irving Asher
Story: A woman in war-time Washington is trying to aid in putting over varied projects, and also helps to straighten out the romances of several young war workers.

WHITE CARGO

Drama—Shooting started May 18.

FILM BULLETIN

18
**Producers Releasing**

1941-42 Features (24) Completed (0) In Production (0) 1942-43 Features (24) Completed (0) In Production (0) 1942-43 Westerns (18) Completed (0) In Production (0)

**A Yank in Libya (1942-43)**
Film—Shooting started May 14.
Director: Al Herman
Producer: Gregg M. Merrick

**Baby Face Morgan (1942-43)**
Film—Shooting started May 13.
Director: Arthur Rosson
Producer: Jack Schwarz

**Releases Chart**

1941-42 Features (24) Completed (0) In Production (0) 1942-43 Features (24) Completed (0) In Production (0) 1942-43 Westerns (18) Completed (0) In Production (0)

**Yank in Libya**

Producers: CBS Radio, Inc., in cooperation with the Office of the Coordinator of Inter-American Affairs.

**Baby Face Morgan**

Producers: Twentieth Century-Fox, in cooperation with the French Ministry of Information and the Government of France, through the Office of the Coordinator of Inter-American Affairs.

**Release Chart**

1941-42 Features

Title: Running Time Cast Details Rel. No.

Billy the Kid's Round-Up (38) 10-18, 12-12. R. Humphreys, A. John .36

Billy the Kid's Sounding Time (39) 11-20, 12-29. I. O'Brien .36

Billy the Kid, Trapped (39) 10-18, 12-12. R. Humphreys, A. John .36

Billy the Kid, Wanted (41) 9-6, 11-21. R. Humphreys, A. John .43

Emperor (The) (41) 10-15, 12-12. I. O'Brien .36

Details under title: The Devil's Rival

Broadway Song (The) (42) 2-25, 2-26. R. Humphreys, A. John .41

Dawn Express (The) (44) 5-23, 5-24. I. O'Brien .36

Dancers in Love (44) 5-23, 5-24. I. O'Brien .36

Doll (The) (44) 5-23, 5-24. I. O'Brien .36

Gallant Lady (The) (44) 5-23, 5-24. I. O'Brien .36

Girl's Play (The) (44) 11-20, 12-11. R. Humphreys, A. John .36

Gigi (44) 10-18, 12-10. R. Humphreys, A. John .36

2-2:1. (44) 1-10, 11-11. R. Humphreys, A. John .43

Padre (The) (44) 11-20, 12-12. R. Humphreys, A. John .36

Hitter, Beast of Berlin (44) 9-8, 12-11. R. Humphreys, A. John .36

Hitler (44) 9-8, 12-11. R. Humphreys, A. John .36

House of Souls (The) (44) 11-20, 12-12. R. Humphreys, A. John .36

Horsemen of the Apocalypse (The) (44) 11-20, 12-12. R. Humphreys, A. John .36

Details under title: Gun Sky

**Inside the Law**


**Isle of Forgotten Sun**

Producers: Republic Pictures Corporation.

**Lake of Tears (The)**

Producers: Cineart Film Distributors, Inc.

**Lone Rider and the Bandit (35)**

Producers: Columbia Pictures Corporation.

**Lone Rider in Cheyenne (35)**

Producers: Columbia Pictures Corporation.

**Mad Monster (The)**

Producers: Columbia Pictures Corporation.

**Male Kid (69)**

Producers: Columbia Pictures Corporation.

**Pardners in Crime (The)**

Producers: Columbia Pictures Corporation.

**Riders of the West (30)**

Producers: Columbia Pictures Corporation.

**Rolling Down the Great Divide (The)**

Producers: Columbia Pictures Corporation.

**Swamp Woman (65)**

Producers: Columbia Pictures Corporation.

**Texas Manhunt (40)**

Producers: Columbia Pictures Corporation.

**They Raid by Night**

Producers: Republic Pictures Corporation.

**Today I Hang (67)**

Producers: Republic Pictures Corporation.

**True Romance (35)**

Producers: Republic Pictures Corporation.

**Tumbled Trail (41)**

Producers: Republic Pictures Corporation.
**NAME, AGE AND OCCUPATION**

**Drama—Shooting started May 24.**


Producer-Director: Pare Lorentz.

Story: The life of a typical American in the years between 1918 and 1942. He wanders about the country, marries, and is caught in the de-

**ONCE UPON A HONEYMOON**

**Romantic Drama—Shooting started June 1.**

Cast: Ginger Rogers, Grant.

Producer-Director: Leo McCarey.

Story: The romantic, dramatic and comedy adventures of a young American couple who are caught in Europe in the first days of the Nazi blitz-

**PIRATES OF THE PRAIRIE**

**Western—Shooting started May 19.**

Cast: Tim Holt, Nell O'Day, Clifton Webb, John Elliott, Roy Bank-

*cut* 

**SWEET AND HOT**

**Musical—Shooting started June 1.**

Cast: Victor Mature, Mapy Cortes, Margie McGuire, Peter Lind Hayes, Harold Peary, Fredly Martin's Orchestra, Les Brown's Or-

**THE NAVY COMES THROUGH**

**Drama—Shooting started June 1.**

Cast: Pat O'Brien, Randolph Scott, Jackie Cooper.

Director: Edward Sutherland

Producer: Isner Auster

Story: A saga of the convoy service between America and England, and the lives of the men who make the runs on merchant ships.

**RELEASE CHART**

**IN PRODUCTION**

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<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Rel. No.</th>
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<tbody>
<tr>
<td><em>The Big Street</em></td>
<td>1941-42</td>
<td>H.Ponds-L.Ball</td>
<td>5,1</td>
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</tr>
<tr>
<td><em>All That Money Can Buy</em> (106)</td>
<td>1941-42</td>
<td>E.ArnoI.-W.Huston</td>
<td>4,10-17.26</td>
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<tr>
<td><em>Army Surgeon</em></td>
<td>1941-42</td>
<td>J.Wray-Taylor</td>
<td>6-8</td>
<td>9,28</td>
</tr>
<tr>
<td><em>Bambi</em> (71)</td>
<td>1941-42</td>
<td>T.Holt-J.Walsh</td>
<td>5-17</td>
<td>13-16.96</td>
</tr>
<tr>
<td><em>Bed Time</em></td>
<td>1941-42</td>
<td>T.Holt-J.Walsh</td>
<td>5-17</td>
<td>13-16.96</td>
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<tr>
<td><em>Beau Geste</em> (15)</td>
<td>1941-42</td>
<td>J.Wasik-No.</td>
<td>2</td>
<td>3,4</td>
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<tr>
<td><em>Curtain Call</em> (100)</td>
<td>1941-42</td>
<td>C.Parker-C.Stanwyck</td>
<td>8-23</td>
<td>1-9.53</td>
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<tr>
<td><em>Citizen Kane</em> (150)</td>
<td>1941-42</td>
<td>G.Weiss-D.Comingore</td>
<td>8-10</td>
<td>9-29</td>
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<tr>
<td><em>Dawn's Children</em> (155)</td>
<td>1941-42</td>
<td>J.Sanders-B.Redford</td>
<td>8-21</td>
<td>1-9.53</td>
</tr>
<tr>
<td><em>Dumbo</em> (61)</td>
<td>1941-42</td>
<td>T.Holt-J.Walsh</td>
<td>5-17</td>
<td>13-16.96</td>
</tr>
<tr>
<td><em>False Face</em> (168)</td>
<td>1941-42</td>
<td>A.Johnson-J.Atkins</td>
<td>10-11</td>
<td>12-19.74</td>
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<tr>
<td><em>The Flying Fox</em> (26)</td>
<td>1941-42</td>
<td>T.Holt-J.Walsh</td>
<td>5-17</td>
<td>13-16.96</td>
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<tr>
<td><em>Fugitive From a Chain</em></td>
<td>1941-42</td>
<td>J.Hughes-D.Evans</td>
<td>14-22</td>
<td>1-9.53</td>
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<tr>
<td><em>Hans Andersen</em></td>
<td>1941-42</td>
<td>J.Ryan-J.Hughes</td>
<td>10-18</td>
<td>12-19.74</td>
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<tr>
<td><em>In a Year With Eagles</em></td>
<td>1941-42</td>
<td>J.Ryan-J.Hughes</td>
<td>10-18</td>
<td>12-19.74</td>
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<tr>
<td><em>Journey to Tokyo</em></td>
<td>1941-42</td>
<td>J.Ryan-J.Hughes</td>
<td>10-18</td>
<td>12-19.74</td>
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<tr>
<td><em>Klondike Kate</em> (10)</td>
<td>1941-42</td>
<td>J.Walsh-T.Power</td>
<td>4-18</td>
<td>1-9.53</td>
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<tr>
<td><em>Little Women</em> (10)</td>
<td>1941-42</td>
<td>J.Ryan-J.Hughes</td>
<td>10-18</td>
<td>12-19.74</td>
</tr>
<tr>
<td><em>Scottsboro Boys</em></td>
<td>1941-42</td>
<td>J.Hughes-D.Evans</td>
<td>14-22</td>
<td>1-9.53</td>
</tr>
<tr>
<td><em>Sons of the Pioneers</em></td>
<td>1941-42</td>
<td>J.Ryan-J.Hughes</td>
<td>10-18</td>
<td>12-19.74</td>
</tr>
</tbody>
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**RELEASE CHART**

**IN PRODUCTION**

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Rel. No.</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Berlin Correspondent</em></td>
<td>1941-42</td>
<td>J.Coldren-D.Andrews</td>
<td>3-17</td>
<td>9-4-12.27</td>
</tr>
<tr>
<td><em>Black Swan</em> (The)</td>
<td>1941-42</td>
<td>E.Powell-M.O'Hara</td>
<td>6-30</td>
<td>1-9.53</td>
</tr>
<tr>
<td><em>Chicago Airport</em> (75)</td>
<td>1941-42</td>
<td>J.Ryan-J.Hughes</td>
<td>10-18</td>
<td>12-19.74</td>
</tr>
<tr>
<td><em>Little Tokyo, U.S.A.</em></td>
<td>1941-42</td>
<td>J.Love-P.Paster</td>
<td>5-18</td>
<td>1-9.53</td>
</tr>
<tr>
<td><em>Ireland</em></td>
<td>1941-42</td>
<td>J.Henry-P.Payne</td>
<td>5-18</td>
<td>1-9.53</td>
</tr>
<tr>
<td><em>Great American Wife</em></td>
<td>1941-42</td>
<td>J.L.Delaney-M.Crane</td>
<td>5-18</td>
<td>1-9.53</td>
</tr>
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</table>

**20TH CENTURY-FOX**

**1941-42 Features (50-60) Completed (55) In Production (0)**

**RELEASE CHART**

**IN PRODUCTION**

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Rel. No.</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Belle Starr</em> (T)</td>
<td>1941-42</td>
<td>J.Kelly-B.Ronda</td>
<td>4-19</td>
<td>5-11.75</td>
</tr>
<tr>
<td><em>Blue, White and Forthet</em> (75)</td>
<td>1941-42</td>
<td>J.Jordan-M.B.Francis</td>
<td>10-18</td>
<td>1-9.53</td>
</tr>
<tr>
<td><em>Cable Girls</em> (71)</td>
<td>1941-42</td>
<td>J.Merton-C.Linley</td>
<td>11-28</td>
<td>5-18</td>
</tr>
<tr>
<td><em>Castle in the Desert</em> (83)</td>
<td>1941-42</td>
<td>L.Taylor-A.balman</td>
<td>6-14</td>
<td>5-11.75</td>
</tr>
<tr>
<td><em>Charlie's Aunt</em> (81)</td>
<td>1941-42</td>
<td>J.Danny-Pranna</td>
<td>5-13</td>
<td>1-9.53</td>
</tr>
<tr>
<td>*Charlie Chan in (61)</td>
<td>1941-42</td>
<td>L.Taylor-M.B.Huges</td>
<td>5-13</td>
<td>1-9.53</td>
</tr>
<tr>
<td><em>Confessions of Nazi Spy</em> (73)</td>
<td>1941-42</td>
<td>D.Amico-J.Bennett</td>
<td>8-19</td>
<td>10-15.95</td>
</tr>
<tr>
<td><em>Dress Tails</em> (71)</td>
<td>1941-42</td>
<td>C.Rosemer-C.Landis</td>
<td>11-17</td>
<td>1-9.53</td>
</tr>
<tr>
<td><em>Great American Mystery</em></td>
<td>1941-42</td>
<td>C.Rosemer-C.Landis</td>
<td>11-17</td>
<td>1-9.53</td>
</tr>
<tr>
<td><em>How Green Was My Valley</em> (118)</td>
<td>1941-42</td>
<td>W.Preston-M.O'Hara</td>
<td>6-14-12.27</td>
<td></td>
</tr>
</tbody>
</table>

**UNITED ARTISTS**

**1941-42**

**Balkan (Blm.)** Completed (1) In Production (0)

**Goldwyn (Gdn.)** Completed (1) In Production (0)

**Korda (Kit)** Completed (1) In Production (0)

**Loew-Lewin (L.M.)** Completed (1) In Production (0)

**Pascale (Pas)** Completed (1) In Production (0)

**Presburger (Pb.)** Completed (1) In Production (0)

**Roach (Ech.)** Completed (1) In Production (0)

**Small (Sm.)** Completed (1) In Production (0)

**Zeky (Sky.)** Completed (1) In Production (0)

**Wanger (Wan.)** Completed (1) In Production (0)

**JUNE 1, 1942**
TAXI, MISTER (Hal Roach)

Title: Video مصر

Executive producer: Fred Guiol

Production office: Hal Roach

Story: A man supposed to be an outlaw is really a representative of the telegraph company. He exposes a gang of construction men, who are cranks engaged in hijacking houses of telephone poles.

RELEASE CHART

1941-42

Title—Running Time | Cast | Details. Ref. No.
--- | --- | ---
About Face (45) | Tracey-J.Sawyer | 11-15, 11-17, Rel.
Brooklyn Orchid (50) | W. Bradbury-M.Wolfe | 6-24, Rel.
Coliseum | W. Bradbury-M.Wolfe | 1-26, Rel.
Hitler's U-Boat | Watson-J.Devlin | 3-28, Rel.
Doubles Are Pretty People (46) | M. Woodworth-J.Rogers | 11-1, 3-15, Rel.
Friendly Enemies (56) | W. Bradbury-M.Wolfe | 2-26, 6-26, Sm.
Gold Rush, The (Hitler's) (79) | C. Chaplin | 4-7, 4-12, Cpl.
Hayfoot (17) | Tracey-J.Girasol | 1-2, Rel.
Gentleman After Dark (16) | D. Duhyner-M.Hopkins | 10-18, 1-24, Sm.
Details under title: Holliston Horry
Jungle Book (110) | Sabo-J.Cowan | 7-30, 4-3, OR.
Love on the Oyle (44) | C. Evans-DeKers | For...
Miss Annie Rooney | T. Temple-W. Margal | 3-9, 3-29, Sm.
Mr. and Mrs. Brockenby | J. Auker-J. Rieders | 4-6, Sm.
Mr. Brockenby, Mr. | J. Auker-J. Rieders | 4-6, Sm.
One of Our Aircraft Seems Flawed (54) | H.P. Portman-M.Bandy | For...
Red Hot and Round Linear (43) | J. Royle-J. Ponton | 11-6, 11-7, Sm.
Shanghai Gesture (106) | C. Tenchey-V. Montag | 6-6, 7-6, Pce.
Ships With Wings (53) | J. Housford-L. Baslow | For...
Three-Clocked Sailors (77) | C. Hulbert-T. Trinder | For...
To He or Not To He (99) | C. Lombard-J. Bennet | 11-1, 4-24, Sm.
Twin Beds (83) | G. Bennet-J. Bennet | 10-14, 1-24, Sm.

BOSS OF HANGTOWN MESA (1942-43)

Western—Starting shoot May 15.

Cast: Johnny Mack Brown, Fuzzy Knight, Helen Deverell.

Title: Joe W. Teames

Producer: Oliver Drake

Story: A man supposed to be an outlaw is really a representative of the telegraph company. He exposes a gang of construction men, who are cranks engaged in hijacking houses of telephone poles.

RELEASE CHART

IN PRODUCTION

Title—Running Time | Cast | Details. Ref. No.
--- | --- | ---
Adventures of Snuffle Jack (Serial) (79) | E. Browne | 5-19, 1942-43.
Deep in the Heart of Texas | J. Armstrong | 5-18, 5-19, J. Armstrong.
Glen of the Greyfriars (37) | Albert-Stevens | 5-18-1942-43.
In the Search of the Maverick | L. Hutton | 5-18-1942-43.
The Adventures of Snuffle Jack (Serial) (79) | E. Browne | 5-19, 1942-43.
The Affairs of Snuffle Jack (Serial) (80) | E. Browne | 5-19, 1942-43.
The Adventures of Snuffle Jack (Serial) (80) | E. Browne | 5-19, 1942-43.

1941-42 Features

(47) Completed (48) In Production (2)
Westerns (7) Completed (7) In Production (0)
Actions (7) Completed (8) In Production (0)
Serials (4) Completed (4) In Production (1)
1942-43 Features

(3) Completed (5) In Production (0)
Westerns (1) Completed (1) In Production (0)
Actions (1) Completed (1) In Production (0)
Serials (1) Completed (1) In Production (0)

CASABLANCA

Title: Video مصر

Executive producer: Hal Roach

Production office: Hal Roach

Story: The adventures of war refugees in French Morocco.

GENTLEMEN JIM

Title: Video مصر

Executive producer: Hal Roach

Production office: Hal Roach


RELEASE CHART

IN PRODUCTION

Title—Running Time | Cast | Details. Ref. No.
--- | --- | ---
Now, Voyager | J. Barrymore-J. Sheridan | 16-4, 11-17, 1942.

1941-42 Features

(30) Completed (1) In Production (0)

1942 Features

(4) Completed (2) In Production (0)

1943 Features

(1) Completed
HAS PLENTY OF B. O. OOMPH

Cleverly plotted, well-acted melodrama has plenty of b. o. oomph. "Affairs Of Jimmy Valentine" contains a generous dose of entertainment. Good acting helps keep this film well in the entertainment groove.

—Film Daily

AFFAIRS OF JIMMY VALENTINE

DENNIS O'KEEFE
RUTH TERRY
GLORIA DICKSON

ROMAN BOHNEN
GEORGE E. STONE
SPENCER CHARTERS

DIRECTED BY BERNARD VORHAUS
SCREEN PLAY BY OLIVE COOPER • ROBERT TASHIER
SUGGESTED BY A STORY BY PAUL ARMSTRONG, JR.

A REPUBLIC PICTURE

BUY U.S. DEFENSE BONDS
SABOTEUR... Alfred Hitchcock's first picture for Universal has a subject both timely and ideally suited to the director's talents. Starring Robert Cummings and Priscilla Lane as a fugitive pair hunting the saboteur, Norman Lloyd, while being tracked by the FBI, the story includes suspenseful chase sequences from one coast to the other. The rest of the cast includes Otto Kruger, Vaughan Glaser, Murray Alper, Dorothy Peterson and Alna Kruger. Frank Lloyd produced from an original screen play by Peter Vertel, Joan Harrison and Dorothy Parker.

JUKE GIRL... Starring Ann Sheridan, Ronald Reagan and Richard Whorf ("Blues in the Night" find), this Warner drama tells of itinerant fruit pickers in the South and the struggle of two of them, aided by juke joint dancer Ann Sheridan, to break up the monopolistic rule of a villainous fruit packer, Gene Lockhart. The cast also includes Betty Brewer, Faye Emerson, George Tobias and Alan Hale. Curtis Bernhard directed.
'YUKON PATROL' THRILLS APLENTY IN CONDENSED SERIAL

Rates • • in minor action spots and for kiddie matinees

Republic
66 Minutes
Allan Lane, Robert Strange, Lita Connay, Robert Bartlett, Herbert Rawlinson, Bryant Washburn, Harry Cording, Bud Buster, Stanley Andrews, John Davidson, Lucien Prival, Norman Willis, Tony Paton, John Dillon, Paul McVey.
Directed by William Witney and John English.

A 12-episode serial cut down to feature length, Yukon Patrol" has excitement aplenty for the youngsters and the insatiable action fans. The story, of course, is widely melodramatic with a profusion of thriller cliches—enough to leave some spectators breathless. The directors, William Witney and John English, have done all they could to sacrifice romance, comedy and human touches in the interest of speedy pace. In 1940, when Republic released "King of the Royal Mounted" in episode form, the villains were so vaguely identified as "the enemy" but this minor flaw is not noticeable enough to date the film for its present-day audiences. Although lacking in name value, this is suitable for the minor action houses or for kiddie matinees bookings in neighborhood spots. It is unsuitable elsewhere.

The story tells of the heroic efforts of two Mounties, Allan Lane and Robert Kellard, to track down a group of enemy agents working in Canada. Aware that Compound X, which is being supplied to hospitals as a cure for infantile paralysis, can be used for magnetic mines, Robert Strange, chief menace, is delegated to insulate a steady supply for the enemy. After Lane's father is killed and the young Mounties have numerous narrow escapes, they locate a sham hospital which receives huge supplies of Compound X to the Mounties. Both Mounties are captured and imprisoned in a submarine but Kellard shoots himself to safety through the torpedo tube, blows up the enemy ship and loses his life for his country.

Two veterans of the silent screen, Herbert Rawlinson, as a kindly parent, and Bryant Washburn, as a cowardly villain, are the more familiar cast names. Allan Lane and Robert Kellard are acceptable as the dauntless heroes but most of the others over-act atrociously.

DENLEY

'THE STRANGLER' BRITISH-MADE MYSTERY WITH INVOLVED PLOT

Rates • in minor action houses only

Producers Releasing Corp.
67 Minutes
Judy Campbell, Sebastian Shaw, Niall MacGinnis, Henry Edwards, George Pughe, Marita Hunt, George Hayes, Cameron Hall, Buntly Pack, Myra Victor, Edna Rommy, Frederick Piper.
Directed by Harold Huth.

This British-made murder melodrama is burdened with a plot which becomes too involved to hold the attention of the mystery fans. The opening sequence of "The Strangler," during which a girl is murdered by an unknown hand, is undeniably thrilling in quality. But the picture itself is concerned with the adventures of a girl reporter and a writer of popular thrillers and it is slow-moving and typically British as regards acting and direction. The players are unfamiliar to American audiences and only the title will have some marquee value in the minor action houses.

A series of murders, with the victims all young and pretty women who have been strangled by means of a silk stocking tied tightly around their throat, have baffled London's police. A young girl reporter (Judy Campbell), and a writer of detective fiction (Sebastian Shaw), in quest of a story, discover the body of the "Strangler's" latest victim and, while notifying the police, it mysteriously disappears. Together, they seek to unravel the mystery and they meet many unusual people. It is only when the girl almost meets her own death by strangling that the actual murderer is caught in the act. Niall MacGinnis and Sebastian Shaw give satisfactory acting jobs but the others have heavy accents which are difficult to understand.

DENLEY

'MAXWELL ARCHER, DETECTIVE' BRITISH-MADE MYSTERY, PRE-WAR

Rates • as minor dualler

Monogram
73 Minutes
John Leder, Leuene McGrath, Athole Stewart, George Merritt, Martha O'Harra, Ronald Adam, Peter Hobbes, Ralph Roberts.
Directed by John Paddy Carstairs.

Another pre-war British-made mystery film, Maxwell Archer, Detective" is mildly exciting throughout and with little to recommend it to American audiences. The film betrays its age by the nondescript nationality and pursuits of the spies and the heroines suspected. But running over to Paris to spend some ill-gotten money. Although the basic plot had possibilities, Director John Paddy Carstairs has permitted an abundance of comic dialogue to destroy many of the suspenseful moments. John Loder, now active in Hollywood pictures, does a highly satisfactory acting job by invariably adding just the proper satirical touch to his role of the self-satisfied amateur detective. The balance of the cast, however, is so typically English that some of the lines are difficult to understand. For the minor duals or action spots only.

In the story, Amateur Detective Archer (John Loder) delights in taking Scotland Yard, in general, and Inspector Cornell (George Merritt), in particular, over the hurdles for their slothful methods. When the leader of a gang of spies he has been trailing is murdered, Archer notifies the Yard but they place a young R.A.F. flyer under suspicion for the crime. The flyer's fiancée (Leuene McGrath) attaches herself to Archer. She first proves a hindrance, but later becomes helpful. The girl uncovers some stolen money but when she is kidnapped by the spies, Archer rescues her and turns the criminals over to the Yard.

Leuene McGrath as the melodramatic heroine, and George Merritt, as the exasperated Inspector Cornell give competent acting portrayals as does the late Athole Stewart, as a police official. Photography is below average.

LEYENDECKER

JUNE 1, 1942
WHAT THE NEWSPAPER CRITICS SAY

Highlights from Reviews of New Pictures By Foremost Critics

SING YOUR WORRIES AWAY
RKO - Radio

"...Strange assortment of slapstick farce, vaudeville turns and melodrama...Entertainment is almost constant with the exception of laughs rather than drama...Quite enjoyable of its kind." — Dana, N. Y. HERALD-TRIBUNE.

"...Although the players squeeze a laugh or two out of their dried up material their efforts are almost as worthless as the script...Script is dire and director so mediocre that nobody could possibly be funny under such circumstances." — Boehnel, N. Y. WORLD-TELEGRAM.

"...A Burt Lahr field day...Fun for an un-critical seventy-one minutes...Those who did not like it did so fervently." — Winsen, N. Y. POST.

SUICIDE SQUADRON
Republic

"...Moderately entertaining love story. Had it been more carefully directed and its tempo stepped up a bit, then undoubtedly the film would have elicited a more favorable notice." — E. G., N. Y. HERALD-TRIBUNE.

"...As the story of an affair of the heart. 'Suicide Squadron' lacks a pulse...Hackneyed fiction." — P. S., N. Y. TIMES.

"...A war picture minus the usual mock heroes but full of quality, imagination, timeliness, excitement and good acting." — Boehnel, N. Y. WORLD-TELEGRAM.

"...Production is lavishly mounted...Dignified appeal...Directed in slow but even tempo." — Times, N. Y. POST.

"...As sincere, fraught with emotion and matured skill as 'The Invaders'. Tremendous entertainment...A fine piece of real one, it deserves all the patronage possible from discriminating audiences." — Perrigo, CHICAGO HERALD AMERICAN.

GRAND CENTRAL MURDER
M. G. M.

"...Except for a flash of action at the beginning and end...it is a conversation piece that gets what comedy it can out of the sprawling of the sleuths. Hasn't much to offer." — Dana, N. Y. HERALD-TRIBUNE.

"...Modest but precocious mystery-comedy...No great shake of a picture...Script is tight and logical. Recommended as a pleasant diversion." — Crowther, N. Y. TIMES.

"...Above average...Extra merit is clearly due to performers and a certain taut quality imparted by Director & Sylvan Simon." — Winsen, N. Y. POST.

"...Lively and generally exciting...May not be perfect homicide entertainment, but it's relaxing and entertaining." — Boehnel, N. Y. WORLD-TELEGRAM.

TWIN BEDS
United Artists

"...As musty as an abandoned attic. Seems risque and naughtily funny back in 1914, but not today." — T. M. P. N. Y. TIMES.

"...Among 'A' productions, it marks a new low in trash so brutally you have to exercise iron control to keep from screaming...Should never have been dug up." — Winsen, N. Y. POST.

"...Ridiculousness of this bedroom antique are so obviously contrived and then over-extended that they can neither confound the censors nor startle, much less please the audience." — Dana, N. Y. HERALD TRIBUNE.

"...Familiar and unfunny. After getting to a decision progressively dullest." — Boehnel, N. Y. WORLD-TELEGRAM.

THIS GUN FOR HIRE
Paramount

"...Fast and exciting melodrama...Straight and vicious...A good cut above the average...Both for its tense quality." — Crowther, N. Y. TIMES.

"...Distinguished melodrama...Miss Lake and Mr. Ladd certainly make this something from the director's chair...Distinguished melodrama." — Dana, N. Y. HERALD-TRIBUNE.

"...A tasteful adventure film...Tense, thrilling, imaginative and altogether enjoyable." — Boehnel, N. Y. WORLD-TELEGRAM.

"...All ties together very neatly, too neatly, if you ask this reviewer. Does generate more than an ordinary amount of gangster excitement...In the Province of Livey Trash, this rates as fast, thrilling, and original in its characterizations." — Winsen, N. Y. POST.

TORTILLA FLAT
M. G. M.

"...Eminently satisfying and entertaining...Full-bodied, warm and often moving screen drama...Has substance and meaning as well as being a gay and delightful entertainment." — Barnes, N. Y. HERALD-TRIBUNE.

"...Has admirably caught the rowdy and warm flavor of the original...A little delayed which turns its back on a workaday world. But it is filled with solid humor and compassion." — Crowther, N. Y. TIMES.

"...Both unusual and unusually interesting...Richly painted characters...Highly recommended as a relaxation for city and child-adults." — World, N. Y. TIMES.

"...Dull, pretentious, heavy-handed and phony, with its star-studded cast as much to blame as anyone. No one will find these people and their philosophy entertaining, but to them they seemed dull and unconvincing." — Boehnel, N. Y. WORLD-TELEGRAM.

BUTCH MINDS THE BABY
Universal

"...Humor and sentiment are treated with Damon Runyon-esque dexterity and flavor...Chucklesome story...is on the porous-knit side but characters, humor and incidents are all fresh, sparkling and entertaining." — Boehnel, N. Y. WORLD-TELEGRAM.

"...Haphazardly amusing...Mighty ordinary fun...manages to catch a chuckle here and there." — Crowther, N. Y. TIMES.

"...Cast skillfully and directed with snap and speed — pulling a-plenty at the cardiac strings as well. Crawford lends the role sheepish charm, plenty of pathos and humor galore." — Thirer, N. Y. POST.

"...Delightful farce...Clever staging and direction enhance the smooth-running story...Much hilarity." — E. G., N. Y. HERALD TRIBUNE.

"...Pleasant little flicker with plenty of laughs." — Finn, PHILA RECORD.

WHISPERING GHOSTS
20th Century-Fox

"...Lacking originality of plot, substitutes numbers of mysterious plotters...It is a phony from start to finish, and that wasn't mean funny, although a giggle does occur now and then...thanks to the Berle chatter." — Winsen, N. Y. POST.

"...The other ghouls and comedians assigned to the vehicle...Cast strives earnestly though somewhat vainly to make it a really funny film..." — E. G., N. Y. HERALD-TRIBUNE.

"...All the tested ingredients of mystery farce...Stretched rather thin because little or no imagination or invention has gone into the production itself..." — Boehnel, N. Y. WORLD-TELEGRAM.
Drew Pearson and Robert S. Allen, writers of the nationally syndicated "Washington Merry-Go-Round," reported in their May 21st column a battle between Louis B. Mayer and Harry Warner at a meeting called to discuss future production schedules. As told by the columnists: "Louis Mayer revealed plans to picturize the life of Henry Ford. Discussion uncovered the fact that the picture was to be a glamorous portrayal of the motor magnate's career with no references to various activities which for many years have been the subject of widespread denunciation. 'In other words, you are going to put out a whitewash,' Warner remarked, according to friends. 'Henry Ford represents the wheels of civilization,' retorted Mayer. 'And you have got yourself caught under those wheels!' shouted Warner. Whereupon Mayer called Warner a fighting name. Warner retaliated with a swing to the jaw. Then they were separated."

Herman Gluckman is the new assistant coordinator in the distribution of Victory Films, George J. Schaefer, national chairman of the War Activities Committee, announced. Gluckman formerly held the New York and Pennsylvania franchise for Republic Pictures.

"The 'Committee of 38,' the group of Eastern Pennsylvania exhibitors who are kicking up a rumpus about rentals charged by film companies for patriotic pictures, met again in Philadelphia on May 25th to discuss the terms on 20th Century-Fox's "Shores of Tripoli." Approximately 175 theaters were represented. There was also some discussion of Paramount's policy of asking 40% for one picture in each block-of-five, with demands for action against this company coming from many exhibitors on the floor. No concerted action is taken on any issue by the Committee. The next meeting of the Committee is scheduled for June 15.

Closest thing to a national exhibitors convention to be held this year will be the 23rd annual meeting of Allied Theatre Owners of New Jersey. Many independent theatre owners from all over the country will be at the Ambassador Hotel in Atlantic City, June 3rd for the three-day confab. A six-point business program has been arranged. Harry Lowenstein is president of the Jersey unit."

Harry M. Warner, president of the Warner organization, instructed the company's distribution forces to give the exhibitor who has been affected by the shift in population occasioned by war industries a break so that he can keep operating. Recognizing the value of field reports that due to the induction of manpower into the armed forces and the centralization of workers in war production centers has noticeably altered the exhibitor situation, Warner advised his sales forces to do all in their power to keep the exhibitors' doors open "even if you have to help him out with his rent." Conversely, Warner stated, if the exhibitor has been aided by the shift in theatre patronage, the theatremen "should pay a fair share" of his gains.

Lou Pollock was inducted as president of AMPA at its annual meeting in New York at the Hotel Edison, Thursday, May 28. The other officers installed were Davis E. (Skip) Washner, vice-president; Davis A. O'Malley, treasurer; Blanche Livingston, secretary; Paul Lazarus, Arthur A. Schmidt, Fred Lynch, Manny Reiner, Marin Starr, directors; A. M. Botsford, replacement on the board of trustees. Pollock, formerly Eastern head of advertising and publicity at Universal, announced that he was opening his own advertising and publicity office and has already signed up an important account.

Columbia’s annual sales convention will be held at the Hotel Warwick in New York on June 16, 17 and 18. General Sales Manager A. Montague will wield the gavel, while Jack Cohn will head a delegation of home office executives who will meet with Columbia's district managers and branch managers in determining schedules and policies for the 1942-43 program.

The Hal Horne Organization quarters at 1775 Broadway is the new home of the publicity and exploitation departments of 20th Century-Fox, although Horne, 20th’s recently appointed head of publicity and advertising, will continue to operate at the home office. Dick Condon, new publicity manager at 20th-Fox, will be in charge of the new quarters. George Fraser, nationally syndicated feature writer for the company's publicity department, resigned from the company.

The Office of Price Administration gave film salesmen the opportunity to receive more gasoline, if they could prove that the present allotment was insufficient and could support their reasons with facts. Local boards would be authorized to grant the supplementary ration. Reports indicated that an industry committee might be sent to Washington in order to persuade the OPA of the dire necessity of X cards for film salesmen on the basis of "essential occupations."

The Variety Clubs of America will hold a national meeting in Chicago late in June or early in July in place of their usual gigantic national convention. Those attending will include all National officers, all local officers of the old and new tent groups, tent delegates and national representatives. John H. Harris, National Chief Barker, estimates that about one hundred men will be on hand when the meeting is called to order. Besides their report on their various charities, each tent will report on the work they have done and will do in connection with the war effort. Henri Elman, one of the petitioners for the new Chicago tent, is now in Hollywood conferring with Harris and will handle the details of the meeting as to dates and hotel.

The War Activities Committee announced three more subjects, now ready for release: "Winning Your Wings" (Warner Bros. distribution); "Mr. Gardenia Jones" (United Artists distribution); "Keep 'Em Rolling" (Universal distribution).

"Not a dark house in more than 20 years of film delivery service!"

NEW JERSEY MESSENGER SERVICE
Member National Film Carriers' Ass'n
250 N. JUNIPER STREET
PHILADELPHIA

“SAVE Time…Energy…Insurance…Worry…Money”
Economically Sensible for All Your Deliveries to Be Made by

HIGHWAY EXPRESS LINES, Inc.
HORLACHER

PHILADELPHIA  BALTIMORE  WASHINGTON  NEW YORK
1225 or 1239 Vine St.  1801 Bayard St.  1638 3rd St., N. E.  447 W. 17th St.
Member National Film Carriers, Inc.

M. Lawrence Daily, Notary Public, Phila.

JUNE 1, 1942
TAKE A LETTER, DARLING

Directed by Mitchell Leisen and starring Fred MacMurray and Rosalind Russell, this Paramount comedy tells of a feminine advertising executive who hires a male secretary to pay attention to the suspicious wives of her male clients. However, she falls for him herself and almost loses him in a vain attempt to make him jealous. The cast includes Robert Benchley, Constance Moore, MacDonald Carey and Cecil Kellaway.

BROADWAY

Universal's tale of the roaring twenties, as recalled in retrospect by George Raft, co-stars Pat O'Brien and features Janet Blair, S. Z. Sakall, Brod Crawford, Anne Gwynne, Edward Brophy and Marjorie Rambeau. Directed by William A. Seiter, the story tells of Raft (as George Raft), arriving in New York and recalling an exciting incident in his career wherein he gets mixed up with gangster Brod Crawford, gets involved in some killings and is eventually cleared.
FRIENDLY ENEMIES...
Edward Small recreates, for United Artists release, the famous Samuel Shipman and Aaron Hoffman stage success of two German-born Americans, Charles Winninger and Charlie Ruggles, who are split by World War I in their sympathies for the warring nations. It takes the near-destruction of a convoy on which the German sympathizer's son is sailing to make him an all-out-for-victory American. Directed by Allan Dwan, the cast also features James Craig, Nancy Kelly and Otto Kruger.

AFFAIRS OF JIMMY VALENTINE...
In this Republic action meller, the famous safecracker becomes the object of a nation-wide radio hunt many years after he has retired to a quiet uneventful existence. In the ensuing search, two murders are committed. Dennis O'Keefe wins Ruth Terry, and the real Valentine is permitted to continue his anonymous existence. Ronman Bohene is seen as Jimmy Valentine. The cast includes Gloria Dickson, George E. Stone and Spencer Charters. Bernard Vorhaus directed.
REACH OUT IN ALL DIRECTIONS WITH Advertising!

Don't wait until they come to you... bring them in with advertising! * You'll never hit the box-office high-spots unless you hit hard with advertising... everywhere... on every front! * Showmanship means showing off. Show off your show. Brag about it. Spread out in all directions with advertising. Get that extra money... that's where advertising shines brightest... getting that extra money. * Reach the people who can't be sold any other way... with advertising! * Advertise... publicize... exploit... sell extra seats with Standard Accessories... Specialty Accessories... Trailers...

Advertise...

USE NATIONAL SCREEN SERVICE

Prize Baby of the Industry
UNITY AT THE CROSSROADS

THIS IS THE MOMENT FOR COURAGEOUS DECISIONS BY THE FILM INDUSTRY'S LEADERS

EDITORIAL by MO WAX, Page 3

Practical Reviews for Exhibitors

'YANKEE DOODLE DANDY' ROUSING MUSICAL BIG B. O.
'MISS ANNIE ROONEY' TIRESOME TEMPLE VEHICLE
'HOLIDAY INN' DELIGHTFUL SONG-SPANGLED FUN
'TEN GENTLEMEN FROM WEST POINT' DISAPPOINTING
'PRIVATE BUCKAROO' GOOD MUSIC, POOR PLOT
'THE BIG SHOT' BOGART SAVES FORMULA FILM
'IT HAPPENED IN FLATBUSH' ENTERTAINING COMEDY
'WINGS FOR THE EAGLE' INTEREST-HOLDING
'THE GAY SISTERS' HAS FEMININE APPEAL
AND OTHERS

Pages 4, 6, 7, 18, 19
BULLETIN FROM WARNER BROS.' Office of Facts and Figures on "Juke Girl"

Facts:
- Los Angeles
- Memphis
- Kansas City
- Albany
- Wilkes Barre
- Indianapolis
- Washington
- and 207 other first runs

Tops "Manpower", "All Thru the Night" and every action hit in years!

Figures: (Yum, yum)

ANN SHERIDAN
RONALD REAGAN
in "JUKE GIRL"

with RICHARD WHORF • GEORGE TOBIAS
GENE LOCKHART • ALAN HALE
BETTY BREWER

Directed by CURTIS BERNHARDT
Screen Play by A. T. Bezzerides • From a Story by Theodore Pratt • Adaptation by Kenneth Garnett

IT'S A FACT! You have to figure on WARNERS!

THOSE "KINGS ROW" STARS DOING "KINGS ROW" BIZ AGAIN!
UNITY AT THE CROSSROADS

The honeymoon is about over for Unity. While it is true that the current relationship between exhibitor and distributor is a marriage of convenience (it was never expected to produce anything approaching wedded bliss), the moment has come when the couple must understand each other, if they are to avoid smashing up on the rocks of divorce.

So far the Uniteded Motion Picture Industry has proved one thing: it IS possible for exhibitors and distributors to sit down together to discuss the differences between them. There has been ample exchange of sweet words; there have been some minor results. Now it is time to get down to the serious business at hand!

Back in January we asked the independent exhibitors of the country to give Unity a chance and coupled our plea with this warning to the leaders of the movement:

"The burden of proving the case for Unity to the nation's independent exhibitors rest almost wholly on the major film executives. But even more 'on the spot' than they are leaders of Allied States Association.

"Let us put it bluntly. Unity must deliver concrete, 'dollar' results to the independent exhibitors—and before long—or Allied must withdraw its support from the Unity plan. That will mean inevitable collapse of the program, but there is no alternative, for the leaders cannot gamble with the welfare of those who support Allied for their protection.

"The simple truth is that without such results the membership will not follow their leaders into any unity project!"

That warning has taken on added credence during the ensuing six months in the opinion of those who have their ears to the ground where exhibitors tread. The sensible men in our industry realize that trouble is brewing as a result of the film price situation. A. F. Myers appealed to the conscience of the major film executives in his speech before the Allied of New Jersey convention last week, predicting that "dire results will follow" unless the distributors act to check rising rentals.

This fact is clearly recognized by a few film leaders like William F. Rodgers and Tom Connors, who have gone all-out to give the exhibitors some substantial benefits from UMPI, but there are other executives, motivated only by the thought of increasing profits, who are hamstringing every move to get concrete action.

The threat is most serious, for if the Unity project collapses there may well be a blow-up that will shake film business to its very foundations. This is the moment for courageous decisions by the industry's leaders. Those who fail, through lack of foresight, intelligence or good-will, to cooperate in making Unity a really vital and productive force will bear the responsibility for what follows.

MO WAX.
WARNER BROS...Review of 1 in Special Block

'YANKEE DOODLE DANDY' ROUSING AMERICAN MUSICAL WILL GET BIG GROSSES

Rates ★★★ ✔ + generally

Warners
136 Minutes

Directed by Michael Curtiz.

A really rousing, true-American musical picture, coming at a time when the nation's millions are imbued with patriotic fervor, "Yankee Doodle Dandy" is entertainment plus headed for top box office grosses generally. As the story of America's greatest song-and-dance man, George M. Cohan, the picture is rich and humor and reminiscences of Broadway and show business in general, laden with heart interest and honest sentiment and filled with stirring song favorites known and loved by all of us. Actually started before we entered the War, this is released at exactly the right time for its flag-waving melodies to set patrons applauding and its true-life success story to inspire our youth to fight to preserve the American way of life. Covering a long period of years, from 1878 to 1940, the plot is necessarily episodic, but Director Michael Curtiz has directed each individual scene so that it becomes either a stand-out dramatic or humorous bit or a showmanly musical interlude. A brilliant thought was using Cohan's interview with President Roosevelt to introduce, as a full-length flashback, the story of his career. Among the notable Cohan tunes heard are the battle song of World War I, "Over There," and "Give My Regards to Broadway," "Mary, It Is a Grand Old Name," "It's a Grand Old Flag" and "Yankee Doodle Boy" as well as numerous others more familiar to the oldtimers. A fitting climax to James Cagney's career with Warner Bros. this film is a showman's delight with unlimited selling possibilities.

The saga of the Four Cohans, with special emphasis on George M., starts with his birth on July 4, 1878 and then goes on to show his boyhood stage appearances including the lead in "Pick's Bad Boy." Later his parents, with George and his sister, Josie, became national-ly famous as a song-and-dance act. His meeting with a stage-struck girl (Joan Leslie) who is later to become his wife, starts George on a song-and-dance career. Later, a chance encounter with Sam Harris, starts a long producing partnership. Another milestone in his career is the famous Pay Templeton's appearance in 45 Minutes from Broadway," which becomes a Broadway triumph. After his parents are dead and he has his first stage failure, Cohan, turned down as "too old" to enlist in World War I, writes "Over There" which inspires America. Years later, after he emerges from retirement to impersonate the President in "I'd Rather Be Right," he is summoned to the White House to receive the Congressional Medal of Honor.

James Cagney gives a remarkably faithful portrayal as the cocky young song-and-dance man even to having the voice and gestures down to perfection. His immortalizing of George M. Cohan will be remembered longer than his earlier gangster triumphs. Walter Huston gives a fine performance as the grand old Irishman, Jerry Cohan, Rosemary DeCamp is a sweetly-placid mother and Jeanne Cagney, as sister Josie, ably completes the Cohan act. Joan Leslie is charming as Mary, the wife. Richard Whorf is satisfactory as Sam Harris and Eddie Foy, Jr., does a memorable impersonation of his famous father. Irene Manning sings well and makes a striking screen debut in the role of Miss Whorf. S. Z. Sakall and George Tobias also contribute good bits.

LEYENDECKER

PARAMOUNT...Review of 1 in Seventh Block

'HOLIDAY INN' DELIGHTFUL SONG-SPANGLED ENTERTAINMENT

Rates ★★★ ✔ + generally

Paramount
161 Minutes
Eing Crosby, Fred Astaire, Marjorie Reynolds, Walter Abel, Virginia Dale, Louise Beavers, Irving Bacon, Mark Windheim, James Bell, John Gallaudet, Harry Barris, Kitty Kelly, Shelby Bacon, Joan Arnold.

Directed by Mark Sandrich.

Delightful musical entertainment, guaranteed to sweep cares away on a wave of glorious Irving Berlin tunes, "Holiday Inn," is headed for top box office grosses. More than any other, the term song-spangled fits this Paramount film for the story often seems merely a frame on which to hang the stand-out production numbers, each one built around one of the nation's holidays. Tunes like the old favorite, "Easter Parade," or one of the composer's new hits, "I Can't Tell a Lie," "Be Careful, It's My Heart," "White Christmas" or the title song will be humming by patrons on their way out just as they will soon be played and sung from coast to coast. The top-flight stars, Crosby and Astaire, are at their best for Bing not only sings eleven Berlin songs in his superb caressing style but he also plays with greater ease and comic assurance than ever and even tries a few dance steps a la Astaire. The nimble-footed Fred again proves himself a terpsichorean wizard as he whirls, glides, leaps or taps across a dance floor. Although the comedy by-play between these two is rarely uproarious, it is always amusing enough to keep audiences in a happy frame of mind. This is a sure-fire business getter everywhere except, perhaps, in some action spots.

In the story, Bing Crosby, singing member of a night club trio, becomes disillusioned about life when Virginia Dale turns him down in favor of their older friend, Fred Astaire. Bing goes to live on a farm but soon decides to turn it into a rustic inn open for meals and entertainment only on the 15 holidays of the year. A new girl, Marjorie Reynolds, joins him in the venture and when Fred, still foot-loose, turns up at the inn, Bing again plays second fiddle. It is only after Fred and Miss Reynolds go to Hollywood to make a picture based on the idea of Holiday Inn, that Bing becomes go-getter enough to follow and make her his life partner.

Bing Crosby looks younger and better than ever, and although Fred Astaire shows his age in the close-ups, it's never apparent on the dance floor. The surprise hit of the picture is scored by lovely, blonde Marjorie Reynolds who, after five years of appearing in quickies and westerns, now steps into the major company spotlight. Miss Reynolds shows charm, talent and a pleasant singing voice and, as she whirs gracefully through Astaire's intricate dance routines, she suggests his best partner, Ginger Rogers. Virginia Dale is well cast as the selfish, gold-digging member of the night club trio. Ted Healy and his troupe of comic ants get many laughs. Mark Sandrich's direction is perfect for this type of film.

LEYENDECKER
TEN GENTLEMEN FROM WEST POINT

Another 20th CENTURY-FOX Triumph!

Directed by HENRY HATHAWAY • Produced by WILLIAM PERLBERG
20th CENTURY-FOX...Reviews of 5 in Eleventh Block

TEN GENTLEMEN FROM WEST POINT' PATRIOTIC COSTUME DRAMA WILL DISAPPOINT

Rates • • + generally

24th Century-Fox.
103 Minutes.


Directed by Henry Hathaway.

By playing up the patriotic angle and stressing the rousing, flag-waving finale, "Ten Gentlemen from West Point" should do above-average business in these momentous times. The early, critical days of America's military academy have been faithfully pictured, with necessary fictional additions, but, despite considerable action, this is a long-winded film with many dull stretches and clichés.

Director Thomas A.lr. "Ten Gentlemen from West Point" graduates as Grant, Pershing and MacArthur, is a sure-fire applause-getter in any type of theatre. The cast names have only a mild marquee value but the title and subject are strong selling points.

Early in the nineteenth century, Congress reluctantly agrees to continue West Point as a training school for officers for a one-year trial period. The pompous Laird Cregar, characteristically named commanding and in the first class are John Sutton, New York society man, and George Montgomery, Kentucky backwoodsman. Who is more a gentleman, convinces him by helping out at the town inn and there Montgomery meets and falls in love with her. Cregar's abrasive tactics discourage many of the cadets and, finally, all but ten have dropped out. When the cadets are ordered to fight the hostile Indians, Cregar is captured and threatened with torture. By using strategy, the handful of cadets rescues Cregar although Montgomery is wounded in the fracas. When he appears to accept an appointment as officer and makes plans to leave for the far West, Miss O'Hara makes a lovely picture in the period costumes.

The outstanding acting job must be credited to Laird Cregar, who plays the bullying, Napoleonic major. George Montgomery, as the friendly Kentuckian, and John Sutton, as the conceited New Yorker, are neatly contrasted. The cadet types and David Bacon contributes a fine performance as Benedict Arnold's nephew who seeks to retrieve the valuable seal on a war bond. In the role of a mild-mannered, and Harry Davenport, Tully Marshall, and Ward Bond have good character parts. Maureen O'Hara makes a lovely picture in the period costumes.

LEYENDECKER

'THE MAGNIFICENT DOE' STARS CARRY NONSENSICAL PLOT

Rates • • + on name value

20th Century-Fox.
84 Minutes.


Directed by Walter Lang.

With Henry Fonda and Don Ameche cast in made-to-order roles and Lynn Bari giving a smartly-sophisticated performance, "The Magnificent Doe" is the sort of the title connotes. In a long suit, the story degenerates into sheer slapstick. The romantic angle is unnecessarily handled throughout. The three star names, coupled with an intriguing title, should mean good business in all but small town or action spots.

In the story, Don Ameche's success school receives a new lease on life through a nation-wide contest to discover the most complete failure in the country. The choice made by Ameche's secretary (Lynn Bari) proves to be Henry Fonda, a small town boat-tender with absolutely no ambition. Fonda balks at taking the success course and, when he meets the other pupils, his interest in Miss Bari, who is engaged to Ameche, shows Fonda that he must become a success — as an insurance salesman. When he does sell a huge policy, he uses the commission to buy a fire engine and drive back home with Miss Bari. Ameche then decides to change his course to the relaxation method.

Henry Fonda and Don Ameche are both fine in widely-contrasted parts and Miss Bari makes the most of a small role after a long apprenticeship in minor programmers. Edward Everett Horton gets a few laughs with his flutty comedy, George Barbier has a strong hit, and Frank Orth and Harry Hayden also stand out.

LEYENDECKER

'IT HAPPENED IN FLATBUSH' ENTERTAINING BASEBALL COMEDY

Rates • • + in neighborhoods and small towns generally

20th Century-Fox.
90 Minutes.


Directed by Ray McCarey.

At long last the films have produced an entertaining baseball comedy, one screwy enough to delight the male fans and with enough romance and human interest to satisfy most feminine patrons. "It Happened in Flatbush" is not, by any means, an important picture but the foreword, in which Brooklyn is described as a strange island with a language, customs and traditions all its own, sets the frolicsome mood and Director Ray McCarey has directed in a lively style throughout. The early scenes concentrate on the difficulties confronting a former big-leaguer who returns to Brooklyn to manage the team in the midst of the pennant race. These sequences have drama, as well as comedy, and, once the climactic prize-fight meet and suspense are added. If properly exploited, this should be popular in the majority of neighborhoods and small town houses. Word-of-mouth will help subsequent runs.

The story starts as Sara Allgood, owner of the Brooklyn team, journeys to the sticks to bring back Lloyd Nolan, former big leaguer who was ridiculed for a costly error made years before. Miss Allgood dies just as Nolan is installed as manager and he finds himself in conflict with new owners, headed by Carole Landis, who care nothing about the game. While trying to interest her in baseball, Nolan falls in love with Miss Landis and she finally agrees to spend some money for much-needed players. Things again look black for Nolan when one of his rookies pulls a boner during the series game. The sports writers insult Nolan, his players petition for a new manager and the fans demand his scalp. But George Holmes, the publicist, and Edward Everett Horton gets a few laughs with his flutty comedy, George Barbier has a strong hit, and Frank Orth and Harry Hayden also stand out.

LEYENDECKER
‘THRU DIFFERENT EYES’ MINOR MURDER MYSTERY TOLD VIA FLASHBACKS

Rates ⊕ as supporting droller

20th Century-Fox.
64 Minutes.
Directed by Thomas Z. Loring.

A murder mystery drily unfolded via flashbacks. "Torn Different Eyes" packs punch and is further handicapped by the absence of strong marquees. The film endeavors to show how circumstantial evidence can wrongly convict a man and the style of story telling resembles court-room testimony as each of the various parties involved in the case gives a different version of the murder. Although some of the incidents are amusingly enacted and a few scenes carry a small measure of suspense, the whole makes Belafonte fit for the murder of a prominent banker, is believed innocent by his fiancee and her aunt, (June Walker) Craven’s wife. At the trial both the banker’s widow and Donald Woods, the man she really loves, had confessed to the crime, apparently to

‘THE POSTMAN Didn’t RING

Rates ⊕ ⊕ — as supporting droller

20th Century-Fox.
68 Minutes.
Directed by Harold Schuster.

A human and entertaining programmer with a novel plot, "The Postman Didn’t Ring" unfortunately lacks the name strength that would take it out of the supporting class. The story has a small town background, is peopled with numerous true-to-life types and its

‘PROGRAMMER HAS NOVEL AND HUMAN PLOT

Rates ⊕ ⊕ — as supporting droller

20th Century-Fox.

Directed by Harold Schuster.

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‘SPY SHIP’ IMPLAUSIBLE THRILLER MINUS CAST NAMES

Rates ⊕ in minor action spots

Warners
62 Minutes.
Directed by B. Reeves Eason.

A thoroughly-implausible spy melodrama, "Spy Ship" is another of the cheaply-made programmers minus cast names that Warners has been turning out in recent months. The film’s leading character, a famous aviator and member of the America-Above-All Committee, is obviously patterned after Laura In

‘ESCAPE FROM CRIME’ MINOR ACTION QUICKIE

Rates ⊕ as supporting action droller only

Warners
51 Minutes.
Directed by D. Ross Lederman.

A routine "true confession" type of story, a cheap production and a cast minus names all stamp "Escape from Crime" as very minor action fare indeed. An execution sequence

galls, who was killed for her fifth column activities some months ago. The character’s adventures as a member of a Nazi spy ring are well handled and of interest, and a full of hokum as a pulp magazine thriller. However, the title, the timely background and the whole thing, and the serial-like pace may satisfy the insatiable action fans and the youngsters in the lesser naborhood spots.

The story begins before Pearl Harbor with its leading character, a famous aviator and member of the America-Above-All Committee, is obviously patterned after Laura In

WARNER BROS…Reviews of 5 1941-42 Releases

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has a fair measure of suspense but some of the melodramatic situations are so stereo
typed that the average patron will fail to take them seriously. A fast pace throughout is this picture’s lone saving grace. With such a short running time, this is suitable only for the supporting spot in lesser action and na
bored spots, so he learns that his wife has been faithful and that he is the father of a

son, Travis determines to go straight. After several discouragements, Travis happens to be at the scene of a bank robbery, gets some scoop shots and lands a newspaper job. His editor later asks him to get an electric chair picture of a life-long friend and a violation of Travis’ parole results. However, after ex
pelling the man out of a crowded gang, Travis is pardoned just as he is due to go back to prison.

Richard Travis and Julie Bishop give rou
tine performances in the leading roles but Paul Fix, Rex Williams and Wade Boteler

(WARNERS—Continued on Page 18)
OF MEN AND THINGS

PRO AND CON ON BLOCKS - OF - 12

The question of how film will be sold next season is still unsettled. Of course, UMPI'S plan for quarter-season, or blocks-of-12, selling has the inside track, but there has been no definite OK forthcoming as yet from either the Department of Justice or the court which approved the Consent Decree.

At the moment the problem is being juggled by two factions within the industry, with the Government acting as arbiter. The jugglers are UMPI (United Motion Picture Industry) and SIMPP (Society of Independent Motion Picture Producers).

When, some three months ago, the Unity Committee projected the new blocks-of-12 plan as the substitute for the much-maligned blocks-of-five system, there seemed little doubt that it would come before the Justice Department officials with no opposition of any consequence. However, UMPI reckoned not with the recently organized Society of Independent Motion Picture Producers, which has a sharp axe that it would like to grind sharper.

This group of so-called "independent" producers consists of Chaplin, Disney, Goldwyn, Korda, Pickford, Selznick, Wanger, Stromberg and Orson Welles. They are individually-financed, but release their pictures through major distributors. Their position in relation to their customers and to any selling system is, shall we say, delicate. Most of them produce only a few pictures each season. They set the terms which their distributors are to get from exhibitors. At that point their "independence" ceases, for their pictures are usually sold as part of a block. In the vast majority of cases, the exhibitor must buy many other pictures to get the few Goldwyn or Selznick productions. The reason why the SIMPP opposes larger blocks is that they are in better position to dictate higher terms if the sale of fewer other pictures is contingent upon their product. That is the selfish motivation for their stand on UMPI's plan for 12-picture selling.

The strong points in their arguments against increasing the size of blocks under the Decree are those being put forward by the clever propagandists employed by SIMPP. In a booklet titled "Shall Block Booking of Motion Pictures Be Permitted To Return?—An Open Letter to Thurman Arnold," they shrewdly remind the trust-buster of the Justice Department what were the original purposes of the Government suit and the resultant Consent Decree. "It was the contention of the Government when it filed the Bill of Complaint that the indulgence of block booking was the root of all evil in the motion picture industry."

The booklet quotes what must be Arnold's own words from the Bill of Complaint (VII-226):

"Free competition can exist in the motion picture industry only when a condition is brought about where-in and whereunder all producers and distributors of motion pictures, on the one hand, large as well as small, are assured of a fair opportunity to sell their respective motion pictures on their merits in a free, open, and untrammeled market made up of motion picture theatres which are in no way dominated or controlled by any producer or distributor, or any group of producers or distributors, and wherein and whereunder all exhibitors, on the other hand, large as well as small, may compete in a free, open, and untrammeled market upon a fair and equitable basis for the product of all motion picture producers and distributors."

The SIMPP, however, is not opposed to block booking. Blind selling is the evil with which it is concerned, for this is the amendment to the Decree which it urges upon the Government: "The number of features that any distributor may offer for license at any time should be in the sole discretion of the distributor, provided he has complied with all the requirements of trade showing."

The letter to Arnold closes with this plea:

"It is incredible that the Department of Justice, having already achieved signal success in abolishment of certain phases of block booking and having in mind the public interest, will subscribe to any retrogressive substitution sales scheme that incorporates any of the objectionable features of the present five picture group plan, or countenances the revival of licensing feature films in advance of their completion.

"On the contrary, the protection of the public, the exhibitor and the producer against any kind of group selling is what the situation demands. Let each feature picture be sold on its individual merits, after its content is known to the prospective buyer through obligatory trade showings."

While the SIMPP thus presents its case, the wheels of Unity roll on toward consummation of its plan for 1942-43 selling. A group of attorneys representing exhibitors and distributors last week submitted the final draft of the proposed blocks-of-12 system. Backed by a majority of independent exhibitors, sore from the price shellacking they took under blocks-of-five, Unity's plan is set for acceptance by the Government.
COLUMBIA

Walter Winchell's magnificent work in behalf of the Navy Relief Fund has aroused the admiration of even his severest critics. Still another money-raising scheme is on the famed columnist's agenda—the launching of Harry Cohn's bridge and the Columbia production head are in daily conferences outlining a plan whereby the Gower Street studio will film a yarn called "Anchors Away," a cavalcade of the Navy with talent drawn from all the major studios. Profits, which would be around $1,500,000, will be donated to the Navy fund.

Columbia has withdrawn promised financial support from George Abbott's banjo musical, "Count Me In," after the producer allegedly reneged on his agreement to give the company film rights to "Best Foot Forward" for $60,000. Abbott is dickering elsewhere on a figure considerably higher than Columbia's.

PRODUCTION—"My Blue Heaven" (Rosali Russell), "The Spirit of Stanford" (Frankie Albert-Marguerite Chapman), "The Gay Senator" (Fred Astaire-Rita Hayworth).

METRO-GOLDWYN-MAYER

"Shanghai Gesture's" amazing vitality at the box-office and the fact that the 19-year-old shocker, "White Cargo," is in production at conservative MGM with Hedy Lamarr, no less, as Tomedeyo, lend authority to the belief that a new era of showmanship has come to Hollywood. That is to say the studios and Hays office appear to have withdrawn their objections to capitalizing on sensational titles and spectacular material providing there is sufficient soft-peddling in the finished film product and the essence of the original is preserved.

The history of "White Cargo" receives scant attention in most theatrical encyclopedias—although it is imprised boldly on the police blotters of numerous municipalities the length and breadth of the U.S.A. Leon Gordon, who wrote the original and has adapted it for the Metro production, insists that the stage producers and actors who were tossed into various jails deserved their fate because they tampered with the script.

The misbegotten genre encountered the objections of the Hays office when it was first submitted as prospective movie material. However, it was filmed in England in 1929. Gordon has skirted the issue very neatly in the new version by making Tomedeyo half Arab and half Egyptian. Miss Lamarr's assignment to the torrid role assures at least as provocative a portrayal as it has received from the dusky-skinned beauties who played it on the stage in the past.

Now that the youthful indiscretions of Mother Godam and Tomedeyo have been overlooked, perhaps some alert film men will compel the Hays office to acknowledge the existence of Gypsy Rose Lee. It seemed gross hypocrisy to strip the lovely Miss Lee of her most prized possession in favor of a negative screen career under the ungenial handle, Louise Havoc. Since then both Ann Corio and Margie Hart, eminent Meandees of the Strip, have disdained their charms under the leig lights with no other ambiguity than a sarong.

The film stars Robert Taylor, Charles Laughton and Brian Donlevy—will join talents for MGM's first sea picture of the present war. Tentatively titled "Cargo of Innocents," it will be filmed in cooperation with the United States Navy under Robert Z. Leonard's direction. Laughton, who is expected, will make this his first assignment under an exclusive contract with the Culver City lot, now in the process of negotiation. "A Thousand Shall Fall," on the best-seller list for six months, has been bought and assigned to Ring Lardner, Jr., and Michael Kanin for adaptation. "Kismet," ancient story of the Bagdad beggar, will be filmed by Metro with William Powell in the title role. Katherine Hepburn has arrived in Hollywood for her new picture with Spencer Tracy, "Keefer of the Flame." All exchanges have been notified that this is Pete Smith month, to celebrate his 11th year as creator of the short subject specialties bearing his name.

Edward Ellis, off the screen too long because of illness, returns in important role in "Ox Train." There's much enthusiasm for Ann Richards, pert, blonde-australian actress who crossed the Pacific on the last boat to leave Australia. Two weeks after her arrival, lacking completely those so-called Hollywood "connections" she had completed the lead in an MGM show, "Woman in the House." The result of her four-star performance in the briefie is a long term contract.

Busby Berkeley is going to direct Nelson Eddy, playing himself in a dual role in "Lucy Nick," opposite Kathryn Grayson. Car- ron Keeler gets the title production of the Oswald Brothers, the Kipling tale which will star Mickey Rooney—Gregory Ratoff is mentioned as the likely director for Joe Pasternak's "Snowed Earth.

IN PRODUCTION—"Random Harvest" (Ronald Colman-Greer Garson), "The War Against Mrs. Hadley" (Ray Bailey-Swing Byington), "Eyes in the Night" (Edward Arnold-Ann Harding), "Ox Train" (James Craig-Dwan Jagger), "White Cargo" (Hedy Lamarr-Walter Pidgeon), "Andy Hardy's Last Fling" (Mickey Rooney-Lewis Stone).

MONOGRAM

Monogram's Lou Lifton and your Studio Size-ups reporter were among themselves in Monogram's achievements of the past few months one sunny afternoon last week over a pair of the Brown Derby's best whiskey swirls when Lou announced an interesting discussion on Monogram's outstanding ten-year star record. It is noted here, not because of any new value, but merely as another example of the foresight and showmanship which characterize the company's management. Heading the list, because he is the screen's undisputed Number One attractor is Mickey Rooney, who worked at Monogram before signing his present MGM contract. Others on the roster of ex-Monomatites are Ginger Rogers, Frank Morgan, Virginia Bruce, John Boles, Edmund Lowe, Preston Foster, John Wayne, Za Su Plita, Jackie Cooper, Marjorie Main, Boris Karloff, John Carroll, Bruce Cabot, Randolph Scott, Charles Bickford, Bela Lugosi, John Beal, Ralph Bellamy and Ricardo Cortez. And there are many such stars of yesteryear as Adrienne Ames, June Collyer, Louise Dresser, Mary Carlisle, Mary Brian, Guy Bates, Poit and Betty Compton. Why not, we thought, dub Monogram "The Birthplace of Stars?"

Arthur Lewye has filed suit in Federal Court against Monogram for alleged failure to continue payments on a contract entered into in 1937 whereby the company was to have paid him 5% of all revenues received from Mon's agreement with Pathe which gives the latter distribution rights to the company's product in the United Kingdom. Levey declares he arranged the deal—Gale Storm, winner of one of Jean Lasky's talent contests, has been given a seven-year contract after appearing in four films for the studio. "Man of the Moment" is a last-minute addition to the cast of "Isle of Fury," replacing John Litel who was forced to withdraw from the part on account of a conflicting commitment. The picture is the first American production of the Oswald Brothers.

IN PRODUCTION—"Hillbilly Blitzkrieg" (Edgar Kennedy-Bud Duncan), "Isle of Fury" (John Howard-Gilbert Roland).

PARAMOUNT

Paramount expressed its satisfaction with B. G. De Sylva by handing the studio chief a long term extension of his contract. Y. Frank Freeman, v. p. in charge of studio operations, made the pact with De Sylva, noting the fact that his old contract still had a year to run. De Sylva, ex-Broadway producer, has brought a new era of prosperity to Paramount with his emphasis on light entertainment. He has been with this plant since November, 1940.

Cecil B. DeMille is putting right ahead with the picturization of the story of Dr. Gordon E. Wassell's fabulous heroism during the evacuation of Java. This is the film which will bring a tidy sum to the Navy Relief under the terms of an agreement made by
Paramount with Secretary of Navy Knox.

The first step toward achieving a screen play has been the assignment of James Hilton to write the story in novel form — this to be published by one of the national weeklies. From Hilton’s yarn a scenario will be woven by De Mille’s writing staff — all this to be completed in the astonishing time of 9 weeks. De Mille has dropped all other production plans for the time being and will concentrate his energies exclusively on the Warssel work in the desire to get the feature on the screen by early fall. It is a different approach for the leisurely De Mille, but these are changing times and even epics must fit into the new pattern of picture-making.

"Back to nature" is the new theme of Hollywood’s moviemakers, and perhaps it is for the better. Witness "For Whom the Bell Tolls," for which expensive sets had been planned by Paramount, will be shot almost entirely outdoors as a result of the production restrictions on material. The studio has found a suitable site in Sonora where production designer William Cameron Menzies will do a face-lifting job on a mountainside. Dynamite, delicately tilled, will turn the spot into a replica of the Spanish country-side, rocks will be moved, trees edged into position and painted drops will complete the landscape. It is the most ambitious location undertaking in years — the forerunner of many planned to circumvent the difficulties imposed by the war.

As we go to press an interesting musical hits the Paramount cameras, "Star Spangled Rhythm," which has Victor Moore, Betty Hutton and Eddie Bracken heading a large contingent of Paramount’s contract players. Story casts Moore as a gatecrash at the Paramount studio who becomes involved in difficulties when he tells his son that he is head of the studio. From Buddy De Sylva on down, members of Paramount personnel will play parts in the film — including topliners, stars, directors and writers. An interesting item will have Bob Hope as M. C. of a servicemen’s show on the lot. All the action will take place within the gates of the studio itself. You may detect in the plan a showmanly idea — embracing an inner glimpse of a studio’s operation, a terrific house ad for the company plus an imaginative method of avoiding set costs in line with the thoughts expressed above.

On the WFTTB casting front we find Katina Paxinou, celebrated Greek actress, selected for the vital role of Pilar. Leo Bulgakov is set for Gen. Goiz, who directs the offensive for the Loyalists and issues to Robert Jordan his bridge-blowing instructions. Bulgakov is from the Moscow Art Theatre and is remembered affectionately on Broadway for his deft direction of the lovely stage play, "One Sunday Afternoon"... Mitchell Leisen edged out Mark Sandrich for the directorial plum of the year, "Lady in the Dark"... Lola Lane has been cast opposite William Boyd in "Lost Canyon" in line with Harry Sherman’s decision to forget the juvenile in his Hopalong series for the duration and emphasize the feminine lead... New contracts have been handed Dorothy Lamour, Dona Drake and Eddie Bracken... Ilsa Chas has a new movie career since penning those virulic words about Hollywood in "Past Imperfect." Maybe it is because each studio wants to meet her! She is now cast with Claudette Colbert in "No Time for Love" — an important part... Betty Rhodes has the choice job of being Bing Crosby’s leading lady in "Manhattan at Midnight." The deal to exchange Fred MacMurray for Ann Sheridan has dropped. Ann was wanted for the role of Texas Guinan in Paramount’s forthcoming filmation of the career of Broadway’s speak-easy queen. They will try to borrow her from Warners on some other basis... Albert and Frances Hackett will write the "Lady in the Dark" screenplay.

REPUBLIC

The signing of Jane Withers is another step in Republic’s plans to achieve an important star roster by the end of 1942. She will make three pictures a year for three years at a total salary of over $225,000 for the period. Her first two vehicles will be "James Doughboy" and "Apple Blossom Time." The former will go into production on August 1st under direction of John H. Auer... Here’s a new and funny problem for Republic which has made the "chase" technique something of its own personal property. Movemoments won’t tolerate scrathing automobile tires when the police and heavy round dangerous mountain curves — so a substitute must be found. On that point Republic’s executives are far ahead — but this they do say: "The scrathing of tires is like a knife in the heart of someone with worn retreats... John Carradine has been signed for a one-picture commitment here.

IN PRODUCTION—"Flying Tigers" (John Wayne-John Carroll), "Icecapades of 1943" (The Icecapades Troupe), "Sombreco Kid" (Don "Red" Barry), "Call of the Canyon" (Gene Autry-Smiley Burnette).

NEW RELEASES

(For details on these pictures see Release Charts on following pages)

COLUMBIA

They All Kissed the Bride .... June 11
Parachute Nurse ............ June 18
Riders of the North Star ... June 18
Talk of the Town ......... June 25
Atlantic Convoy ............. July 2
Fight Night .................. July 9
Prarie Guismake .............. July 16

M-G-M

I Married an Angel ......... (Release)
Pacific Randevous ......... June 6
Melba Geta Her Man ......... June 26
Her Hardboard Lover ...... June 26
Tarzan’s New York Adventure June 26

MONOGRAM

Texas Trouble Shooters .... June 12
Maxwell Archer, Detective .. June 26
Rubber Racketeers .......... June 26
Lure of the Islands ......... July 3
Riders of the West ......... July 17

PARAMOUNT

This Gun for Hire .......... June 19

PRODUCERS RELEASING

Gallant Lady .................. June 12
Lone Rider in Texas Justice .. June 19
Isle of Forgotten Sins .... June 26
They Raid by Night .......... July 3

REPUBLIC

Moonlight Masquerade .... June 10
Phantom Plainsman ......... June 16
Sons of the Pioneers ....... June 25

RKO

My Favorite Spy ............. June 12
Powder Town ................. June 19
Mexican Spitfire Sees a Ghost June 26

20TH CENTURY-FOX

The Magnificent Dope .... June 19
Ten Gentlemen from West Point June 26
The Postman Didn’t Ring July 3
This Above All .... July 17

UNITED ARTISTS

Friendly Enemies .......... June 26

UNIVERSAL

Private Buckaroo ............. June 12
Silver Bullet ............... June 26
Lady in a Jam ................ June 19
There’s One Born Every Minute June 26
Deep in the Heart of Texas July 3
Danger in the Pacific ....... July 10
Drums of the Congo ......... July 17

WARNER BROS.

Big Shot ..................... June 13
Small York (general release) June 19
Wings for the Eagle ......... July 18
Escape from Crime ....... July 25
**RKO-RADIO**

Fight for control of RKO continues with George Schaefer reported seeking financial support on Wall Street for an ambitious plan to take over, in collaboration with Malcolm Kinsberg, controlling interest of the company. Coastlines express disbelief that Schaefer will succeed. In fact, the company is actively trying to pin it on the back of a man named Depein, who, it is said, has mustered sufficient support to move in and run the company completely after the Delaware stockholders' meeting which will have taken place by the time this issue of Radio & Television to press.

At the studio, however, there is an encouraging revival of production under new studio chief Charles Koerner. Seven pictures (see below) are being the RKO's cameras — the Gower Street desert having suddenly become an oasis of activity.

Robert Fellows, formerly at Warners, has joined RKO's production ranks. His first will be "Bomberdair..." George Murphy has been cast as Randolph Navy Captain. Maureen O'Hara is to be reunited with her discoverer, Charles Laughton, in the untitled picture being prepared for him by Dudley Nichols. RKO has slated 80 shorts for release next season. Orson Welles plans to remain in South America after his troup has left for home to shoot additional jungle scenes. Embarrassing success (to the critics) of "Look Who's Laughing" has given RKO added confidence in radio names with the result that Charles Victor and his "Court of Missing Heirs" and Ralph Edwards "Truth and Consequence" company will be spotlighted in Tim Whelan's musical, "Sweet or Hot." Coldwyn will use the title of Bob Hope's little autobiography, "The Road to Hollywood," for the new Healy-Morgan picture. Former title was "Washington Story." Dorothy Lamour will appear opposite the comic.

**IN PRODUCTION—"The Big Street"** (Humphrey Bogart-Lucille Ball, "Age and Occupation") (Robert Ryan-Frances Dee), "Here We Go Again" (Edger Bergen-Charlie McCarthy-Fibber McGee and Molly), "The Navy Comes Through" (Pat O'Brien-George Murphy), "Sweet Hearts, V-V-Victory Mature," "Once Upon a Honeymoon" (Ginger Rogers-Cary Grant), "The Falcon Brother" (George Sanders-Tom Conway).

**20th CENTURY-Fox**

Biggest jolt of the season struck at 20th Century when a week or so ago the studio paid a record price of $300,000 to the rights of John Steinbeck's "The Moon Is Down," the play folded in New York after only 54 performances. Although the company rightly feels that it has a winner, the production will be paid for. Since it is for the work, it is nevertheless our opinion that the Steinbeck material packs a terrific wallop for the screen. But $300,000 worth!!

That very funny chap, Boris Morros, regarded by many as a B picture Sam Goldwyn — with his loud shirts, louder lies and misplaced vowels — is walking on air these days not only because of the high regard felt for "Tales of Manhattan," but because his former pal at Paramount aren't talking to him any more since they REFUSE to touch his picture. At any rate, wonder boy Morros and his partner of the weird name, S. P. Eagle, have more clouds to traverse in the form of a four-picture deal with 20th Century Fox. They would like to bring this long-planned O Henry project into the contract, but Paramount may hold him to complete that commitment, in case which his new 20th pact will start later. Two of the four will be "White Evening Gown" and "Russian Marine." Morros looks as though he may be one of the big ones because of his lengthy success in the stage and movie versions of "The Man Who Came to Dinner," is said to have "arrived" in "The Pied Piper." As a result and by way of celebration Woolley will shave off his celebrated beard for Emlyn Williams "The Light of Heart," in which he will play a derelict actor-father. The play just closed in New York where it was a Theatre Guild production starring Paul Mullin.

Assignment of George Bricker to develop a spy story under the title of "The Man of Mystery" brings to nine the number of pictures on Bryan Foy's production schedule...William Perlerg will play the part of Frank Perlerg, the hermit of St. Bernardette and the Miracle of Lourdes...Studio most active in complying with the government's conservation order is 20th where William Goetz is conferring personally with department heads on economies which must be initiated...John Shelton was released from his 20th contract with no regrets by either party...52 shorts are planned by the company next season..."Far Off Music" by Ursula Parrott will become "Army Wife" and a story for Gene Tierney.

**IN PRODUCTION—"Iceland"** (Sonja Henie-John Payne), "The Black Swan" (Tyron Power-Maureen O'Hara), "Berlin Correspondent" (Joan Bennett, Dan Dailey, Carella Oaks, Virginia Bruce-James Ellison), "Gigi Trouble" (Don Ameche-Joan Bennett), "The Man in the Trunk" (Lynn Roberts-George Holmes).

**UNITED ARTISTS**

Preparations and plans for the future continue to be announced by UA's producers, but with the exception of Hal Roach's featurettes, new production is all but forgotten. It is suspected priorities may be playing a part in the delays — yet UA has made no concerted effort to bring the situation into the open and reveal the same principle being enjoyed by the larger companies.

Clarence Brown has purchased "White Cliffs of Dover" and may make a film of it for UA release...David Selznick has been quiet...Gregory Ratoff is talking an English version of his French hit, "Heartbreak," for UA.

**IN PRODUCTION—"Prairie Chicken"** (Jimmy Rogers-Noah Beery, Jr.).

**UNIVERSAL**

Exhibitors with whom we have discussed it are inclined to take with a liberal grain of salt the announcement by Universal that 34 of the 55 pictures scheduled for 1942-43 will be sold on percentage. Forty percent will be requested for the two Howard Hawks pictures. Twelve will be slated for a 35% bracket, with eight at 30% and 12 at 25%.

Walter Wanger will produce two pictures, "Arabian Nights," in which the first, "Helena," to be assigned "Phantom of the Opera," a Durbin vehicle. Bruce Manning will make two more Durbin musicals. "Three Smart Girls Join Up" and "Forever Yours." Jean Renoir has been signed to direct the latter. Another for Manning is "Boy Wonder."

Howard Hawks' affiliation with U calls for "Corvettes in Action" and a second feature, "Shadow of a Doubt," will bring together Alfred Hitchcock as director and Jack Skirball as producer, while William Seiter is handling "A Marriage" and Dwight Taylor has been assigned to "Hippodrome," "Nightmare" and Sinclair Lewis' "Angela Is."...Abbot and Costello's contract signed for three comedies and Olsen and Johnson will fill out the screwball niche in "Crazy House." Charles K. Feldman's group organization will be represented by "Pittsburgh" with the stars of "The Spoilers." Charles Boyer is set for "That Night with You."

The horror field, in which Universal has been unusually successful, will be headed by the novel two-in-one idea, "Frankenstein Meets the Wolf Man," which is has been decided that Lon Chaney Jr. will play both roles. "Frontier Badman" will have a name cast of western stars.

Two Sherlock Holmes mysteries are scheduled for Basil Rathbone and Nigel Bruce. The Andrews Sisters and Joe E. Lewis headline the U contingent of players in its lesser musicals. The Ritz Brothers will have Howard Benedict's sponsorship in two comedies. The Dead End Kids and Little Tough Guys will join in the racket-company fare. Johnny Mack Brown and Tex Ritter will star in the company's western series, which group will be augmented by a number of reissues. Four serials complete the feature program.

**IN PRODUCTION—"What happened, Caroline?" (Robert Cummings-Diana Barrymore), "Deep in the Heart of Texas" (Robert Stack-Cloyd Crawford), "Who Done It" (Abbott and Costello), "The Mummy's Tomb" (Dick Foran-Lon Chaney), "The Lone Star Rider" (Jack Holt-Maxine Tite Ritter), "Sherlock Holmes Fights Back" (Basil Rathbone-Nigel Bruce).**

**WARNER BROS.**

At the beginning of the year an extensive reorganization of Warner's production department began to take place, there being not several top flight creators not previously associated with the studio. Today this revitalizing program, embracing the employment of important writers, is still going on in Burbank. Last week we reported the assignment of John Howard Lawson to "Tough Road." Another new arrival is John Van Druten, playwright of "Old Acquaintance," who will adapt the script to be a screen vehicle for Bette Davis. Asa Bording, who co-authored the stage play, "Brooklyn U. S. A." is doing the screenplay of that work. Harold Shumate is another headline scripter signed. This brings to a total of 45 the number of writers on the lot — 39 are under long-term contracts with the studio while six are working on one-week "Clanger" specials for the Gershwin biography, Keith Winter scripting "Devotion" (story of the Bronte Sisters), and Robert Rossen writing "Edge of Darkness" which is indicative of the "Yankee Doodle Dandy" has inspired WB to make a third film version of George M. Cohan's "Little Johnny Jones."

Liedt, John Huston is in to town to make a special short subject for the government...A $500,000 advertising budget has been set up for the general release of "Sergeant York..." Edmund Goulding is trying to nab Hepburn for "Without Love," the stage show which she recently closed...Shelton coming on in Burbank. Lose Bond drive heading a group of stars who will appear in 19 eastern cities...Steve Trilling, former casting head, is now assistant to Jack Warner...He has been with the company 14 years...Since the death of Jack Sheldon, all casting is being done by Fred MacMurray who has fallen through, WB will use Robert Cummings in "Princess O'Rourke." Olivia deHaviland has the female lead.

**IN PRODUCTION—The Hard Way" (Ida Lupino-Dennis Morgan), "The New Voyager" (Katharine Hepburn, "Washington Slept Here" (Jack Benny-Ann Sheridan), "Gentleman Jim" (Errol Flynn), "Casablanca" (Ingrid Bergman-Humphrey Bogart).
THE GAY SENORITA (1942-43)
Musical—Shooting started June 2.
Director: William Seiter.
Producer: Louis Edelman.
Story: A young man sent from the United States while visiting in Rio falls in love with the woman he meets there. He is involved in a large family, and he discovers that before they can marry he must find bookmarks for his two older sisters.

THE SPIRIT OF THE SONG (1942-43)
Drama—Shooting started June 2.
Cast: Frankie Albert, Margarite Chapman, Kay Harris, Shirley Patterson, Forrest Tucker, Robert Stevens, Lloyd Bridges.
Director: Charles Barton.
Producer: Samuel White.
Story: Director, writer, with life on the Paramount ranch and the exploits of the football team.

RELEASE CHART
IN PRODUCTION

**COLUMBIA**

<table>
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<th>1941-42 Features</th>
<th>Completed (48)</th>
<th>In Production (6)</th>
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<td>Westerns</td>
<td>Completed (16)</td>
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<td>Serials</td>
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<td>Serials</td>
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Details under title: Return of the Rough Riders
Hideout of Bad Losers (20) C.J. O'Day—10-14, 12-18, 3982
Details under title: Outlaw Ranger
Laramie Rider (62) C.Elliott—12-12, 16-13, 1710
Royal Mounted Patrol (59) C.Starratt-R.Hayden—8-9, 11-13, 3981
School for Bandits (60) H.Harris—12-12, 16-13, 1710
Details under title: Fingers
Secret of the Lone Wolf (67) W.Williamson—10-12, 12-18, 3982
Shanty Joe (69) C.Starratt-R.Hayden—8-9, 11-13, 3981
Shoofly Guard (69) C.Starratt—R.Cobb—3-18
Shot My Big Moutch (71) J.Brown—L.Mars—11-17, 12-16, 3981
Singing for Your Supper (68) J.Falkenburg—B.Rogers—8-3, 12-14, 3982
Stirred By His Hooch (68) J.Hunt—J.Hunt—6-10
Stoke, Pay's Off, (68) R.Hudson—B.Borden—7-26, 11-14, 3982
Submarine Raider (68) J.Howard—C.Chapman—8-19, 8-19
Sweetheart of the Trolley (59) J.David—J.Paige—12-18, 3982
Tales of Town, The (59) C.Starratt-R.Mayden—11-17, 12-16, 3981

Details under title: The Gentlemen's Mischieve
Texas—Shots and Bits (67) W.Holden—C.Trevor—3-17, 10-9, 3689
Three Girls About Town (73) J.Bolandl—B.Barnes—12-12, 10-18, 3982
Three Young Americans (69) J.Sansone—J.Tatum—6-23, 12-18, 3982
Details under title: Camp Nuts
Tombstone from Manhattan (65) J.Falkenburg—R.Davis—11-17, 12-16, 3990
Details under title: Girls From Panama
Two Yanks in the Trinidad (80) J.Brown—J.Brown—12-15, 3610
You Belong to Me (57) J.Stanwyck—R.Fonda—10-16, 3609
Y'oung of the West (67) J.Lee—J.Lee—1-21
West of Tombstone (60) C.Starratt—R.Mayden—10-18, 11-15, 3982
White Tiger, The (57) R.Bennett—F.Tone—1-12, 10-9, 3689

Details under title: Highly Irregular

**METRO-GOLDWYN-MAYER**

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Details under title: Ma and My Gal
Details under title: Mississippi
Details under title: Name of the Game
Details under title: Never Take a Fellow at His Word
Details under title: On My Honor

**ANDY HARDY'S LAST FLING**
Comedy Drama—Shooting started June 4.
Director: George Seitz.
Story: More about the lives of the Hardy Family, in which Andy has his last fling.

RELEASE CHART
IN PRODUCTION

<table>
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<td>Eyes in the Night</td>
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<td>Oscar</td>
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<td>White Horse</td>
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<td>War Against Mrs. Hadley</td>
<td>11-22</td>
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<tr>
<td>White Cloud</td>
<td>11-22</td>
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Details under title: Andy Hardy
Androcles and the Lion (1932) R.Wagner—H.Hughes—10-14, 12-18, 3982
As You Desire Me (1936) R.Wagner—B.Hugard—6-2, 10-18, 3982
Design for Scandal (1932) R.Wagner—R.Brown—10-14, 12-18, 3982
Down in the Streets (1919) R.Wagner—B.Brown—6-2, 10-18, 3982
Details under title: Andy Hardy
Details under title: Andy Hardy's Last Fling
Details under title: Andy Hardy's Luck
Details under title: Andy Hardy's Merry Prankster
Details under title: Andy Hardy's Round the Clock
Details under title: Andy Rivers
Details under title: Andy's Last Fling

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1941-42 Features (24) Completed (20) In Production (0)
Westerns (18) Completed (16) In Production (0)
1942-43 Features (24) Completed (2) In Production (0)
Westerns (18) Completed (0) In Production (0)

**RELEASE CHART**

1941-42

Title: Running Time

**Billy the Kid's Revenge** (84) H.R. Cable & J. John 10-18, 11-24, 12-23, 1941

**Get the Kid's Revenge** (84) H. Cable 10-18, 11-24, 12-23, 1941

**One More Time** (84) H. R. Cable A. John 6-8, 10-6, 11-24, 12-23, 1941

Details under title: The Devil's Sister

**Broadway Big Shot** (84) H. Byrd V. Vale 12-24, 1-6, 2-6, 1942

**Dawg's Blues** (84) E. D. Smith 2-30, 3-17, 2-6, 1942

Details under title: The Blonde

**Get the Kid's Revenge** (84) H. R. Cable 12-24, 1-6, 2-6, 1942

Details under title: Professional Brides

**In the Barstool** (84) D. W. Dunya & Hesse 5-2, 1942

**House of Errors** (84) H. L. Henson J. C. Norris 5-2, 1-6, 1942

**In the Barstool** (84) H. O. Curtain 2-6, 1942

**Inside the Law** (84) W. D. L. Waters 3-9, 9-7, 1942

**In the Barstool** (84) H. O. Curtain 2-6, 1942

**I'll Be Forgotten Soon** (84) A. Bayless G. Michael 3-4, 6-7, 1942

**In the Barstool** (84) H. O. Curtain 2-6, 1942

**Law of the Timbers** (84) M. Reino—you S. Blue 11-9, 11-19, 1941

**Lone Rider and the Bandit** (84) J. Houston J. John 1-8, 1942

**Lone Rider in Cheyenne (—)** (84) H. O. Curtain 2-6, 1942

Details under title: Smokey's Bandit

**Lone Rider in Texas** (84) H. O. Curtain 2-6, 1942

**Mad Modster** (79) E. L. W. H. J. E. J. 3-3, 5-15, 1941

**Middle West Mystery** (84) A. J. B. H. H. D. S. J. 3-22, 1942

**Miracle Kid** (84) F. S. N. H. U. J. 11-4, 11-23, 1942

**Father's Tree Daredevil** (84) L. A. W. F. O. 5-2, 1942

**Raiders of the West** (84) L. P. B. Floyd 2-12, 1942

**Ende's Riddle** (79) F. S. N. H. U. I. 3-24, 1942

**Rolling Down the Great Divide** (84) H. W. M. A. K. 3-3, 5-14, 1941

**Strange, the (84)** J. C. H. J. 3-20, 1942

**Swamp Woman** (84) A. Cora J. L. R. 10-18, 11-5, 1942

**Texas Shunt Off** (84) E. G. B. Floyd 11-11, 12-2, 1942

**They Rival by Night** (84) L. T. B. J. D. 3-1, 7-12, 1942

**Tumbledown Trail** (84) H. B. Davis J. Davis 3-16, 3-19, 1942

1942-43

Title: Running Time

**A Yank in Libya** (84) H. B. Warner J. Woodbury 6-4

**Racy Face Morgan** (84) R. Taylor B. O. 6-4

**REPUBLIC**

1941-42 Features (33) Completed (21) In Production (1)
Westerns (39) Completed (25) In Production (0)
Serials (4) Completed (4) In Production (0)
1942-43 Features (24) Completed (3) In Production (1)
Westerns (36) Completed (0) In Production (0)
Specials (6) Completed (0) In Production (0)
Serials (4) Completed (0) In Production (0)

**CALL OF THE CANYON** (1942-43)

Western—Shooting started June 5.

Cast: Gene Autry, Smiley Burnette, Eddy Ruth, Joe Strachet, Jr., Cliff Nielson

Director: Joseph Santley

Producer: Harry Grey

**ICE-CAPADES REVUE** OF 1943 (1942-43)

Ice-Musical—Shooting started June 4.

Cast: The Ice-Capades Troupe of Skaters, Vera Vague, Jerry Co-?

Director: Bernard Vorhaus

Producer: Robert North

**HERE WE GO AGAIN 1942-43**

Camel—Shooting started June 3.

Cast: Edgar Bergen, Charlie McCarthy, Fibber McGee and Molly

**REPUBLIC**

1941-42 Features (49-50) Completed (41) In Production (0)
Westerns (36) Completed (6) In Production (0)
1942-43 Features (36) Completed (1) In Production (1)
Westerns (36) Completed (1) In Production (1)

**SON OF THE SADDLE** (1942-43)

Western—Shooting started June 2.


Director: Lambert Hillard

Producer: Bert Gilroy

**HERE WE GO AGAIN 1942-43**

Camel—Shooting started June 3.

Cast: Edgar Bergen, Charlie McCarthy, Fibber McGee and Molly

**REPUBLIC**

1941-42 Features (49-50) Completed (41) In Production (0)
Westerns (36) Completed (6) In Production (0)
1942-43 Features (36) Completed (1) In Production (1)
Westerns (36) Completed (1) In Production (1)
EXPLOITATION PICTURE
of the issue

THIS GUN FOR HIRE... Paramount really has an exploitation money in this one! The items that showmen can get their teeth into number three: the sock title "This Gun for Hire," boxoffice-stuff Veronica Lake and, last but not least, the sensational new Alan Ladd. Come to think of it, we believe the last named item is the most important. This Ladd lad is something to behold—a handsome, icy-cold-blooded killer. He's a fascinating character, one that males and females will both go for in a big way. The Para ad boys have tossed together a press sheet that sells the saleable items in just the right manner. The yarn isn't much, but it is up to the minute with its twist about secret formulas for national defense. "This Gun" is really something to sell, boys. It will pay off in blue chips!

THE GAY SISTERS' WEIGHTY FAMILY DRAMA HAS FEMININE APPEAL

Rates 0 0 — except in action spots

Warners
108 Minutes
Barbara Stanwyck, Georgie Brence, Geraldine Fitzgerald, Donald Crisp, Nancy Coleman, Gig Young, Gene Lockhart, Larry Simms, Donald Woods, Grant Mitchell, Anne Revere, William T. Orr, George Livesey, Charles B. Waldron, Helena Thimig, Frank Fiebler, Claire DuBrey, Hank Mann, Mary Thomas, Carol Joyce Combs, David Clyde.

Directed by Irving Rapper.

This ponderous, lengthy family drama is exceptionally well-acted and should have a strong feminine appeal, especially in first runs and the better naborhood houses. Although Stephen Longstreet's novel had a wide sale, "The Gay Sisters," as a title for the film, will be misleading to many male fans for the three sisters of the story are neither gay nor sympathetic characters. The eldest and most important (Barbara Stanwyck) is spirited but described as "needy," Geraldine Fitzgerald is selfish and rather risty and the youngest, Nancy Coleman is tender but weak-willed—not an attractive group generally. The plot, which tells of the long court fight to secure their inheritance and retain their valuable family property has many interesting scenes and quite a few dill stretches. However, the production is excellent and the backgrounds of a Fifth Avenue mansion from 1915 to the present are splendidly pictured. The romantic angle of the section is handled by Irving Rapper and directed the sentimental touches in a manner certain to bring forth a few tears. Exploiting the cast and the fame of the novel will bring box office results except in small town or action houses.

The story centers around the Gaylord mansion, where the father of three little girls makes the eldest promise to "never sell the land." In 1941, after 23 years of litigation, the estate of the three sisters is still unsettled and the claim of a relative named ten per cent and the refusal of its sponsor (George Brent) to settle with the eldest daughter (Barbara Stanwyck). Eventually Stanwyck reveals her previous marriage to Brent was a convenience to gain an inheritance. When Brent learns of their child, now six years old, he fights for its custody and eventually the couple is reconciled.

Miss Stanwyck makes the stubborn eldest sister a vivid screen personality, Geraldine Fitzgerald is effective in a studied fashion as the selfish Lady Burton who covets her sister's fazey and Nancy Coleman is well cast as the unhappy youngest girl. George Brent fails to make his heroic role convincing but Donald Crisp, Gene Lockhart, Charles D. Waldron and Grant Mitchell contribute fine character performances and Gig Young shows promise in a secondary romantic part.

LEYENDECKER

THE BIG SHOT BOGART SAVES THIS FORMULA GANGSTER FILM

Rates 0 0 0 in action spots much less generally

Warners
82 Minutes

Directed by Lewis Seiler.

One of Humphrey Bogart's highly-convincing bad man portrayals and the well-sustained, suspenseful direction of Lewis Seiler inject much-needed life blood into this formula gangster melodrama. Bogart has by now replaced Edward G. Robinson as the screen's chief gangster and, even given such familiar "crime doesn't pay" story ingredients as "The Big Shot," can hold the interest of the average audience. As usual in Warner films, the prison scenes have an authentic appearance and, in this case, are filled with excitement and action. The sequence over which snow-covered mountain roads is also a thrill highlight. Although Bogart's romantic tale is somewhat drawn out, the whole film has a minor love interest to satisfy feminine fans. This will be a draw in action houses but elsewhere it must be content with supporting spot.

As Humphrey Bogart, once a big-shot gangster, tells his story on his death bed, the action flashes back to the time of his release from a third term in prison. Down and out, but realizing that his next conviction means a life term, Bogart tries to avoid his former pals but they persuade him to aid in an armored-car hold-up. Although he actually stays away from the robbery, Bogart's fake alibi is exposed and he is sent up for life. In prison, he and an ex-dancer plot a break and, during the annual show, Bogart escapes although an innocent prisoner is implicated. As a mountain hick-out with his former girl friend, Bogart decides to give himself up but the police arrive and give chase. The girl is killed and Bogart and her double-crossing husband shoot it out before he phones the state prison.

Irene Manning, a voluptuous blonde reminiscent of the late Jane Wyman, is effective in the feminine lead and Joseph Downing, Howard da Silva, Roland Drew and Chick Chandler do well in criminal roles. The latter furnishes the few touches of comedy found in the picture. Richard Travis gives a sincere performance as a young victim of circumstances and Susan Peters is capable as his innocent sweetheart.

YORK

WINGS FOR THE EAGLE' INTEREST-HOLDING FILM OF U. S. PLANE PRODUCTION

Rates 0 + generally; more, if exploited, in action spots

Warners
85 Minutes
Ann Sheridan, Dennis Morgan, Jack Carson, George Tobias, Russell Arms, Don DeFore, Tom Fadden, John Ridgely, Frank Wilcox, George Meeker, Fay Helm, Russell Hicks, Billy Curtis, Emory Farnell, Edgar Dearing, Dorothy Vaughn, Frank Coghlan, Jr.

Directed by Lloyd Bacon.

"Wings for the Eagle" is a sprawling, yet interest-holding tale of America's plane production. With many shots taken in and around the Lockheed airplane plant, this timely picture has authenticity and informative value instead of sabotage, explosions and the trumped-up excitement of an ordinary action film. While the triangular romantic and comedy mix-ups of Ann Sheridan, Dennis Morgan and Jack Carson are necessary to furnish a lighter touch, it is the dramatic story of George Tobias, a former test pilot and now a producer of the film's moving and inspirational sequences. A patriotic finale, with jet planes being downed by the factory's latest bombers, is effectively filmed even if it seems like an after-thought. If properly exploited, this should be a winner in action spots. The title and the Sheridan-Morgan names will bring in good business generally.

In the story, Dennis Morgan, who migrates to the Lockheed airplane plant to get a defense job and escape the draft, meets his old pal, Jack Carson, who is taking an engineering course by mail. Morgan falls for Carson's wife (Ann Sheridan) and, after many quarrels and separations, then, she leaves her husband to work at the plant. At Lockheed, Morgan works with George Tobias and his young son who are both wrapped up in defense work. Tobias, being an alien, is forced to leave the plant but, after receiving his citizenship papers, he is able to return. Meanwhile, his son has joined the air force and, when Pearl Harbor is attacked, Carson joins his wife in helping speed up production. Morgan is missing but when Tobias gets the news that his son has been killed in action, he re-appears in uniform to say that he will avenge the boy's death.

George Tobias' realistic and touching characterization of the patriotic alien who finally becomes an American citizen, is a fine film portrait. Ann Sheridan is again convincing in a hard-boiled role and Jack Carson plays her shiftless husband to perfection. Dennis Morgan is adequate in a strictly heroic role and Russell Arms stands out as the air-minded plant worker.

DENLEY

WHAT THE NEWSPAPER CRITICS SAY

THE FALCON TAKES OVER

RKO-Radio

"...Production smooth enough; some of the sequences combine comedy and action with fair suspense...Like another chapter in a seemingly interminable serial, which has progressed so far that its punch is gone."—Dana, N. Y. HERALD TRIBUNE.

"...Seems good and exciting. It's only a brassy B. Another of Irving Reis has directed it with the wit and imagination you'd find in a solid-gold Dashiell Hammett."—Louise Levitas, PM.

"...Plot...is pretty awful...Some of the comedy is amusing enough and the acting is better than the premises."—Boehnel, N. Y. WORLD-TELEGRAM.

"...Quick thriller stuff, directed smoothly by Irving Reis, neatly cast and properly performed."—Thirer, N. Y. POST.

FILM BULLETIN
'PRIVATE BUCKAROO' LOTS OF SWEET AND SWING MUSIC, BUT POOR PLOT

Rates • • as dualler
TOLLYWOOD PREVIEW

Universal. 68 Minutes.
Harry James and His Music Makers, the Andrews Sisters, Dick Foran, Joe E. Lewis, Jennifer Hale, Shemp Howard, Richard Davies, Mary Wickes, Ernest Truex, Donald O'Connor, Peggy Ryan, Huntz Hall, Susan lvine, the Jivin' Jacks and jills.
Directed by Edward F. Cline.

Harry James and His Music Makers, aided by the Andrews Sisters, put over a musical production that will appeal to jive-loving young people and be thought dull and too noisy by more sophisticated theatre patrons. Sixteen musical numbers both sweet and swing are packed into the 68 minutes of running time, and strung together with a very thin thread of plot and some very conventional and bromantic comedy. The Andrews Sisters do numbers with their usual pop and energy, including "Don't Bit Under the Apple Tree," and Three Little Sisters, which have been popular for some time, and "Six Jerks in a Jeep" that has hit possibility.

'ties. This will be reasonably successful only as a dualler in neighborhood theatres.

The slight plot concerns a popular band that is playing at a night club when the leader is drafted, and the other members of the band enlist in the Army. The girl entertainers join the U. S. O. so they can work with the band in entertaining the soldiers. Dick Foran, cowboy singer with the band, has a struggle getting into the Army because he has one flat foot, and once in he turns out to be something of a heel who only develops a patriotic spirit when his outfit is ordered away for active duty. The Jivin' Jacks and Jills, a group of young boogie-woogie dancers, are dragged in near the end for no apparent reason except to supply a lively finish.

Harry James plays a mean hot-trumpet, and gives an easy and pleasant performance. The only really funny gag in the picture is built around his unsuccessful efforts to blow a bugle. The Music Makers are good in their special type of music, and Helen Forrest, vocalist with the band, sings two songs extremely well. Dick Foran is adequate in a somewhat unsympathetic role and plays considerable ability as a singer in his four songs. Shemp Howard as a hard-boiled sergeant, and Mary Wickes, as his girl-friend, work very hard to win a few laughs.

CRAWFORD (Hollywood)

'MISS ANNIE ROONEY' TIRESOME SHIRLEY TEMPLE VEHICLE

Rates • • in neighborhood and small towns only

United Artists (Edward Small)
84 Minutes.
Directed by Edwin L. Marin.

Shirley Temple, still a winsome and refreshing personality, is burdened with a dull and out-worn story of adolescence in "Miss Annie Rooney." While admitting the difficulty of finding a suitable vehicle for a 14-year-old star, surely Producer Edward Small could have unearthed a brighter bit of make-believe for the one-time box office leader than this sorry little yarn. Attempting to pep up a routine Cinderella theme with modern jazz talk and youthful jitter-bugging fails to lift the film out of the doldrums and the little star's much-publicized first screen romance is a decidedly tame affair. With the Temple name still retaining considerable draw in the lesser neighborhoods and small towns, business will be fairly good in these spots. Not for first-runs or action houses.

As Annie Rooney, Shirley plays a motherless girl living with her father (Wm. Gargan), a shiftless inventor, and her pensioned grandfather (Guy Kibbee). When Annie meets a wealthy young kid (Dickie Moore) she is impressed by his knowledge of literature and he, in turn, sends her an invitation to his birthday party against his parents' wishes. Annie receives a frigid reception at the Moore party until she leads the snooty youngsters in a jitterbug dance. But Gargan, learning that the boy's father is president of a rubber company, bursts in with his rubber-from-milkweed scheme and breaks up the affair. Later, just as the loan collector is removing the Rooney fortune, Moore and his father arrive with the news that the milkweed plant will not grow.

Shirley Temple, at her best in the sentimental stretches, also cuts a "mean rug" in the jam sessions. Peggy Ryan is amusing as a romantic "teen-age" youngster and Dickie Moore and Roland DuPre are adequate as Annie's two boy friends. Of the grown-ups in the cast, Guy Kibbee's grandfather is the most likeable and convincing characterization. Edwin L. Marin's direction is weak.

DENLEY

'STARDUST ON THE SAGE' STRESSES AUTRY'S SINGING, LACKS ACTION

Rates • • where Autry is a favorite
Republic. 65 Minutes.
Directed by William Morgan.

A plentiful of lively singing, a good cast and Smiley Burnette's standard comedy antics are all selling points in Gene Autry's latest, "Stardust on the Sage," even if the action quota is below average. The star sings in his best crooning style. Burnette has a couple of comic songs, Edith Fellows warbles two numbers in pleasing fashion and, finally, the audience is invited to join with the star in singing the popular hit, "Deep in the Heart of Texas." Most of the flatcuffs and the riding and fighting action takes place in the latter part of the film while the dynamiting and flooding of abandoned mines supplies climactic thrills. Dyed-in-the-wool western fans, however, could do with far more excitement and fewer story twists in the easy-going Autry film. This time Gene plays the chief buyer for a national packing concern who suddenly learns that his rancher friends are investing in a hydraulic mining venture instead of buying cattle. Autry's friend, Bill Henry, who has been involved in the mining scheme, is aided by his two sisters operating a small radio station to plug the mine.

WHAT THE NEWSPAPER CRITICS SAY

SYNCOPATION

'...Silly and stilted fable...Dialogue is hewn out of cliches. The photography is dismal...Performance, "pedestrian."'—Bass, N. Y. WORLD-TELEGRAM.

JUNE 15, 1942

'...Ponderous, unromantic picture. Mr. Dietrich's attempt to build something picturesque and glowing around a trumpet's mournful wail turns out to be a lot of shoddy, stylized pretense."—Crowther, N. Y. TIMES

'...When the blues come beating and wallowing over the sound track, it is a rhythmic delight. At other times it is a sprawling drama without any real spark of interest."—Dana, N. Y. HERALD TRIBUNE.

'...Musically, in the jazz sense, it has much to recommend it. It's the story that fails. It is pure old corn, embarrassingly sentiment-
**WHAT THE NEWSPAPER CRITICS SAY**

Highlights from Reviews of New Pictures By Foremost Critics

**YANKEE DOODLE DANDY**
Warner Bros.

"...as warm and delightful a musical picture as has hit the screen in years, a corking good time...It is affecting to see a life biography as has ever — yes, ever — been made...Packed with vigorous humor and honest sentiment...It’s dandy!" — Crowther, N. Y. TIMES.

"...A full and happy entertainment bulging with tuneful numbers, homely sentiment, brash humor, nostalgia and patriotism...What a show! It's terrific!" — Boehm, N. Y. WORLD-TELEGRAM.

**REMEMBER PEARL HARBOR**
Republic

"...Simply an action thriller with patriotic aside thrown in to give point to the title. It should divert the kiddies." — Winsten, N. Y. POST.

"...Insipidity of story and amateurishness of acting and production in general...Lacking are the thrills, the excitement, the punch you find in even the most eb ous horse operas." — Boehm, N. Y. WORLD-TELEGRAM.

**BROADWAY**
Universal

"...Makes a fair-to-middling melodrama...If 'Broadway' no longer has the impact of the original play, it still affords an interesting Cook's tour of an unsavory decade." — T. S., N. Y. TIMES.

"...Excellent...Retains much of the freshness of that bygone age because of magnificently staged by an outstanding cast, smooth direction and exceptionally clever and honest staging...Highly entertaining." — Crowther, N. Y. TIMES.

"...Fast and exciting...Has now joined the period pieces, with gangs and murder to keep you thoroughly awake." — Thirer, N. Y. POST.

"...Reasonably exciting but not as exciting as it once was, or could have been had it been done with more intensity, recklessness and conviction...Acting is first rate." — N. Y. WORLD-TELEGRAM.

**IN THIS OUR LIFE**
Warner Bros.

"...Neither a pleasant nor edifying film...One of those Snow-White-and-Rose-Sister yarns...The tilling of it is commonplace, the movement uncomfortably stiff." — Crowther, N. Y. TIMES.

"...In many details, it is a remarkably penetrating and realistic study of the frailties of human beings...An unforgettable experience, though not a pleasant one. Its view of life is much too sombre to be popular, but its harsh truths should be regarded as a necessary corrective to the honeyed fables that constitute the mass of movie entertainment." — Winsten, N. Y. POST.

"...Dull film...Far more suited to literary treatment than cinematic...Occasionally Miss Davis succeeds in vitalizing a slip-shod script." — Barnes, N. Y. HERALD TRIBUNE.

"...Orn, but enormously engaging and superbly acted and directed...The people are always real, exciting and understandable...A fine, absorbing melodrama," — Boehm, N. Y. WORLD-TELEGRAM.

**MOONTOIDE**
20th Century-Fox

"...Seldom has an actor's frank allure been quite as debonair and as obliging as he's been thrown up in amplitude as is Mr. Gabin's strange enchantment in this ponderously foamy film. A picture in terms of the atmosphere." — Crowther, N. Y. TIMES.

"...So intent on being tall that it forgets to be dramatic...Raw stuff...So posed, so deliberate, so intent on being artsy in its camera-work, acting and direction that it drags along interminably." — Boehm, N. Y. WORLD-TELEGRAM.

**MY FAVORITE SPY**
RKO-Radio

"...Entertainment which has many moments of dizzy, dizziness, but not enough to put it into the Grade A Class...Snappish fare with topical treatment." — Boehm, N. Y. WORLD-TELEGRAM.

"...At best it is a feeble little yarn...Whatever small merriment the film might have allowed was caught in the wake of Mr. Kyser's hapless and hopeless efforts to be funny...Labored lark." — T. S., N. Y. TIMES.

"...Passable concoction...Kyser fans will have the best time...Even with Tay Garnett's clever direction, this is not a film to remember more than fleetingly." — Barnes, N. Y. HERALD TRIBUNE.

"...Tyrus, padded comedy with just a couple of the expected gags...Not only a flag waver but an agreeable comic of the bashful school...Just about scores passing grade..." — Thirer, N. Y. POST.
ANOTHER BIG B-O SMASH FROM

ASTOR PICTURES CORP.

R. M. SAYINI
PRES.

READY
JUNE 10

STREAM LINED
(71 MINUTES)

EXCHANGES EVERYWHERE

Albany—Pam-O-Buffalo
Atlanta—Astor
Boston—Astor
Buffalo—Pam-O
Chicago—Special-Att’s
Cincinnati—Popular
Cleveland—Imperial
Dallas—Astor
Denver—Commercial
Des Moines—Liberty-Omaha

Detroit—Allied
Indianapolis—Monogram
Kansas City—Majestic
Los Angeles—Majestic
Milwaukee—Astor
Minneapolis—P. R. C.
New Haven—Astor-Boston
New Orleans—Astor
New York—Astor
Oklahoma City—Astor-Dallas

Omaha—Liberty
Philadelphia—Astor
Pittsburgh—Crown
Portland—Principal-Seattle
St. Louis—Variety
Salt Lake City—Commercial-Den.
San Francisco—Astor
Seattle—Principal
Washington—Peerless
Toronto—Superior

GENE RAYMOND
PATSY KELLY
SID SILVERS
FRANK PARKER
NANCY CARROLL

KEEP’EM LAUGHING
SHORT SUBJECTS

About People and Events... From Here, There, Everywhere

Paramount's plan to offer the four shorts it will produce under the 26 Victory Shorts program of the industry for one dollar per day was submitted to the Government by Nell Agnew, the company’s sales manager. The plan embraces simultaneous play dates throughout the country in the various runs with a large number of prints available. The pictures would be sold separately, independently of the regular shorts program, and any amount returned to the company above the production costs would be turned over to the Theatres Division of the WAC for donation to a war charity.

Francis Alstock is the new Director of the Motion Picture Division of the Office of the Coordinator of Inter-American Affairs, succeeding John Hay Whitney, who has been commissioned a captain in the Army Air Corps. Alstock, who had been Whitney's assistant in the Motion Picture Division, was formerly associated with RKO-Radio and Selznick-International. Nelson A. Rockefeller, Co-ordinator, accepting Whitney's resignation, lauded Whitney's work in "enlisting the full and generous cooperation of the motion picture industry in the inter-American program. 

The possibility of the reinstatement of George J. Schaefer from the presidency of RTO-Radio became fact, the company might operate without a president, with Ned Deplast, vice president, as the executive head until the vacancy is filled.

Charles Fane’s Coe, formerly assistant to Will Hays, has been named vice-president and general counsel of the MPPDA and is the first member to hold the official title of vice-president. Coe will have charge of the Hays’ organization’s offices in New York, Hollywood and Washington.

A national-wide public relations machinery is the primary aim of the Eastern Division of the Public Relations Committee as presented by Mort Blumcnstock, chairman of the sub-committee formed to draw up the program. With the field men of the theater companies and their theatre affiliates as a hub, the program would provide for the location of public relations representatives in every key center in the country. The educational program would include speakers for colleges and universities, institutional advertising and publicity and comprehensive study of theater attendance.

Milton Silver, after nine years of National Screen connection, has left the company.

Harold Hopper, chief of the Motion Picture and Photographic Division of the Consumers Durable Goods Branch of the WPB announced that a series of meetings between WPB officials and motion picture industry representatives would be held regularly. The purpose of these meetings would be to keep the industry informed of all changes in the conservation regulations so that it can formulate the necessary steps to meet the problems thus encountered. The co-operation of the motion picture industry has so readily given to the WPB in conserving materials was lauded by Hopper and with necessity mothering invention, the WPB is producing, has so readily given to the WPB in conserving materials was lauded by Hopper and with necessity, theWPB has been eliminated from the industry's sub-stances found.

July 1 is the deadline for regular film deliveries. Restrictions due to the Government’s program to conserve rubber and gasoline, originally set for June 1, has been extended until July 1. All common contract and private carriers will be required to travel fully loaded going and 75% loaded returning. Local carriers (those operating within 25 miles of city limits) will have to make only one delivery a day, cut out special deliveries and callbacks and reduce their mileage 25% until that of last year. The only exception to the ruling will be newsreel carriers, which will have unlimited supply of gas.

The New England coastal territory has been credited to dim out by General Sherman to such an extent that many theaters may have to shut down completely. The order requires that if any lights be permitted to shine outside buildings or in show windows and will be rigidly enforced by Committees of Public Safety and other civil agencies. Thus far, the exhibitors have had the opportunity to meet the regulations voluntarily but should this fall, the edict would be enforced by military discipline.

Over one and a half million dollars has been collected by theaters for Army-Navy Relief for an all-time high for theatre campaigns with a prospective two million as the final figure in the industry drive. Many important circuits and individual theaters have not yet reported their receipts and were urged by Nicholas M. Schenck, chairman of the committee, to return the report of collections along with the check. The previous all-time high was reached during the Infantile Paralysis drive when the receipts of theatre collections totaled $1,140,000.

Eliminating the red tape involved in receiving a priority rating for emergency materials needed for theatre repair, the War Production Board has set up a system, for use in emergency only, which gives speedy results to the harassed theatre operator. The procedure is as follows: The theatre man asks the local WPB regional office for a priority rating; the local office examines the facts and wires the repair and maintenance section of the WPB at Washington for a priority clearance. Should the case merit priority, and be of an emergency nature, the section confers immediately with the WPB amusement division, approves or disapproves the need, and the result wired to the local WPB office. The usual routine paper work is left to a later date.

Charles Schlaifer is the new advertising manager of 20th Century-Fox, appointed by Hal Hume, advertising and publicity manager. Frank Mont shutt has been shifted to a new post, where he will have charge of a special exhibitor sales promotion service.
PRIVATE BUCKAROO

. . . With Harry James and his band giving out with hot licks, the Andrews Sisters taking care of the songs and Joe E. Lewis, Ernest Truex, Joan Davis and Shemp Howard supplying the comedy, Universal's Army musical comedy tells about the tribulations of rookie Dick Foran from the camp heel to the camp hero. Jennifer Holt plays Foran's heart interest and the rest of the cast includes Donald O'Connor, Peggy Ryan, Helen Forrest, Tagalong and Huntz Hall. Edward F. Cline directed.

MISS ANNE ROONEY

. . . Shirley makes her first screen adolescent appearance in Edward Small's production for United Artists release. The story has Shirley, daughter of shiftless inventor William Gargan, meeting up with rich boy Dickie Moore and after many hardships, paving the way for the recognition of her father's synthetic rubber invention. Guy Kibbee is cast as Shirley's grandfather. Edwin L. Marin directed.
IN OLD CALIFORNIA

HELEN PARRISH • PATSY KELLY • EDGAR KENNEDY
DICK PURCELL

William McGann—Director
Screen Play—Gertrude Purcell • Frances Hyland
Original Story—J. Robert Oren • Gladys Atwater

A REPUBLIC PICTURE

BUY U.S. WAR SAVINGS BONDS
COLUMBIA'S FARCE

THE SCRIPT FOR A SALES CONVENTION TURNS OUT FUNNY

DEPINET AND RKO

HE STEPS INTO THE TOUGHEST SPOT

BRITAIN'S FILM INDUSTRY AT WAR

THE BRITISH FILM ADVISOR TELLS THE STORY

OF MEN AND THINGS, Page 9

Reviews in This Issue

LADY IN A JAM             CALLING DR. GILLESPIE
EAGLE SQUADRON           CROSSROADS
FRIENDLY ENEMIES          UNITED WE STAND
JACKASS MAIL             I LIVE ON DANGER
IN OLD CALIFORNIA         ARE HUSBANDS NECESSARY?
TOMBSTONE, THE TOWN TOO TOUGH TO DIE
AND OTHERS

THE INDEPENDENT EXHIBITORS TRADE JOURNAL
"MRS. MINIVER"
ON EVERYBODY'S
10 BEST FILM LIST!

Here's just part of M-G-M's power-house promotion campaign for the pre-release Radio City Music Hall engagement. 5th week coming and records going! You'll see Miniver magic soon!

GREER GARSON • WALTER PIDGEON in a William Wyler Production Based on Jan Struther's Novel "MRS. MINIVER" with Teresa Wright • Dame May Whitty • Reginald Owen • Henry Travers • Richard Ney • Henry Wilcoxon • Screen Play by Arthur Wimperis, George Froeschel, James Hilton and Claudine West Directed by SIDNEY FRANKLIN • A Metro-Goldwyn-Mayer Picture

“THERE’S ONLY ONE KING IN THE JUNGLE!”

(A MOVIE PARABLE)

Sometimes the little voices of the forest are lifted in proud boast. Then comes a ROAR THAT SHAKES THE EARTH and the wise ones nod their heads and say: “There’s only one Leader and that’s the Lion!”

The ROAR just heard in jungle-land is “MRS. MINIVER.”

M-G-M
The Lion’s Roar
COLUMBIA'S FUNNIEST FARCE

Never in the history of Columbia Pictures has a script writer at that studio penned anything to match the comedy, satire and burlesque presented for the trade at the company's annual sales convention in New York recently. And it was all unintentional!

The setting was conducive to high comedy, for the hard-working Columbia salesmen were assembled in the shadow of a dismal season's product to be told: "Wait till next year!" In these days of war, conservation and ceilings, sales manager Abe Montague blared forth with a pronouncement of a budget totalling $18,000,000—"the largest product expenditure in the history of the company."

With the odor from the ashes of his promise for the 1941-42 season filling the room, Montague told the convention that next season Columbia will have the greatest number of "top bracket" pictures in its history. To the theatremen all over the country who are still seeking the second grade A from Columbia for this closing season, that must have been funny as hell.

We can forgive Mr. Montague his annual convention humor. After all, we all like to blow bubbles to see how high they might float. But some of the other statements issued by the sales chief might get more jeers than laughs from his exhibitor audience.

Speaking to the trade press, Montague declared that the Consent Decree, with its selling restrictions on the Big Five distributors, must not be credited with helping Columbia. The increase in the company's profit this past season was due chiefly to the fine quality of the product!

He tossed out any possibility that Columbia would voluntarily subscribe to the UMPI sales plan for quarter-season selling and trade showings. Why? Well, you see, Mr. Montague "knows" that such a plan would be "unwelcome to a large majority of exhibitors." By what Gallup method he arrived at this conclusion was not revealed, but it has occurred to some of us that Mr. Montague places Columbia at odds with an overwhelming majority of the organized independent exhibitors in the nation. The UMPI sales plan was rejected by only three out of a total of 47 exhibitor groups which voted on the issue.

When queried on the problem of adjusting contracts for exhibitors whose business has been adversely affected by wartime shifts in population, Columbia's sales manager offered nothing more concrete than an empty offer to "keep the door open" to hear their plaints. He coupled this generous gesture with a warning, however, that they had better come in "alone." Columbia will have no traffic, mind you, with any "third parties"—meaning, we gather, the accredited exhibitor organization representatives.

A large number of independent exhibitors are organized, Mr. Montague. They may have something to say about your convention speeches.

DEPINET AND RKO

Ned E. Depinet steps into the toughest spot in the American film industry—the presidency of RKO Radio Pictures. We might almost say that Floyd Odlum and the other financial powers—that-be have "put the finger on" him, for he faces the enormous task of winning the respect of the nation's film buyers whose hopes for RKO have suffered endless rebuffs for almost a decade.

Is Depinet equal to the task? Oddly enough, that does not seem to be the paramount question. He has a wide knowledge of this business, having spent some 35 years going all through it. He is a practical showman, who should know much about the public's tastes and the exhibitor's needs. Depinet qualifies.

Of even greater import, however, is this: will the men behind RKO give him the power to establish and enforce his leadership throughout the organization? Or, will his every effort be hamstrung by divided authority behind him?

Exhibitors want and need a strong RKO. The lack of first-grade product from this company in recent years has gravely aggravated the film problem in many competitive situations. We join with the theatremen of the country in wishing Mr. Depinet all success—and in urging RKO's financiers to give him a real chance.
PARAMOUNT...Reviews of 3 in Seventh Block

"ARE HUSBANDS NECESSARY?" FROTHY, NONSENSICAL DOMESTIC FARCE

Rates ● ● generally

Paramount
79 Minutes

Directed by Norman Taurog.

Although laughs are scattered plentifully throughout this wacky domestic comedy, the clowning occasionally becomes too labored and the net result is mild entertainment. This is based on the popular novel, "Mr. and Mrs. Cugat." The suburban wife, Mrs. Cugat, as played by Betty Field, is such a nit-wit that the average loving husband would soon become exasperated at her scatterbrained remarks and action. Fortunately, Director Norman Taurog keeps the film at a lively pace and when it threatens to slow up, he introduces a slapstick scene reminiscent of Mack Sennett. With strong support, this will satisfy as a summer farce in nubberhoods and subsequenta. Ray Milland's marquee value will pull it through in the first-runs.

Mr. and Mrs. Cugat are a young suburban couple whose marriage, with their millionaire husband (Ray Milland) being a third vice-president of the town bank. Mrs. Cugat (Betty Field), first tries to put in a good word toward her husband's promotion at the bank but she makes a mess of it. Then, when her husband's old flame (Patricia Morison) comes to town, Mrs. Cugat becomes worried enough to lead him into further antagonizing his boss. However, an important financier (Eugene Pallette) takes a liking to the young couple and, after marrying Miss Morison, his influence brings about Mr. Cugat's promotion.

The cast is excellent, with many fine actors making the most of their farcical roles. Ray Milland enters into the spirit of his particular goings on with his antics in highly amusing fashion. Betty Field is attractive and capable as the screwball wife but her role is somewhat underutilized. Eugene Pallette is a delight as the blasphemous flimflam man, Charles Dingle is perfectly cast as the stern bank president and Richard Haydn contributes a priceless bit as a deadpan artist on the make for Mrs. Cugat. Patricia Morison is a ravishing figure as the other woman and Elizabeth Risdon is an understudying mother.

DENLEY

"I LIVE ON DANGER" FAIR ACTION MELODRAMA

Rates ● ● for action spots; fair supporting dualler in nubberhoods

Paramount
73 Minutes

Directed by Sam White.

A good cast and several fresh plot backgrounds raise the entertainment value of "I Live On Danger" to average for action fare. Lates in the Pine-Thomas adventure series for Paramount, this starts at a fast pace, lags during the romantic developments but finishes with an exciting climax in an abandoned mine shaft. Although some of his adventures follow familiar trails, the character of a young railroad dueller is new to the screen and Chester Morris gives a breezy and likeable performance in the part. Selling the title and its news-caster background will put this over in action houses. A fair supporting dualler elsewhere.

In the story, Chester Morris, on-the-spot news announcer for a radio station, is in line for an important English post when he fakes a broadcast of an event which fails to take place. Shortly after being fired, Morris arrives at the scene of a rescue of survivors from a burning liner and he is able to broadcast the disaster from the beach. Recognizing one of the unconscious victims as Jean Parker, who has been associated with an escaped murderer (Edward Norris), Morris takes her away to his home. He plans to harbor the girl until Norris tries to contact her and, although he falls in love with her, he broadcasts the actual capture. Norris, who is actually the girl's brother, is convicted of murder, despite all protests of innocence. When Morris investigates the case, he learns some facts which enable him to trap the actual killer in an abandoned mine shaft.

In addition to Morris' fine portrayal, Elisabeth Risdon, as his understanding mother; Douglas Fowler, as a double-crossing gangster, and Edward Norris, as the convicted murderer, all do excellent work. Jean Parker is merely adequate as the heroine and Ralph Sanford's inane comedy as a dim-witted sound truck man gets few laughs.

LEYENDECKER

"TOMBSTONE, THE TOWN TOO TOUGH TO DIE" ROUSING HIGH-CALIBRE WESTERN

Rates ● ● ● in action spots; slightly less generally

Paramount
79 Minutes

Directed by William McGann.

Producer Harry Sherman comes through with another high calibre western in "Tombstone, The Town Too Tough to Die." Based on true historical incidents taken directly from actual documents and old newspaper clippings, the story is plausible and interesting in addition to being peopled with robust, colorful characters and laden with rousing action. In its foreword and general approach, it resembles Sherman's "Parson of Panamint" but it has a more suspenseful and quota of excitement than even that western bit. Picture has been splendidly directed by William McGann and has many striking photographe shots of the rocky Arizona plains. As Wyatt Earp, famous frontier marshal of the old west, Richard Dix has one of his strongest roles since "Cimarron" and the supporting cast includes a half-dozen players familiar to devotees of outdoor and cowboy fare. Not big names, except for Dix but they will aid in spelling Box Office in action houses. By exploiting this as a semi-histori- cal epic, the picture will also do good business in all nubberhood spots.

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The story of Tombstone starts in the middle of the last century when Curly Bill (Edgar Buchanan) jovial bandit and his gun-shoot- ing gang continue to terrorize the peace-loving citizens of the town. Wyatt Earp, who is famously to be one of the Earp brothers, arrives in town with his two brothers and the mayor appoints him sheriff. The mayor is secretly in league with Buchanan as is Don Castle, young drifter who takes a job as Dix's tax collector. Castle, however, grows to respect Dix and finally comes over to the side of law and order. One of the Earp brothers is killed in a gun battle but it is not until Dix is appointed U. S. Marshal that he leads Castle and a few others in a fight-to-the-finish with Buchanan and his gang on the rocky Arizona plains.

Richard Dix, who is extremely convincing as the iron-jawed Wyatt Earp, and Edgar Buchanan, who almost makes the big, bluff man, Curly Bill, a believable figure, offer fine portrayals. Kent Taylor, as a big shot gambler; Victor Jory, as a sneering outlaw; Rex Bell, who returns to the screen after ten years, as one of the Earp brothers, and Charles Halton, as the double-crossing mayor, are perfectly cast. Chris-Pin Marvin, as a bewildered Mexican, and Clem Bevans, as a bluff, honest, and a fast-favoured with the audi- ences. Don Castle and Frances Gifford, com- parative newcomers, ably take care of the situations but the picture certainly sings several songs to the saloon sequences.

LEYENDECKER
SHOWMEN EVERYWHERE ARE Booking

THIS ABOVE ALL

Available JULY 24th

Mightiest of 20th CENTURY-FOX TRIUMPHS!
EDITORS APPLAUD FILM
Harry Katz heard some very important newspaper editors applaud "Eagle Squadron" in the screening room.

A TERRIFIC EXPERIENCE
An editorial writer* who came to New York to see the picture wired her publisher that, "I have just lived and died a thousand times through 'Eagle Squadron'. It's the most terrific experience I have ever had at any picture, anywhere and any time. It's a competitor for all time fame..."
*Name on request.

A RECORD OF REAL MEN
Mr. Johannes Steel, famed WMCA commentator, said: "With its heartstopping scenes and a plot to hold everybody's attention, 'EAGLE SQUADRON' is essentially an actual record of real men in a really great picture.''

INSPIRING! THRILLING!
"IN THE FOREMOST RANKS OF MOTION PICTURES THAT HAVE SOMETHING IMPORTANT TO SAY REGARDING OUR WORLD OF TODAY IS 'EAGLE SQUADRON.' WALTER WANGER HAS PRODUCED A FILM OF TOWERING INSPIRATIONAL STRENGTH, ALMOST DOCUMENTARY IN QUALITY, BUT PRIMARILY A THRILLING ENTERTAINMENT. THE FLYING SEQUENCES ARE AMONG THE FINEST EVER SEEN.

FIRST ON THE MARKET WITH COMMANDO ACTION, THE WANGER PRODUCTION WILL CERTAINLY TAKE A BITE FROM SUBSEQUENT MOVIES THAT DEAL WITH THE SAME SUBJECT. 'EAGLE SQUADRON' WILL BE ONE OF THE TOP MONEY-MAKERS ON THE UNIVERSAL RELEASE SCHEDULE...AND DESERVES TO BE.'" —Hollywood Reporter

PULSE-STIRRING
"A timely, hard-hitting dramatic film...a pulse-stirring picture, laden with action and punch. There is no let up in the motor-roaring, bombing and sky fighting which dominate the scene at all times.'"
—Motion Picture Daily

SMASH BOX OFFICE HIT
"Walter Wanger should have another smash box office hit in this one, for 'Eagle Squadron' is simply loaded with solid, brilliant entertainment. Yes, 'Eagle Squadron' is a cinch bet. You can exploit it to the skies and your customers will thank you for enticing them in. Okay for all audiences.'" —Film Daily

LONG DISTANCE CALL
Walter Wanger said the thrill of getting a long-distance call from a very important magazine editor* who saw "'Eagle Squadron' will never be forgotten by him.
*Name on request.

MORE THAN A PICTURE!
John W. Vandercook, NBC commentator, said: "'Eagle Squadron' is more than a picture...it is a slice of life with actual shots that make the picture a masterpiece.

A GREAT MOTION PICTURE
Charlie Hayman of Buffalo, New York, says "'Eagle Squadron' is a truly great motion picture.

PICTURE OF THE MONTH!
Scholastic Magazine chose "'Eagle Squadron' its Picture of the Month! "We give it our most enthusiastic approval,'" says Jack Lippert, managing editor..."'It's in the 'must see' class!"

"EXCEPTIONAL!"
A member* of the Eagle Squadron thought that the flying scenes in the picture were "Exceptional."
*Name on request.
AN HISTORIC MESSAGE
An important editor said that in his opinion the Quentin Reynolds foreword to "Eagle Squadron" will go down in the annals of American history as one of its great historic messages.

(NOTE: We suggest that all theatre men show this message to their local editorial writers.)

VOLUNTEER SERVICES
Leaders of 40 important organizations after seeing "Eagle Squadron", volunteered to ask their memberships to assist in the publicizing of "Eagle Squadron." They believe it to be the most important picture ever produced.

A "MUST"!
Mr. Bob Emery, WOR commentator, said: "Easily taking top place, this picture of the Second World War, 'EAGLE SQUADRON', with its deftly interwoven staged scenes and actual shots of the real Squadron in action in England, is definitely a 'must', as it ranks as an historical record.''

POWERFUL DRAMA!
"UNIVERSAL GAVE THE SCREEN 'ALL QUIET ON THE WESTERN FRONT,' A GREAT FILM EPIC OF WORLD WAR I. IT REACHES SIMILAR HEIGHTS WITH 'EAGLE SQUADRON,' WALTER WANGER'S POWERFUL DRAMA OF THAT DARING GROUP OF AMERICANS FIGHTING THE PRESENT WORLD WAR WITH THE ROYAL AIR FORCE. FROM ITS FOREWORD, STATED WITH QUIET FORCE BY QUENTIN REYNOLDS, TO THE FINAL SCENE RECORDING THE NAMES OF NAZI WAR CENTERS VISITED BY VENGEANCE-EXACTING BRITISH BOMBERS, 'EAGLE SQUADRON' IS COMPELLING SCREEN FARE OF THE HIGHEST QUALITY." —Daily Variety
M-G-M...Review of 1 in Block Not Set

'APACHE TRAIL' COLORFUL AND EXCITING PROGRAMMER
Rates ★ ★ + for action spots; good supporting dueller elsewhere

M-G-M
63 Minutes
Directed by Richard Thorpe.

Colorful exciting and interest-holding throughout, "Apache Trail" will fit into the supporting spot on any type of dual. While carrying no outstanding cast names and making no pretense toward Class A rating, this proves the most entertaining, in its minor way, in M-G-M's latest block-of-5. A saga of the wide open spaces when Indians still roamed the plains, this has been well directed by R-chard Thorpe and photographed with an eye to fine scenic effects. The early scenes carry some villainous plotting and laying the groundwork for the romantic complications while the climactic Indian attack on the desolate while outpost has a full measure of thrills. This battle has been staged to look like the real thing with dozens of Indians falling and several of the whites being hit by flying arrows. The entire cast does good work with Lloyd Nolan being the best marquee name. This can be sold as a western thriller in action homes.

On his release from jail for assisting in a robbery, William Lundigan is given another chance as manager of a lonely desert outpost. Soon after a coach with several passengers and a gold shipment arrives. Lundigan's outlaw brother (Lloyd Nolan) also turns up at the post. Nolan's guns are taken from him and he is expected to stay put but when the Apaches attack, he and all the other white men are forced to stay in the fort. Three of the small group of white are killed during the first raid after which the Indians send a message demanding only that Nolan, a trouble-maker, surrender to them. Lundigan takes a vote among the survivors and it is his choice that decides that Nolan stay. But the latter finally rides out to his death and the attack is halted.

Lloyd Nolan makes another convinc'n bad man and William Lundigan is excellent as his brave and loyal brother. Donna Reed, as the gentle and appealing M-G-M heroine; Ann Ayars, as a high-born lady traveler with mercenary motives, and Gloria Holden, in a sympathetic bit, give the film a high quota of pulchritude for a western. Chill Wills gives another one of his vigorous portrayals of an old scout and Connie Gilchrist is a viable Mexican matron.

DENLEY

M-G-M...Reviews of 4 in Eleventh Block

'CALLING DR. GILLESPIE' MELODRAMATIC BUT NOT ENTERTAINING
Rates ★ ★ — as supporting dueller only

M-G-M
83 Minutes
Lionel Barrymore, Philip Dorn, Donna Reed, Phil Brown, Nat Pendleton, Mary Nash, Walter Kingsford, Alma Kruger, Charles Dingle, Nana Bryant, Jonathan Hale, Nell Craig, Eddie Acuff, Ruth Tobe, Robin Raymond, Marie Blake Mary Currier.
Directed by Harold S. Bucquet.

First of the M-G-M doctor series minus Lew Ayres as Dr. Kildare, "Calling Dr. Gillespie" is a long-drawn out melodrama on a generally un'p'sett subject. Whether a dementia praecox, or insane, young man is a suitable character for a program film is open to question and this picture has more shuddery moments than it has genuine thrills. Remade in part, when Ayres became a "conscientious objector," this now has a new physician character. Dr. Gerniede, played by the foreign actor, Philip Dorn. The irascible old Dr. Gillespie, the sharp-tongued superintendent of nurses and the other regulars are still on hand to supply the human side of hospital life but their amusing problems are too often subordinated in favor of discussions about the youthful psychopathic, played by Phil Brown. The latter's love story has an unhappy conclusion and the picture's incidental comedy is mild. Although best suited to adult audiences, this will make a fair supporting dueller in nabhorhood spots where the youngsters will label it a horror film.

The story centers about a wealthy young man (Phil Brown) who acts normal until the sound of a train whistle causes him to go on a rampage. His parents scoff at the idea that he is mentally deranged but his fiancee (Donna Reed) becomes worried enough to appeal to Dr. Gillespie (Lionel Barrymore). The latter calls in Dr. Ger- niede (Philip Dorn) who has made a study of psychopathic cases. Brown runs away from home, kills two men in Detroit and then returns to get even with Dr. Gillespie, believing that he is responsible for his troubles. Entering the hospital disguised as a doctor, Brown finally confesses Dr. Gillespie who is saved from death by the quick action of Dorn and the stronger-armed orderly, Nat Pendleton.

With Philip Dorn, who gives a convincing performance as the handsome, foreign-ac- cented Dr. Gerniede, the series will be continued with even more colorful plots. Lionel Barrymore, Alma Kruger, Nat Pendleton and Nell Craig do their customary good work. Phil Brown handles his diffi- cult acting assignment as the young maniac more capably and Donna Reed makes an appealing heroine.

YORK

'CROSSROADS' SLOW-MOVING DRAMA HAS STAR VALUE
Rates ★ ★ + on name value of cast

M-G-M
82 Minutes
Directed by Jack Conway.

The box office value of William Powell, playing a straight dramatic role, and Hedy LeMarr, who has good business for this slow-mo'ving film. In fact, Powell, who gives further proof of his great acting skill, and every member of the fine cast do much to impart vivacity to this fantastic story of an amazing bkcmllk's scheme. Although based on an original story by two American authors, "Crossroads" has the deliberate trend of an out-moded foreign play, the setting being Paris before the present war. The French is- cale was probably necessary to give the story some theatrical effectiveness which it would lose if transferred to present-day America. Several scenes have a strangely-moving qual- ity, and although Director J-k Conway has been able to maintain interest throughout an over-long picture, the lack of action will hold this back in action spots and small towns. The roadies will carry this in first-runs and the better nabhorhood homes.

The story introduces William Powell as a promising diplomat slated for an ambassador- ship to Brazil, who suddenly receives a threatening blackmail letter. When the po- lice arrest one of the traitors on the trail, he claims, in court, that Powell is an un- assumed name and is actually a scoundrel who was believed dead. Although the case is dropped, Basil Rathbone and Claire Trevor, leaders of the blackmailers, play on Powell's fears by trying to convince him that he has amnesia and that they will reveal his shady past. With his diplomatic career threatened and his wife, Hedy LeMarr, disturbed about his strange actions, Powell pretends to follow the blackmailers' instructions, finding a single flaw in the scheme, Powell finally forces Claire Trevor to confess it was an elaborately-staged extortion plan.

Powell gets a splendid portrayal of the unh- appy diplomat, even managing to impart a light touch to the opening sequence. The ravishingly-pretty Hedy LeMarr does well as his worried spouse and Basil Rathbone and Claire Trevor are excellent as the scheming duo. Margaret Wycherly contributes the out- standing scene as another member of the game who almost gets Powell. That she is actually his poverty-stricken mother who at various times he thought was dead, gives the story a fine point.

LEYENDECKER

M-G-M...Continued on Page 10
HOW BRITAIN'S FILM INDUSTRY CARRIES ON

The story of how the movie industry in Britain is weathering the war and performing its function as a powerful propaganda weapon was graphically told to a large audience attending the season's last meeting of the Association of Motion Picture Advertisers in New York last Thursday. The speaker was Sidney L. Bernstein, Film Advisor to the British Ministry of Information.

After the fall of France and the opening of the Battle of Britain, he said, "The British Government adopted films as one of the principal means of communication between the Government and the people." But before telling his audience how the British made practical application of the movies to the war effort, Mr. Bernstein gave this word picture of what the film business looks like after two and a half years of war.

"Many of our studios have been occupied by the Government. They were utilized as factories for making bombers when our aircraft factories were being blitzed. However, Denham, Islington, Ealing and Shepherd's Bush remain. They all had a bomb or two... much of their valuable equipment was destroyed, and we've never been able to replace it. But they still function.

"In the studios you will find very limited manpower and a great number of women. The young men have gone into the services, and a few who look young enough to be conscripted have some physical disability, or are on special leave for a special production.

"During the blitz period and the dark winter nights, they worked in a real blackout. Even in the daytime it was a bit uncomfortable making films after the sirens had gone off, with bombs dropping all around. As there was no way of getting home, you found the stars, writers, extras and technicians all sleeping in the studio where they could, but they were all up at six in the morning on the job of keeping the studio flag flying.

"In the distributors' offices you'll find — despite bombed offices, destroyed films and blitzed theatres — the old bargaining spirit burning as strong as ever. But the contestants are older and they're surrounded by women too old for war jobs.

"In the moving picture theatres themselves you will find the greatest changes... no neon signs, no marquee lights, a complete blackout. If you can find a theatre at night it's only because you have a good sense of direction. There are no posters and stills have to be printed on special paper. The staffs are composed of old men, young boys, or middle-aged women — the average age is 35... and this means that they're either over 55 or under 15.

"In the booth you will find girls, perhaps with one male chief projectionist and perhaps a re-wind boy. You will find no cars in the parking space, but you will find fire watchers on the roof. Most of the staff are either air raid wardens, Red Cross nurses, or auxiliary firemen, and you will probably find, even in the outlying districts, that the theatres are open — for the first time in history — on Sunday. Of course, all this applies only if the theatre still remains. Alas, many have gone, and their loyal audiences, in some cases, with them. You see, nobody bothers about air raids when the program is good, and you can't always be lucky. The rule from the beginning has been that old one — the show must go on!"

Mr. Bernstein then described the operations of the Film Division of the Ministry of Information. "Each week we produced and sent out free to every theatre in Great Britain a short, one-reel film. It often ran about seven minutes, and we covered the country in seven weeks. All these shorts were physically handled by a single commercial distributor under a contract which allows him to make a moderate profit. Some exhibitors have a tough job sandwiching these shorts, but on the whole, eighty-five percent of the theatres are able to show our Information pictures in their bills. We realized that these films had to be good if we wished them shown regularly."

The Government also produces features (like "Target for Tonight"), which are sold to exhibitors on a "normal commercial basis." These are handled by distributors, who get a "proper percentage of the returns for their work."

The British Ministry of Information has gone in heavily for 16 mm. non-theatrical showings for factory workers, farm workers and others in Government service. Mobile film units were set up and the entire country toured. Despite the apprehensions of theatre operators, Bernstein said that the regular trade suffered no loss, as a matter of fact theatre business is booming, blitz notwithstanding.

"There has been an increase in admission of nearly 25% — and this is due to the fact that other amusements, like dog tracks, are closed down and the motion picture theatre is about the only public place of amusement. In addition to this, the people feel a greater need for relaxation."

Bernstein appealed to the American film producers to consider carefully the type of product they make today. Good pictures are the great need, he stressed.

"We get some good pictures, some very good ones... but we don't get enough films that show how the ordinary American lives... his hopes and his fears. We get a steady stream of glamour boys and girls, and of spies, of crooks and millionaires, but do these films have residue value? Do they show the brave, energetic, pioneering spirit of America now, rising proudly and joining us in the fight?"

"We don't want dull or solemn pictures, but we would like some that seem less absurd in the daytime.

"But don't think we want only war films... On the contrary, we need escape pictures. We need them badly. People want to laugh... So there is room for both the realistic films and for comedies, romances, for thrills, for musicals. In wartime, people should have the best, not the worst, of the arts."
**'JACKASS MAIL' WEAK BEERY VEHICLE**

Rates • • — in western spots; fair deal for nabobhoods

M-G-M

71 Minutes

Wallace Beery, Marjorie Main, J. Carroll Naish, Darryl Hickman, William Haade, Dick Curtis, Hobart Cavanough, Joe Yule.

Directed by Norman Z. McLeod.

This lethargic, bathos-laden western gives Wallace Beery another opportunity to exhibit his peculiar style of acting to the utmost. Matter of fact, it might prove to be too much for Beery for his most ardent fans, too. 'Jackass Mail' has little else to offer. The old-hat story and lack of action, aside from a few slapstick sequences, condemn this to the lower half of duels. In several scenes, had the sound track been deleted, you might have thought you were looking at an old nickelodeon film, complete with handwringing, dirty looks and ferocious scowls. In addition to Beery's usual portrait of the bad man who becomes a pull-through through no fault of his own, Darryl Hickman registers convincingly in the role of Beery's charge. All the others overact atrociously. This is strictly for locations where the star is popular.

Starting with a celebration for the hero of Haddock City in modern times, the story flashes back to the last century with Wallace Beery escaping a necklace party with the assistance of J. Carroll Naish. They attempt to rob the 'Jackass Mail', run by Marjorie Main, but end by becoming heroes when Walter Haade beats them to it. Main hires Beery to run the mail for her and in a run-in with Haade in Main's saloon, Beery kills Haade. He takes charge of Haade's boy, Darryl Hickman, and influenced by Main and Hickman, Beery becomes a civic leader. With Naish continually prodding him to rob the mail, he makes a final attempt on the mail's last run and is again thwarted by Dick Curtis, who has the same idea. In the ensuing melee, Hickman is shot but recovers. When Beery later attempts to hold up a train, Curtis once more interferes and is captured by Beery and the boy. Finally accepting his fate, Beery rejects the bad man's role and settles down to marital bliss with Main.

Marjorie Main blusters through her role in customary fashion and J. Carroll Naish goes through his paces as a Spanish-Irishman easily, but rarely naturally.

Norman Z. McLeod's direction is uninspired and allows the actors to get out of hand.

**BARNY**

**'PIERRE OF THE PLAINS' ROUTINE NORTHWOODS PROGRAMMER**

Rates • • as supporting dualler only

M-G-M

66 Minutes


Directed by George B. Seitz.

A formula action yarn in a Northwoods setting, 'Pierre of the Plains' is a supporting dualler with just-average marquee value. For Gene, Producer Edgar Selwyn has unearthed this third-year-old stage hit, written by himself which follows the routine of dozens of similar outdoor-action films. The picture is mildly interesting at the start but Director George B. Seitz is unable to prevent the plot from becoming involved and the finale involves a lone embryo hanging. For excitement, there's a gun battle and several well-staged fist encounters. The magnificent scenic backgrounds rate special mention. Sincerely for the nabobhood spots and minor action houses.

The central figure of the story, Pierre (John Carroll), is a devilishly cute French-Canuck trapper who rides into a Northwoods town just as his girl friend, Ruth Hussey, is preparing for her marriage to Bruce Cabot. Knowing that Cabot has cheated the Indians and paid for their furs with liquor instead of money, Carroll is determined to stop the wedding. He produces an Indian woman who claims to be Cabot's wife and, with Miss Hussey free again, he clears her name. His heroic act is followed by the Mounties who suspect Pierre of the killing but he finally traps Cabot into confessing. John Carroll is a fine choice for the hero's role capable even if the scenes are too attractive and poised to play in action films. Bruce Cabot and Sheldon Leonard are expert in villainous parts and Henry Travers adds some slight-humorous touches.

**DENLEY**

**20th CENTURY-FOX...Review of 1 in Twelfth Block**

**'UNITED WE STAND' INTERESTING DOCUMENTARY FILM**

Rates • • as dualler generally

20th Century-Fox

70 Minutes

Compilation of newsreels; Narrated by Lowell Thomas.

In a series of newsreels starting from the Versailles treaty and ending with the present day, "United We Stand" presents a potent argument for unity among the free nations. Practically everybody who was and is anybody in the governments of the nations of the world is shown and their relation with the present state of international affairs explained in a commentary by Lowell Thomas. Mr. Thomas' position is always subordinate to the visual picture, and aided by an excellent musical score, enhances the value of the picture as a propaganda for a united stand. The combination of music and a half-tone screen effect, is generally good and many of the older films look even better than the recent footage.

Tracing international events from the Versailles treaty, "United We Stand" shows the relation of these happenings to the bloody defeats of one conquered country after another, due to the lack of unity within the country and among the various nations. It depicts assassinations, coronations and deaths. It shows Hitler in his critical phases after he assumed power. It has comic shots of Mussolini and heart-wrenching pictures of the Japanese murders in China. It displays the horror of an unjust war charge, the people and the rugged, brave countenances of Russian guerrillas. But always the key role of the film is "United We Stand, Divided We Fall." Ending on a patriotic note, the flags of the United Nations are displayed in technicolor moving together in unity.

With proper exploitation, this should do average business as a dualler in all locations.

**STINE**

**'TOUGH AS THEY COME' FAMILIAR DEAD END KIDS ROUGH-HOUSE**

Rates • • • for action spots; fair as nabobhood dualler

Universal

60 Minutes


Directed by William Nigh.

Here again the Dead End Kids indulge in their familiar rough-house antics in a story tailored to their talents — such as they are tough. "They Come" is a noisy, repetitious film, overly sentimental in spots and unevenly directed by William Nigh.

However, it does have the virtue of some authentic East Side settings and characters and a sincere portrayal by Paul Kelly, as an onlooker who offers good advice. Billy Halop, who has now graduated to the romantic lead, attempts to give a natural performance but Huntz Hall and the other Dead Enders still mug and overact to their hearts content. Nabobhood patrons, especially the youngsters, who delight in this type of slapstick humor, will label this a genuine entertainment. A weak dualler elsewhere.

The story is laid in an East Side nabobhood where many of the residents pay monthly rent in the form of vis commerce. When Billy Halop, who is ambitious to become a lawyer, gets a job with the company through the influence of Helen Parrish, his friends turn against him. Halop finally goes to the Legal Aid Society after one of his friends becomes ill and the finance company takes over her father's car because he is unable to meet his payments. With the aid of his slum pals, Halop goes through the company's files and, after a knock-down, drag-out fight with the employees, he gets incriminating evidence.

In addition to Kelly, Virginia Brissac and Ann Gillis give good performances and Giselle Werbiseck, Inez Palange and several others contribute faithful portrayals of slum residents.

**DENLEY**
COLUMBIA

At a budget of $17,560,000, Columbia expects to produce 43 features, 16 westerns, 130 short subjects and 4 serials in the 1942-43 program.

A feature of the convention held in New York was the announcement that Columbia will invade the Technicolor field for the first time with two "high budget" attractions: "The Cover Girl," starring Rita Hayworth, and "The Desperadoes," featuring Randolph Scott, Claire Trevor and Edgar Buchanan.


Those assembled for the confab were told that the current season has been Columbia's biggest year — both in dollars grossed and number of accounts sold. Exhibitors might be excused if they wonder how the season ranked on the basis of that "trivial" factor quality of the product! The smart film buyer knows that much of the increased business accorded the "cellar" studi0 was a result of the Consent Decree which saw numerous circuits and independent operators signing up for non-affiliated product long before the 1941-42 selling season was under way.

Exhibitors were told that Columbia, following the policy established by MGM last month, will adjust contracts of exhibitors suffering loss of business through population shifts. The studio warned, however, that like Warners, it will concur with customers only and not with exhibitor organizations or third party representatives!

Al Vaughan, erstwhile press agent for Edward Small, has become a production aide to Lester Cowan who is preparing "The Commandos," with Paul Muni, as his next film for Columbia release. The Three Stooges have a new straight-two-year deal permitting 17 weeks in each for personal appearances. Sam Briskin has been given a new five-year contract — permitting him to leave if he is called by the Army in which he holds a commission. Rosemary De Camp has been given a one-picture contract. Harry Cohn and his assistant, Bob Toplinger, are in N. Y.

IN PRODUCTION—"My Sister Elleen" (Rosalind Russell-Brian Aherne), "The Gay Senorita" (Fred Astaire-Rita Hayworth), "Smith of Minnesota," "Boston Blackie Goes Hollywood" (Chester Morris-Richard Lane).


FOR ASSIGNMENTS: John Farrow to "The Commando," Michael Gordon to "Boston Blackie Goes to Hollywood," James Hugan to "Enemy Agents Meet Ellery Queen".

METRO-GOLDWYN-MAYER

Independent exhibitors are urged not to emulate the glaring shortsightedness of MGM's West Coast exploitation department, whose ad campaign has failed to capitalize on the drawing power of Tommy Dorsey. The bandleader who is featured in "Ship Ahoy" is given billing of a sort but it would never indicate that he is one of the three top recording outfits in the country today — and that his juke-box platters are also in the first three. And of all places to miss playing up Dorsey is the radio! Yet Metro's one-minute radio plugs which are selling the picture over Southern California's stations do not mention his name.

To Arthur Hornblow falls a tough first assignment at Culver City. He will make the first picture glorifying the valiant stand of our Russian allies. "Song of the Red Army" is the title. Hornblow, who is in the East collecting material and background data, expects to give Americans an insight into the astonishing manner by which the Soviets have withstood the Nazi hordes for over a year.

The Air Corps' acceptance of Clark Gable as a commissioned officer loses a potent money maker for MGM, its customers and the motion picture industry. It is significant that the actor was urged by President Roosevelt himself to continue his work in films with the remark, "we feel that's the best service you can offer." Gable's anxiety to get into uniform nevertheless is characteristic of the man. His status in the eyes of the public has been increased thereby. We can readily imagine the mixed emotions governing Gable's choice. The film industry, as one, wishes him luck and success.

Gable's case is not the only one of its kind in Hollywood. There are other older men in pictures, untouched by the draft, who want desperately to serve their country actively. Studios are fearful that Gable's example may result in wholesale enlistment of top leading men. Therefore, a lobby has already been instituted in Washington, which will seek to follow the British example of accepting these actors, artists, musicians, etc., who are qualified for service, to be granted leave for special assignments — the proceeds from such engagements going to the charities of the armed forces. It is an excellent, intelligent idea. Much support in its behalf should be forthcoming from all branches of the entertainment world.

Clarence Brown, who broke with MGM some months ago, is back at the studio huddling on his contemplated production of "The White Cliffs of Dover"—Snag previews of "A Yank at Eton" find considerable enthusiasm for little Juanita Quigley...Cliff Reid, formerly an RKO producer, has joined the Metro organization to handle special assignments...The loss of designer Adrian has been a sore blow to this clothes conscious studio. His successor, Kalloch, failed to live up to expectations. Now a new stylist has been signed, Irene, who will leave for New York on July 1st to interview designers and select a staff...Virginia Weidler will play the lead in "The Youngest Profession"...an amazing sage of youngsters' frenzied pursuit of autographs...Richard Whorf, dropped by Warners, has been given a top spot in "Keeper of the Flame" with Hepburn and Tracy..."Lassie Comes Home" by Eric Knight will be made in Technicolor...It is the story of a Yorkshire collie dog that makes a journey of almost a thousand miles to return to his young master...Picture will make the first directorial effort of Fred Wilcox, hitherto in charge of screen teams "Mrs. Parker," by Louis Bromfield, gives Oree Garson another character role — that of a woman who marries an unscrupulous would-be "empire builder" who grows wealthy. As a result, her family disintegrates. The story embraces four generations, with the title character starting at the age of seventeen. It closes when she, a great-grandmother of 84, returns to spend her last years in the small mining town whence she came.

IN PRODUCTION—"Random Harvest" (Ronald Colman-Greer Garson), "Eyes on the Night" (Edward Arnold-Ann Harding), "White Cargo" (Walter Pidgeon-Hedy Lamarr), "Andy Hardy's Last Fling" (Mickey Rooney), "The Man on America's Conscience" (Van Heflin-Ruth Hussey), "Whistling in Dixie" (Red Skelton-Ann Rutherford), "Cargo of Innocents" (Robert Taylor-Charles Laughton) "Journey for Margaret" (Robert Young-Laraine Day).

MONOGRAM

Insuring a performance record of 100% in the delivery of pictures announced for its 1941-42 program, Monogram is now actively preparing for the filming of the final five films on the schedule — "Police Bullets," "Man and the Devil," "Here Comes the Marines," "War Dogs" and "Wyoming Roundup."

Nelson I. Poynter, Hollywood representative of Lowell Mellett, has completed discussions with Lindsay Parsons of Monogram in relation to the filming of "Intelligence Squad," the industry's first picture to reveal totalitarian propaganda. Though the picture will in no sense be a propaganda or documentary film itself, its theme will involve a story exposing and combating dangerous propaganda now being disseminated by the Axis. The film will be a regular program release. A Monogram camera crew will leave shortly to secure background material in Washington, where they are assured of active cooperation by various government departments.

IN PRODUCTION—"Arizona Stagecoach" (Ray Corrigan-John King-Max Terhune), "King of the Stallions" (Chief Thundercloud-David O'Brien), "Riders of the West" (Buck Jones-Tim McCoy).

PARAMOUNT

In accordance with the industry's conservation of materials program, Paramount is razing $60,000 worth of sets on its ranch to obtain materials. Paramount has completed another government deal — one that will see Irving Berlin's "This Is the Army" made into a film. Fred Astaire will head the cast...Harry Sherman's third Richard Dix outdoor film will be "Wherever the Grass Grows."

IN PRODUCTION—"No Time for Love" (Claudette Colbert-Fred MacMurray), "Star Spangled Rhythm" (Eddie Bracken-Victor Moore), "Missing Men" (William Boyd-Jay Kirby).

CASTINGS: Bob Hope, Bing Crosby, Dorothy Lamour, Paulette Goddard, Ray Milland, Fred MacMurray, Mary Martin, Veronica Lake, Lynn Borden, Alan Ladd, Martha O'Driscoll, Vera Ralston, Marjorie Reynolds, Osa Nowley, John Barrymore, Alan Ladd, Jimmy Durante, Reginald Sheffield, "Great Without Glory"...June Havill, Paul McFadden, Grant Withers, Marjorie Gateson, Merton低温,"No Time for Love"...Bing Crosby, Bette June Rhodes in "Manhattan at Midnight"...Tommy Dorsey, Jr., Leo Butzak, Fortunio Bonanova in "Pfiff Who's the Bold Toff"...William Boyd, Lola Lane in "Lost Canyon"...Bob Hope, Dorothy Lamour in "They Got Me Covered"...DIRECTOR ASSIGNMENTS: Mitchell Leisen to "Lady in the Dark"...David Butler to "They Got Me Covered."

REPUBLIC

Republic now owns 80% of its exchange system as a result of the purchase of the Minneapolis exchange.

"Johnny Doughboy" has been switched to a musical for Ruth Terry and another vehicle will be selected to inaugurate June Withers' contract with the studio..."Night Shift," story of defense workers, has been placed on the schedule. John Carradine has been signed to a one picture deal — either "Prince of the Commandos" or "Johnny Doughboy"...Allan Lane will play the lead in "King of the Royal Mounted Strikes Again."

IN PRODUCTION—"Flying Tigers" (John Wayne-John Carroll), "Ice Capades Revue" (Icecapades Troupe-Jerry Colonna), "Call of the Canyon" (Gene Autry-Smiley Burnette), "The Old Homestead" (Weaver Brothers and Elviry), "The Sombrero Kid" (Don "Red" Barry-Lynn Merrick).

CASTINGS: Allen Lane in "King of the Royal Mounted Strikes Again"...June Withers in "Apple Blossom Time"...June Withers in "Johnny Doughboy"...Jerry Colonna, Vera Vague in "Icecapades Revue"...DIRECTOR ASSIGNMENTS: John H. Auer to "Johnny Doughboy"...CONTRACTS: June Withers to 3-ple/year, 3-year pact...John Carradine to 1 picture deal.

RKO-RADIO

At least one step toward effecting a reorganization of RKO's administration has been accomplished, the ouster of George Schaefer. At this writing executives of the company are headed for the studio where it is expected that additional changes will be

NEW RELEASES

(FOR details on these pictures see Release Charts on following pages)

COLUMBIA

Atlantic Convoy.....................................................July 2
Flight Lieutenant....................................................July 9
Prairie Gunsmoke...................................................July 16

Lucky Legs.............................................................July 30
Blonde for Victory..................................................August 6
Bad Men of the Hills.................................................August 13
Talk of the Town....................................................August 20

MONOGRAM

Maxwell Archer, Detective..........................................June 26
Rubber Racketeers..................................................June 26
Lure of the Islands..................................................July 3
Smart Alecks............................................................July 3
Three Smart Brides..................................................July 9
Hibbilly Blitzkrieg..................................................July 10
Riders of the West...................................................July 17

PRODUCERS RELEASING

They Raid by Night..................................................July 3
Tumbleweed Trail.....................................................July 10
Prisoner of Japan....................................................July 22

REPUBLIC

Sons of the Pioneers................................................June 25

RKO

Mexican Spitfire Sees a Ghost..................................June 26

20TH CENTURY-FOX

Ten Gentlemen from West Point..................................July 17
The Postman Didn't Ring..........................................July 17
This Above All......................................................July 17
United We Stand...................................................July 17

UNITED ARTISTS

Friendly Enemies....................................................June 26

UNIVERSAL

Lady in a Jam......................................................July 17
There's One Born Every Minute..................................July 17
Deep in the Heart of Texas......................................July 17
Danger in the Pacific.............................................July 17
Drums of the Congo................................................July 17

WARNER BROS.

Sergeant York (general release)................................July 4
Wings for the Eagle................................................July 18
Escape from Crime..................................................July 25
The Gay Sisters.....................................................August 1

FILM BULLETIN
made. If, as is intimated by Eastern reports, Ned Depinet is the new president, it is not known here. True, he has the inside track, but there are other names in the RKO picture — S. A. Lynch, who has been with that studio since 1917, and Louis B. Le Strange company, Charles and Ed Alpersen. Money-man Floyd Odium, himself, may take an active part in guiding RKO. It continues to be a nip and tuck race for control of the company, which is succeeding only in further reducing its capacity to operate constructively and profitably in the Hollywood production scene.

A glimpse of the studio's plans for next season discloses that 46 pictures are planned. Contrary to earlier expectations, only eight of them are from the Warner Goldwyn, two "Tarzans" from Sol Lesser, two Lum and Abner stories, and two Shattergood Balines comedies. Orson Welles has virtually completed his RKO contract and there is little basis for supposing he will be represented here next season.

Dudley Nichols has signed an exclusive contract with RKO, effective January 1, 1943, as a writer-director. The deal does not effect his recently announced RKO commitment to write and produce a still untitled story with Charles Laughton and Maureen O'Hara's Sean MacMurray has been borrowed for the male lead in "Stand By to Die" opposite Rosalind Russell, reported to be a story of Amelia Earhart's disappearance in the Pacific. Walt Disney wants to release as a featurette the films made on his good will tour to South America last year... Orson Welles has finished production on "It's All True" and plans to return to Hollywood immediately with his crew. Dennis O'Keefe has a new picture contract to his credit. The last momented on its decision to sell the contract of James Craig to MGM.

IN PRODUCTION—"Name, Age and Occupation" (Robert Ryan-Frances Dee), "Here We Go Again" (Edgar Bergen-Charlie McCarthy), "The Navy Comes Thru" (Pat O'Brien-George Murphy), "Sweet or Hot" (Lucille Ball-Victor Mature), "Once Upon a Horse" (Ginger Rogers-Go Grant), "Mexican Spitfire's Elephant" (Lupe Velez-Leon Errol).

CASTINGS: George Murphy, Jane Wyatt, Deid Arnaaz in "The Navy Comes Through"... Sterling Holloway, Ray Noble & Orchestra in "Here We Go Again"... Fred at Astoria in "Look Out Below"... Ginny Simms, Neil Hamilton in "Sweet and Hot."
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**COLUMBIA**

1941-42 Features (48) Completed (48) In Production (0)

*Women's (4) Completed (4) In Production (0)

*Serials (4) Completed (3) In Production (0)

1942-43 Features (48) Completed (1) In Production (4)

*Westerns (16) Completed (2) In Production (0)

*Serials (4) Completed (0) In Production (0)

**SMITH OF MINNESOTA (1942-43)**

College Drama—Shooting started June 17.

Cast: Brice Smith, Arline Judge, Warren Ashe, Douglas Leavitt, Don Beddoo, Rosemary De Cam, Kay Harris, Robert Stevens.

Director: Lew Landers

Producer: Jack Piez

Story: A football drama starring Bruce Smith, Minnesota's famous All-American half-back.

**THE TRAIL'S END (1942-43) (Completed)**

Western—Shooting started June 9.

Cast: Russell Hayden, Bob Wills, Alma Carroll, Dub Taylor, Luther H. Harley Huggins.

Director: William Berke

Producer: Leon Barsha

Story: Hayden is foreman of a big ranch. One of the cowboys discovers gold on the ranch, but Hayden believes him not to be a claim to prevent a gold rush. Some bad men find out about the gold, try to stake claims, but are prevented from doing so by Hayden and his riders.

**RELEASE CHART**

**IN PRODUCTION**

<table>
<thead>
<tr>
<th>Title</th>
<th>Running-Time</th>
<th>Cast</th>
<th>Details Ref. No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adventures of Martin Eden (SU)</td>
<td>11-3</td>
<td>G. P. Ford-C. Trevor</td>
<td>11-3, 23-3, 1913</td>
</tr>
<tr>
<td>Alias Boston Blackie (67)</td>
<td>11-3</td>
<td>C. Morris-R. Lane</td>
<td>1-3, 17-3, 1922</td>
</tr>
<tr>
<td>Atlantic Adventure</td>
<td>11-3</td>
<td>F. D. Post</td>
<td>4-6, 7-3, 1922</td>
</tr>
<tr>
<td>Bad Men of the Hand (SU)</td>
<td>11-3</td>
<td>S. O. H.</td>
<td>6-6, 8-13, 1923</td>
</tr>
<tr>
<td>Blandie's Blessed Event (SU)</td>
<td>11-3</td>
<td>S. P. Singleton</td>
<td>17-3, 1-3, 1923</td>
</tr>
<tr>
<td>Blonde Tows to College (SU)</td>
<td>11-3</td>
<td>F. P. Berlin</td>
<td>10-1, 1-15, 1812</td>
</tr>
<tr>
<td>Bullet for Bandido (53)</td>
<td>11-3</td>
<td>E. R. Elliott</td>
<td>8-23, 1-17, 1922</td>
</tr>
<tr>
<td>Bullets under Title: Honor of the West</td>
<td>11-3</td>
<td>E. R. Elliott</td>
<td>8-23, 1-17, 1922</td>
</tr>
<tr>
<td>Caddie on Parade (SU)</td>
<td>11-3</td>
<td>F. P. Berlin-J. Joy</td>
<td>10-14, 1-22, 1923</td>
</tr>
<tr>
<td>Canal Zone (SU)</td>
<td>11-3</td>
<td>F. D. Post</td>
<td>15-15, 5-19, 1923</td>
</tr>
<tr>
<td>Captains Midship (SU)</td>
<td>11-3</td>
<td>F. P. Berlin</td>
<td>5-13, 1-14, 1922</td>
</tr>
<tr>
<td>Close Call at El-O-Bando (SU)</td>
<td>11-3</td>
<td>W. G. Bigelow</td>
<td>1-12, 1-19, 3803</td>
</tr>
<tr>
<td>Confessions of Boston Blackie (68)</td>
<td>11-3</td>
<td>C. Morris-R. H. Hillard</td>
<td>9-30, 3-4, 1923</td>
</tr>
<tr>
<td>Devil's Trail, The (SU)</td>
<td>11-3</td>
<td>E. R. Elliott</td>
<td>11-1, 5-13, 1922</td>
</tr>
<tr>
<td>Down Rio Grande Way (SU)</td>
<td>11-3</td>
<td>S. O. H.</td>
<td>17-3, 1-13, 1922</td>
</tr>
<tr>
<td>Desperate Chance for Elly Queen (SU)</td>
<td>11-3</td>
<td>W. G. Bigelow</td>
<td>24-9-5, 3-7, 1923</td>
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<tr>
<td>Flight Lieutenant (SU)</td>
<td>11-3</td>
<td>E. R. Elliott</td>
<td>22-11-1, 1922</td>
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<td>Details under title: Old Jim</td>
<td>11-3</td>
<td>E. R. Elliott</td>
<td>8-9, 1-14, 1922</td>
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<tr>
<td>Details under title: Mystery Man</td>
<td>11-3</td>
<td>J. Fulkerson-K. Harris</td>
<td>6-11, 7-30, 1923</td>
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<tr>
<td>Details under title: Miss Mabel Is Missing</td>
<td>11-3</td>
<td>E. R. Elliott</td>
<td>6-11, 7-30, 1923</td>
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<tr>
<td>Details under title: No Man's Land</td>
<td>11-3</td>
<td>J. Fulkerson-K. Harris</td>
<td>6-11, 7-30, 1923</td>
</tr>
<tr>
<td>Details under title: Pauline's Love Letter</td>
<td>11-3</td>
<td>E. R. Elliott</td>
<td>2-1, 1-14, 1922</td>
</tr>
<tr>
<td>Details under title: The Man in the Searchlight</td>
<td>11-3</td>
<td>J. Fulkerson-K. Harris</td>
<td>6-11, 7-30, 1923</td>
</tr>
<tr>
<td>Details under title: Woman's World</td>
<td>11-3</td>
<td>W. G. Bigelow</td>
<td>17-3, 1-13, 1922</td>
</tr>
<tr>
<td>Details under title: The Mystery Ship (SU)</td>
<td>11-3</td>
<td>W. G. Bigelow</td>
<td>5-13, 1-14, 1922</td>
</tr>
<tr>
<td>Details under title: Not a Ladies' Man</td>
<td>11-3</td>
<td>W. G. Bigelow</td>
<td>7-9, 5-11, 1922</td>
</tr>
<tr>
<td>Details under title: Overland to Headwood</td>
<td>11-3</td>
<td>E. R. Elliott</td>
<td>5-4, 9-25, 1922</td>
</tr>
<tr>
<td>Details under title: Phantom Nurse</td>
<td>11-3</td>
<td>M. Chapman-K. Harris</td>
<td>6-11, 7-30, 1923</td>
</tr>
</tbody>
</table>

**METRO-Colo-w-C-Mayer**

1941-42 Features (58) Completed (58) In Production (0)

1942-43 Features (48) Completed (0) In Production (0)

**CARGO OF INNOCENTS**

Drama—Shooting started June 8.


Director: Robert Leonard

Producers: Robert Leonard & O. O. Dull

Story: About the transposition of non-communists, especially children, through the combat zone on the high seas, where the ships are menaced by submarines and other hazards.

**JOURNEY FOR MARGARET**

Drama—Shooting started June 18.

Cast: Robert Young, Lorraine Day.

Director: Herbert Kline

Producer: B. P. Fineman

Story: The plight of a mother and child when the father is in the war service.

**WHISTLING IN DIXIE**

Comedy Drama—Shooting started June 10.


Director: S. Lynn Simon

Producer: George Haight

Story: About Red Skelton's adventures on an old Southern plantation that is supposed to be haunted, and how he breaks up a gang of criminals who are trying to get hold of the property.

**RECORD**

**IN PRODUCTION**

<table>
<thead>
<tr>
<th>Title</th>
<th>Running-Time</th>
<th>Cast</th>
<th>Details Ref. No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Andy Hardy's Last Fling</td>
<td>6-15</td>
<td>M. Roosevelt</td>
<td>6-15</td>
</tr>
<tr>
<td>Any Train</td>
<td>6-15</td>
<td>L. Laemmle-J. Laemmle</td>
<td>6-15</td>
</tr>
<tr>
<td>Random Harvest</td>
<td>5-14</td>
<td>H. Laemmle</td>
<td>5-14</td>
</tr>
</tbody>
</table>

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1942-43 Features  (15)  Production (0)
Westerns  (0)  Production (7)
1942-43 Features  (1)  Production (1)
Westerns  (0)  Production (0)

EORDER PATROL (1942-43)

Director: Leslie Selander
Assc. Producer: Harry Sherman

Story: Near the Mexican border a group of white men and Mexicans are kidnapped by bad men and forced to work as slaves at a secre- mine. The Mexican Border Patrol attempts to help them and discovers the mine, captures the crooks, and rescues the kid- napped men.

STAR SPANGLED RHYTHM (1942-43)

Musical Comedy-Shooting started June 11
Director: George Marshall
Assc. Producer: Joseph Sistrom

Story: The castmen of a Hollywood musical revue are in the Navy that he is the head of the studio. The story arrives with a high hand of the studio, which in turn, the de- cision with the help of the switchboard operator, which leads to working complications with the producer, directors and stars on the lot, in the end they all unite in giving a big benefit for the Navy Relief Fund.

RELEASE CHART

IN PRODUCTION

Title—Running Time—Cast—Details—Rel. No.
No Time for Love—Colbert-P.F. MacMurray 6-13–1941-42

1941-42

American Empire—R.D. Foster 11-1–1941-42
Are Husband's Necessary? (10) 5-1–1941-42
Details under title: Mr. and Mrs. Capps.
Bougainville Passage (83) T 5-1–1941-42
Beyond the Blue Horizon (36) 5-1–1941-42
Details under title: Her Assignment.
Dr. Broadway (67) 6-1–1941-42
Details under title: Nelson.
Fly By Night (74) 6-1–1941-42
Details under title: Robertson.
Heart of the Nations, The 9-1–1941-42
Glass Key, The 9-1–1941-42
Great Man's Lady, The 9-1–1941-42
Heart of Dixie (7) 6-1–1941-42
Hold Back the Night 9-1–1941-42
Details under title: Mrs. Ahren's Boy.
Holiday Inn (101) 6-1–1941-42
Details under title: Crosby-P섥 Krueger.
I Live on Danger (78) 6-1–1941-42
Join the Navy (18) 6-1–1941-42
Lady Lux Flans, The (57) 6-1–1941-42
Laurel and Hardy, The 6-1–1941-42
Laura MacDonald 9-1–1941-42
Louchy's Rackets (98) 6-1–1941-42
Details under title: Deanna Durbin.
Major and the Minor, The 9-1–1941-42
Details under title: Eugene Richey.
Men Star (63) 6-1–1941-42
Details under title: The Lilacs.
Monte Carlo (59) 6-1–1941-42
Details under title: The Gaydales.
My True Love (68) 6-1–1941-42
Details under title: The Romanoffs.
Night in New Orleans (23) 6-1–1941-42
Details under title: The Murphys.
No Hands on the Clock (15) 6-1–1941-42
Outlaws of the Desert (60) 6-1–1941-42
Pacific Blackout (76) 6-1–1941-42
Details under title: M.Driscoll-H. Preston.
Rooster Cogburn (81) 6-1–1941-42
Details under title: M.0. Driscoll-H. Preston.
Rip Van Winkle (41) 6-1–1941-42
Details under title: Jimmy Durante.
Rodeo Gold (30) 6-1–1941-42
Details under title: The Three Faces of Dr. Henry Clay.
Shadows of Death (6) 6-1–1941-42
Details under title: The London Cats.
Secret Agent (135) 6-1–1941-42
Details under title: The London Cats.
Silent Hordes (49) 6-1–1941-42
Details under title: The London Cats.
Snow Ballet (2) 6-1–1941-42
Details under title: The London Cats.
Sons of the Pioneers (12) 6-1–1941-42
Details under title: The London Cats.
Stir of Echoes (65) 6-1–1941-42
Details under title: M.0. Driscoll-H. Preston.
1942-43

Great Without Glory (93) J.L.Cutrona - R.Field 1-20

Happy-Go-Lucky (71) J.Arneson - R.Willow 1-20

I Married a Witch (71) J.Thomas - R.Lane 1-20

Lonely Canyon (71) J.Banico - R.Robertson 1-20

Priorities on Parade (65) J.Collins - R.Brooks 1-20

Palm Beach Story, The (65) J.Collins - R.McCrea 1-20

Track to the Trail (65) J.Thomas - R.Ballinger 1-20

Silver Queen (65) J.Ballinger - R.Lane 1-20

Details under title: Across the Board

Wake Island (65) J.Bowley - R.Proctor 1-20

White Heat (66) J.Arneson - R.Judge 1-20

Wrecking Crew (66) J.Wolfe - R.Robertson 1-20

Young and Willing (66) J.Holden - R.Hayward 1-20

Details under title: Gun Fight

NOTE: Figures in No. column denote Block-of-Five

1942-43

THE OLD HOMESTEAD (1942-43)

Comedy—Shooting started June 19.

Cast: The Weaver Bros. and Elviria, Maris Rixon, Dick Purcell, Rob-

ert Conway, Jed Prouty, Ann Jeffries, Lindon Brent, Charles

Kovalan, Joe Stiles, Jack Raymond.

Director: Frank MacDonald

Producer: Armad Schaefer

Story: A comedy about life in a small town.

THE SOMBRERO KID

Western—Shooting started June 18.

Cast: Don "Red" Barry, Lynn Merrick, John James, Robert Iman-

son, Rand Brooks, Joe Friedkin, Lyle McKenize, Stuari Hamblen.

Director-Producer: George Sherman

Story: A Western town is terrorized by a band of killers and the retired

stunt man is sent by law to restore law and order. He is killed by the

bandits, but his foster-brother joins the gang to get evidence against

them and brings them all to justice.

RELEASE CHART

IN PRODUCTION

Title—Running Time Cast Details Ref. No.

Call of the Canyon R.Aurey-S.Burkette 16-1, 4-23

Flying Tigers J.Wayne-J.Carroll 5-4

Ice Capades Revue M.Vaughn-C.Johnson 6-16, 4-23

1941-42

Affairs of Valentine (72) D.O.Keele-G.Dickson 1-6, 3-6, 11-8

Arizona Terrors (36) D.Barry-L.Richardson 11-1, 1-12, 4-21

Bride under Bells (58) B.Bates-A.Parkin 11-1, 4-21

Code of the Outlaw (51) T.Tyler-B.Steele 12-15, 1-18, 16-1

Cowboy Serenade (66) B.Aurey-S.Burkette 12-1, 1-12, 4-21

Cyclone Kid (66) B.Harry-J.James 5-4, 6-3, 1-11

Dick Tracy vs Crime Inc. (Serial) D.Burke-M.Rogers 10-1, 12-17, 18-1

Girl from Alaska (75) B.Rommert-J.Parker 3-6, 1-11, 11-11


Details under title: Dust on the Painted Desert

Homicide in Wyoming (68) J.Burke-M.Rogers 3-23, 1-16, 11-6

Hurricane Smith (67) B.Rommert-J.Parker 3-3, 3-11, 11-11

Left California (66) B.Harry-J.Hunter 7-5, 5-3, 1-11

Riddle: The Texas Hat (71) B.Burke-M.Rogers 1-3, 12-11

Lady for a Night (67) B.Blackwood-J.Wayne 10-18, 1-19, 1-10

Layabouts (68) B.James-Brown 1-1-9, 1-9

Man From Cheyenne (68) B.Rogers-E.Gray 1-10, 1-9

Moonlight Masquerade (71) B.Burke-M.Rogers 3-4, 4-19, 1-10

Mountain Moonlight (68) B.Walker-G.Darby 1-19, 7-15, 1-10

Details under title Thunder Over the Ozarks

Mr. District Atty & Capitol Stringer (68) B.Durant,M.Burke 11-1, 12-23, 1-22

Pardon My Stripes (69) B.Henry-E.Ryan 12-15, 1-16, 1-12

Perils of Nyoka (Serial) C.Haywood,J.Amberson 12-15, 1-16

Phantom Paintingman (67) B.Boyd-B.Tyler 3-18, 6-10, 16-1

Red Canyon Alley (66) B.Rogers-H.Gray 9-4, 10-13, 1-12

Raiders of the Range (51) B.Stroud-J.Wilmot 3-19, 1-18, 1-16

Rescuer of the Range B.Harry-J.McKenna 1-4, 5-19, 1-16

Romance on the Range B.Rogers-J.Gray 4-20, 5-19, 1-16

Shepherd of the Ozarks (70) B.Blackwood-J.Wayne 3-21, 12-22, 116

Shepherd's Call (66) B.James-Brown 13-3, 12-15, 1-10

Sons of the Pioneers B.Rogers-E.Gray 6-1, 6-16, 1-13

South of Santa Fe (53) B.Rogers-E.Gray 12-29, 1-16, 13-13

Sons of the Pioneers (53) B.Rogers-E.Gray 12-29, 1-16, 13-13

S.O.S. Coast Guard (69) B.Rogers-J.Gray 9-3, 11-1, 12-12

South of Santa Fe (68) B.Rogers-J.Gray 12-29, 1-21, 1-12

Saphire Smasher (serial) B.Richmond-J.Dale 12-19, 1-12, 29-1

Stagевич Express (55) B.Darry-Al St.John 3-16, 6-9, 13-15

Star of the Sage (65) B.Burke-J.Wayne 4-20, 1-16

Sunset on the Desert (62) B.Rogers-E.Gray 3-9, 1-15

Details under title: Luck on the Desert

Value (Serial) B.Richmond-J.Dale 12-19, 1-12, 29-1

South of Santa Fe (53) B.Rogers-E.Gray 12-29, 1-16, 13-13

S.O.S. Coast Guard (69) B.Rogers-J.Gray 9-3, 11-1, 12-12

Sunset on the Desert (62) B.Rogers-E.Gray 3-9, 1-15

Details under title: Luck on the Desert

Taro (Serial) B.Wallace-C.Gray 14-3, 3-9

Trot Across Midnight, A (68) B.Richmond-J.Lindsay 11-17, 3-2, 14-1

Details under title: X Marks the Spot

Tuxedo Junction (71) B.Weaver Family 11-1, 11-2, 11-16, 1-12

We're Really Married (36) B.Stead-T.Tyler 3-5, 1-14, 1-10

Westward Ho (68) B.Stead-T.Tyler 1-30, 1-14, 1-10

Way to Win (66) B.Burke-J.Wayne 11-1, 12-10

Yokum Patrol (66) B.Lane-L.Conway 3-9, 9-12, 1-14

1942-43

Hi Neighbor L.Belle-V.Yagin 6-1

GUN LAW (1942-43)

Western—Shooting started June 12.

Cast: Tim Holt, Cliff Edwards, Joan Barclay, John H. Elliott

Director: Sam Nelson

Producer: Bert Gilroy

Story: Tim Holt's father, a bank president, is found and apparently

suicide, but he has been murdered by crooks who want to rob the bank.

And by the black-gloved death mask, Holt discovers his father was

really murdered and captures the killer.

MEXICAN SPITFIRE'S ELEPHANT (1942-43)

Comedy—Shooting started June 12.

Cast: Lupe Velez, Leon Errol, Elizabeth Risdon, Lydia Bilbrook,

Lyle Talbot, Grace Bradley, John Carradine, Matthew Mondini,

George Cleveland, Tom Kennedy, Martin Lamont.

Director: Les Goodwin

Producer: Bert Gilroy

Story: On an ocean liner, two jewel smugglers extract a precious

elephant to Leon Errol, so he can smuggle it through customs, for

which leads to many comedy mix-ups.
FOREVER YOURS (1942-43)
Drama—Shooting started June 15.
Director: Jean Renoir
Producer: Bruce Manning
Story: A young girl who is a missionary in China is driven out of the War Zone by the Japan. The ship on which she is returning to America is torpedoed, but the passengers are rescued, and she finds romance with a young flyer.

GET PITY TO LOVE (1942-43)
Musical Drama—Shooting started June 8.
Cast: Glenn, Jean, Walter Frain, George Raft, Cora Sue Collins, Donald O'Connor, Nancy Bryant, Edith Barrett.
Director: Charles Lamont
Asso. Producer: Bernard Burton
Story: A retired policewoman, under stress from her own self, builds a new life and makes a new romance with a young detective.

LITTLE JOE THE WRANGER (1942-43)
Western—Shooting started June 19.
Cast: Johnny Mack Brown, Tex Ritter, Fuzzy Knight, Jennifer Holt, Mary Wickes, Charles D. Van Enger.
Director: Lewis D. Collins
Asso. Producer: Oliver Drake
Story: Not available.

OFF THE BEATEN TRACK (1942-43)
Musical Comedy—Shooting started June 16.
Cast: Ritz Brothers, Carol Bruce, Dick Foran, Johnny Downs, George McDonald, William Demarest, Richard Davies, Sonny Dunham and his orchestra.
Director: Edward F. Cline
Asso. Producer: Howard Benedict
Story: A “rig-a-jiggy” theatre is almost driven out of business because of a couple of mysterious murders, but the Ritz Brothers arrive, solve the mystery and take the curse off the theatre.

RELEASE CHART
IN PRODUCTION Title—Running Time Cast Details Rel. No.
What Happened to Caroline (51) B. Cummings—D. Barrymore 3-1 1935-36.
Blonde Baby (64) W. Gargan—W. Hervor 6-26, 7-6, 1939.
Bless of Haunted Mesa J. M. Brown—F. Knight 6-4.
Broadway Honeymoon (50) F. Drake—W. H. Wills 7-22, 11-9, 1940.
Butch Minds the Baby (26) A. Bruce—B. Crawford 1-26, 2-26, 1940.
Butch Minds the Calf (26) A. Bruce—B. Crawford 1-26, 2-26, 1940.
Deep in the Heart of Texas B. Stack—B. Crawford 3-18.
Don't Get Personal (60) L. Herbert—A. Gwynne 4-13, 1940.
Don Winslow of the Navy (Serial) D. Terry—A. Nagel 5-1, 6-1, 7-6, 9-8, 1940.
Drums of the Congo K. Erwin—W. Mehman 12-29, 7-11, 1940.
Dread Squad (93) G. Stack—D. Barron 5-7.
Dreadful Youth (63) L. Herbert—W. Gwynne 10-5, 13-3, 1940.
Fighting Bill Farge (53) J. M. Brown—F. Knight 9-6, 11-7, 1940.
Flipper's Vlog (60) J. H. Wynn—T. Taylor 7-14, 1940.
Foreign Legion (60) C. Hardwick—L. Attila 5-30, 13-3, 1940.
Ghost of Frankenstein (67) C. Hardwick—L. Attila 5-30, 13-3, 1940.
Hillbillies (62) L. Terry—C. Carrillo 4-6, 14-9, 1940.
Hillbillies (62) L. Terry—C. Carrillo 4-6, 14-9, 1940.
Hitler's Secret Agent (Almost) A. Massey—J. Hall 3-4.
Jail House Blues (85) L. Paige—A. Gwynne 5-3, 9-2, 1941.
Kangaroo (67) G. J. Meek—A. Gwynne 1-2, 5-2, 1941.
Junior G-Men of the Air B. Hays—H. Hall 6-9, 36-9, 1941.
Mad Doctor of Mekt (61) H. Martin—P. Borden 7-26, 7-27, 1942.
Machine Gun (60) D. Smith—D. O'Brien 7-26, 7-27, 1942.
Melody Lane (50) H. Sands—B. Paladino 14-10, 17-9, 1940.
Missouri Moonshine (60) F. Knowles—P. Marsz 17-13, 4-11, 1940.
Mystery of the Red Room (60) F. Knowles—P. Marsz 17-13, 4-11, 1940.
Overland Mail (60) F. Paladino—L. Carty 3-25, 1940.
Paris Culling (60) C. Bergman—R. Scott 8-23, 1-16, 1940.
Pirates of the Onion (60) A. McNeil—G. Scott 1-26, 2-26, 1940.
Pride of the Desert (62) A. McNeil—G. Scott 1-26, 2-26, 1940.
Ride 'Em Cowboy (66) B. Scott and C. Costello 7-12, 7-13, 1942.
Shatter (108) S. Hulm—B. Carrillo 1-7, 1942.
Stolen Hearts (62) L. Terry—C. Carrillo 1-12, 2-12, 1942.
Swiss Family (61) R. Wagner—D. Hume 1-12, 2-12, 1942.

AIR FORCE
Drama—Shooting started June 16.
Cast: John Garfield, Gig Young, George Tobias, John Ridgely.
Director: Howard Hawks
Producer: Hal B. Wallis.
Story: Deals with the great work being done by the U. S. Air Force in the present war.

THE DESERT SONG (Technicolor)
Drama—Shooting started June 29.
Cast: Dennis Morgan, Irene Manning, Bruce Cabot, Gene Lockhart, Fay Emerson, Jack LaRue.
Director: Robert Florey
Producer: Robert Buckner
Story: The Riffos, a band of freedom loving Arabs, are captured by the French in 1900 and forced to work on a railroad that is really being built by Germany. The Riffos' leader wins their freedom.

RELEASE CHART
IN PRODUCTION Title—Running Time Cast Details Rel. No.
Casa Blanca H. Bogart—P. Damian 6-1.
Gentleman Jim P. Pihlar—A. Smith 6-1.
High Jolly The Man from Mogor J. Morgan—D. Morgan 5-3.
Watch on the Rhine B. Davis—P. Howard 6-15.

1941-42 Features: Completed (45) In Production (7)
1942-43 Features: Completed (0) In Production (0)
This report on Walter Wanger's "Eagle Squadron," a Universal Release, appeared on the front page of the Harrisburg Telegraph, Tuesday, June 16.
"EAGLE SQUADRON" SPECTACULAR AIR DRAMA LACKS STAR NAMES

Rates • • • generally, if exploited

Universal (Walter Wanger) 106 Minutes
Robert Stack, Diana Barrymore, John Loder, Eddie Albert, Nigel Bruce, Jon Hall, Leif Erickson, Edgar Barrier, Evelyn Ankers, Gladys Cooper, Frederick Worlock, Isabel Elsom, Paul Cavanagh, Gene Reynolds, Gavin Porter, Stanley Smith, Queenie Leonard, Richard Davies, Stanley Ridges, Mary Carr, Rhys Williams, Alan Napier, Robert Warwick, 15 other cast names.

Directed by Arthur Lubin.

A spectacular air drama, strenuously enacted and realistically filmed, "Eagle Squadron" is fine entertainment. The picture's highlights—a daylight raid across occupied France, the terrifying bombing of a London hospital and the rescue of its blind and injured patients and a Commando raid on a German airfield—are guaranteed to keep patrons on the edge of their seats. By securing the co-operation of the British Government in making many of the technical shots, Producer Walter Wanger has insured the picture's authenticity and added to its pictorial and timely appeal. These big-scale war sequences are so dramatic that the romantic story of a disillusioned member of the Eagle Squadron, the high-born British girl, is bound to pale in comparison. Although this love story is the film's weakest point, Director or Arthur Lubin has neatly interspersed several touching and a few of the comic adventures of the American flyers in England. The male members of the cast, many of them fins British actors, have been chosen more with regard to their fitness to their roles than their marquee value. Exploiting it as an outstanding air film will, to some extent, offset the complete lack of marquee names. Word-of-mouth should help in all locations.

A rousing foreword by Quentin Reynolds, during which several of the actual members of the Eagle Squadron are shown, sets the mood for the story which centers about adventurous Robert Stack, his devil-may-care pal, Leif Erickson, and a young Czech (Edgar Barrier) who is determined to avenge the Nazi killing of his family. When Erickson is killed in their first raid over France, Stack is amazed at the calm behavior of the British toward death. He becomes attracted to a member of the WAAF (Diana Barrymore depicts the fact that he is interested in his flight commander (John Loder). During a London air raid, he learns that Loder, her cousin, has been aiding her to find her missing father. Finally, in a Commando raid to capture new German planes, Barrier goes mad and upsets their plans, Loder loses his life while covering Stack who grabs a German plane and, after a terrible air battle, arrives safely back in England.

Robert Stack's portrayal of the moody American flyer is his best screen work to date. The role, which could have been played by a star of Power-Taylor calibre, should do much for his popularity rating. Not so with Diana Barrymore, however, whose family is her chief claim to fame. A wholesome-appearing girl definitely lacking in glamour, Miss Barrymore is barely adequate as the British heroine. John Loder, as the imper- turable squadron commander, Edgar Barrier, as the venegful Czech, and Leif Erickson, as the daredevil flyer, are outstanding in a huge cast in which Glenda Farrell, and Quentin Reynolds and Mervyn LeRoy have typically-British bits and Jon Hall, Eddie Albert and many others are almost lost in the shuffle.

LEYENDECKER

"FRIENDLY ENEMIES" OUT-DATED DIALECT FARCE-COMEDY

Rates • • • in neighborhood spots; less elsewhere

United Artists (Edward Small) 92 Minutes

Directed by Allan Dwan.

This out-dated German-American dialect comedy about World War I is more often boring than it is hilarious during the present World War. As a stage play in 1918, "Friendly Enemies" was a smash hit but tastes have changed with the times and present-day audiences are attuned to more action and less dialogue in their comedy films. In a foreword, Producer Edward Small claims that the picture's patriotic theme is even more compelling today but, except for a flag-waving finale, it fails to win strong audience response. Director Allan Dwan, hard-pressed to inject movement into a film with lengthy conversational stretches, moves the camera about and thus prevents the action from becoming too static. Charles Winninger and Charlie Ruggles, as the quarreling cronies, get the utmost in laughs from the rather-obvious humor. With the old-timers among neighborhood patrons likely to find much of their crowning highly amusing, the picture might be a minor click in many houses. Generally, however, it will be a mild draw.

Two middle-aged Germans (Charles Winninger and Charlie Ruggles) who have prospered in this country, have remained friends for 40 years even though they disagree on the matter of loyalty to the Fatherland. Ruggles, a 100 per cent American in spirit, has a daughter (Nancy Kelly) who loves James Craig, whose father, Winninger, is still a typically-stubborn Teuton. At the urging of Otto Kruger, Winninger subscribes $50,000, supposedly to stop the persecution of his kinsmen in America. Gradually, while, he has enlisted against his father's wishes and before he sails for France, he marries his sweetheart. After the troops have sailed, Winninger learns that his money was used to blow up the transport. At long last, he becomes a true American and helps the Federal agents trap Kruger and his spy ring. With Craig rescued, all join in singing "My Country Tis of Thee".

Charles Winninger has the richest role—one that permits him to be stubborn and exasperating, as well as tragi-comical and poignant. Charlie Ruggles also contributes a solid comedy performance. Otto Kruger gives a hearty, well-rounded portrayal of the sympathetic mother. Nancy Kelly and James Craig are attractive in the shadow romantic parts.

LEYENDECKER

"ALMOST MARRIED" AMUSING COMEDY QUICKIE

Rates • • • as supporting dawller

Universal 64 Minutes
Jane Frazee, Robert Paige, Eugene Pallette, Elizabeth Patterson, Ollie Howland and Maude Eburn more than compensates for what the two attractive leads lack in experience or marquee value. Although the story, too, is a familiar one—that of the pretended marriage between two strangers—the principal's many embarrassing mix-ups are still good for a few laughs and Director Charles Lamont has added several delightfully humorous bits of his own. A secondary feature of the lighter type to round out nuberkness or small town duals.

In the story, Robert Paige, socialite, is forced to introduce Jane Frazee, night club singer, as his bride in order to forestall his aunt's plans for his marriage to a bored debutante. The papers print the story and, although Paige and Miss Frazee had never met before, she keeps up the deception and secures profitable night club engagements. Their plan to first secretly marry and then secure a divorce is delayed when Eugene Pallette, the girl's father, accompanies them but they finally accomplish the plan. quarters give Robert Paige, realising he really loves her, pursues her and anows her with singing telegrams until she agrees to kiss and make up.

Jane Frazee who sings several songs pleasantly, shows acting improvement with each of her recent pictures. Robert Paige's young husband is a light and effortless portrayal and Eugene Pallette gives one of his best bluffs as he handles performances as the girl's veterinarian father.

LEYENDECKER
Universal
76 Minutes

Directed by Gregory LaCava.

Just as Irene Dunne's natural comedic talent keeps this feather-weight farce afloat so will her name value insure fair-plus grosses, specially in the first-runs and the better naborhoods. "Lady in a Jam" is escapet entertainment in the ultra-screwball style, which is nonsensical and, at the same time, clever enough to be amusing for half of its length. The scatter-brained society heroine is, at least, in her proper element during the early scenes on Fifth Avenue and in her own mansion, but once the scene shifts to the Arizona desert, the action becomes ridiculous, the comedy labored. Director Gregory LaCava has inserted several delightful comic touches bit, too often, he strains for humorous effects without achieving laughs. Miss Dunne's smooth and light-hearted portrait salvages the film's fun quota, however, and her irresponsible, flighty heroine is frequently exasperating, yet true-life and likeable withal. While most male patrons will become restless or annoyed at her nit-wit antics, the feminine fans will doubtless find this farce more to their liking.

In the story, Irene Dunne, heiress to the huge Palmer fortune, has squandered her money and worried her executor (Eugene Pallette) to the point where he consults a psych'artist about her. The unemotional Patric Knowles becomes interested in the case, follows the girl to a Fifth Avenue shop and jumps into the breach when her chauffeur stalls and she creates a scene and damages two near-by cars while trying to drive home. Determined to revenge herself on Pallette when her belongings are attacked and her furniture is auctioned off, Miss Dunne goes out west with Knowles as her chauffeur. In Arizona, her wealthy grandmother permits her to work an abandoned mine while Knowles continues to study her as a psychiatric case. Miss Dunne soon takes a liking to Knowles and, to make him jealous, encourages the attentions of a corny cowboy (Robert Homans). A fake gold rush leads to the discovery of quicksilver and Miss Dunne is again wealthy, but Knowles remains aloof. Back in New York, Knowles becomes a psychiatric case until Miss Dunne convinces him that she loves him.

Of the supporting cast only Eugene Pallette, in one of his typical blustering portrayals, and Ralph Bellamy, who amusingly biles the dressed-up screeching cowboy of modern western films, stand out. By giving one of his stiff-necked, expressionless performances, Patric Knowles makes the psycho-analyst-hero an utterly colorless figure and John Ince, who scored in LaCava's "Primrose Path," again plays a sharp-tongued old grandmother but, without witty lines and funny situations, he fails to "elk k" LEBYNDECKER.

Repub'ic
88 Minutes

Directed by William McGann.

A big scale western with a strong cast, "In Old California" will get big grosses in the action spots. However in the first runs the handicap of a rambling plot and typically low brow comedy will prove somewhat of a "na-dicap" with at least one bang-up fast fight, the wrecking of a saloon, a revolt of the ranchers, a near-lynching, a gold rush and a stage hold-up. Director William McGann has kept up a fast pace even if much of it is implausible. Production values are excellent and John Wayne and Binnie Barnes give performances of a far better story. Their marquee value, however, makes this suitable for a good spot on the average dualler.

En route to California, John Wayne, Boston pharmacist, is attracted to Binnie Barnes, dance hall queen, thus incurring the enmity of Albert Dekker, who runs Sacramento pollicy. Dekker prevents Wayne from renting a Sacramento shop but Miss Barnes leases him his own property and they become partners in the drug store. Wayne endears himself to the community and later becomes engaged to Helen Parrish, selfish and haughty visitor from San Francisco. Dekker, enraged because Wayne has led the townspeople to revolt against his taxes, frames him on a murder charge and then organizes a lynching party. A sudden gold rush saves Wayne and he prepares to follow his fiancee to San Francisco. But Miss Barnes, who has learned of a typhoid epidemic in the gold camps, sends for Wayne who breaks with his fiancee. Dekker again tries to thwart Wayne by stealing his supplies but he is finally killed off to leave the way open for the other two.

John Wayne is at his best in the role of the soft-spoken pharmacist who carries a fighting walloper and a brain. Binnie Barnes gives the proper touch of sophistication to the part of the worldly heroine and Helen Parrish and Dick Purcell are also well cast. Edgar Kennedy's primitive comedy is often amusing but Patsy Kelly's strident-voiced clowning soon gets on the average patron's nerves.

LEYENDECKER.

'IN OLD CALIFORNIA' BIG-SCALE WESTERN WITH FINE CAST
Rates • • • in action spots; less generally

'THE PANTHER'S CLAW' ENGROSSING MYSTERY
Rates • as dualler generally

Producers Releasing Corp.
72 Minutes

Directed by William Beaudine.

Such engaging, well-directed mystery murder as "The Panther's Claw" is a feather in the cap of Producer George Batcheler and rates as one of the best of Producers Releasing Corporation's current program. Based on an Anthony Abbott story, the plot is more believable than most and the suspense has been maintained until the final denouement.

In addition to William Beaudine's taut direc-

tion, the picture is also notable for a remarkably human, as well as humorous, performance by Byron Foulger, who has long been playing minor roles of the Milquetoast variety. In this case, the plot revolves about Foulger, as the mild-mannered wigmaker, Mr. Digberry, and he wins audience sympathy, gets laughs for his absurd-mindedness and otherwise makes him a real character. With Sidney Blackmer, who plays Thatcher Colt, Robert Lowery (who is capable) and Patsy Kelly, the value is nil but the picture will make an entertaining supporting dualler generally. The Thatcher- Colt stories could readily be developed into a detective film series.

When Byron Foulger, timid wig-maker, is taken into custody by the police for plying a "Panther's Claw" blackmail demand, he learns that five members of an opera company had received similar notes. Foulger, who has been making wigs for Gerta Rosan, singer, is suspected by the police when they see his Maize cat making black cat marks. The singer screened in the picture has been found murdered, wearing a gray wig. Foulger is again questioned even though together certain clues and exposes the singer. Thatcher Colt, crime investigator. Things look back for the wig-maker until Investigator Colt puzzles together certain clues and solves the singer's murder. The plot is one of the best of 1942 and is engrossing to the last. Sidney Blackmer gives a convincing portrayal of Thatcher Colt and Ricki Vallin is lovely and Miss Rosan is capable enough as his assistant. Abbott, Gerta Rosan, who is effective as the temperamental opera singer, has the only important feminine role. The picture also being out standing for wasting no footage on unnecessary love interest.

JUNE 29, 1942

21
"TIRED, MISTER?"

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**What The Newspaper Critics Say**

**HIGHLIGHTS FROM REVIEWS OF NEW PICTURES BY FOREMOST CRITICS**

**'WIFE TAKES A FLYER' CALLED SILLY, DULL, CHEAP, STUPID**

(Columbia)

"...The height of impertinence and bad taste...Narrative and dialogue...Boehnel, N. Y. WORLD-TELEGRAM.

...Kicks in the pants, belching and exaggerated face-making are lifted from burlesque to decorate this feeble attempt...A sillier plot has not been dredged out of current events this year, and the burlesque treatment is even worse than the plot."—Winston, N. Y. POST.

**'NAZI AGENT' FOUND INTRIGUING AND HAIR-RAISING**

(Metro-Goldwyn-Mayer)

"...Tautly-intriguing and sometimes hair-raising spy film...A good, tight script, subdued direction and a cool performance by Conrad Veidt give to the film a quiet distinction...Simple, straightforward story, told without noise or flourish."—Crowther, N. Y. TIMES.

"...If you can accept the preposterous major premise of the show, you are likely to find it a rather engaging thriller...Veidt does trojan work in keeping it properly melodramatic, but he has had little assistance from a fabulous script and middling direction."—Barnes, N. Y. HERALD TRIBUNE.

**'JUKE GIRL' FAILS TO WIN CRITICS' APPROVAL**

(Warner Bros.)

"...Unlike the better Warner dramas in this particular genre, there is a routine deliberateness about this one which keeps it from seeming real...Several hard-boiled performances are very nicely tuned in...But the whole thing smacks too much of the synthetic."—Crowther, N. Y. TIMES.

"...Bith in the staging and the stanch acting of the company, it pulls few punches...Has a remote quality today which keeps it from having much force as entertainment...Sharp-edged characterizations to badly-timed entert.mentamant..."—Barnes, N. Y. HERALD TRIBUNE.

**'MISS ANNIE ROONEY' MAKES THE CRITICS PITY MISS TEMPLE**

(United Artists)

"...Has fine performances, but it fairly creaks with age...A sorry vehicle for a young actress who is trying to beat the rap that a few child stars have yet succeeded in beating...Shirley sings and shags with all the exuberance that made her so popular."—Barnes, N. Y. HERALD TRIBUNE.

"...The kind of show that makes indulgent souls feel much less kind toward children...A very little picture. In fact, it is a very grim little picture."—T. S. N. Y. TIMES.

**'FRIENDLY ENEMIES' PAINFULLY SYNTHETIC, CORNY COMEDY**

(United Artists)

"...Painfully synthetic comedy...Corny...Situations, characters and dialogue are artificial...Manage to extract a few laughs, but there are some awfully long lapses in between."—Boehnel, N. Y. WORLD-TELEGRAM.

"...Obviously dated scenario...What was tear-jerking comedy in 1918 is plain ets in 1942...Verbal volleys are shot with all the next timing of a pair of old-line vaudevillians...Hokey and humdrum today."—T. S. N. Y. TIMES.

**TRUE TO THE ARMY' GETS MIXED REVIEWS**

(Paramount)

"...As a comedy of errors, it is full of errors but no comedy. At present temperatures, that should be emphatic enough."—T. S. N. Y. TIMES.

"...Obvious slapstick and semi-vaudeville turns which aim for the easy laugh and hit the mark. If the talents of the four stars please you, the picture will!"—Winston, N. Y. POST.

**'THE MAYOR OF 44TH ST.' WINSTEN SAYS 'ARTIFICIAL AS A WOODEN LEG'**

(RKO-Radio)

"...Remarkably dull and hollow piece of make-believe despite an attractive cast and highly polished sets...As artificial as a wooden leg..."—Winston, N. Y. WORLD-TELEGRAM.

"...Comedy-drama of a markedly undistinguished ilk...All very sluggish entertainment...This is not a picture to inspire an affection for youth."—Crowther, N. Y. TIMES.

**'SUBMARINE RAIDER' WINS FAVOR OF CRITICS**

(Columbia)

"...First-rate cast behave like real people, not actors...Almost documentary realism...For thrills, excitement, reality and gripping entertainment see 'Submarine Raider'..."—Boehnel, N. Y. WORLD-TELEGRAM.

"...Packs a satisfying degree of suspense and an occasional hearty wisp...An exciting hior-and-see chase..."—T. M. P. N. Y. TIMES.

"...Boiling with activity action shots, but boosting absolutely no romantic story whatsoever..."—Thirler, N. Y. POST.

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**JUNE 29, 1942**

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EXPLOITATION PICTURE
of the issue

THE BIG SHOT. To say much about the exploitation potentialities of a Warner gangster melodrama is usually a prime case of gilding the lily; for those WB adept boys know just how to punch across something like "The Big Shot." Give the press sheet the double O and you have at your finger tips just the right campaign to sock it across. The big selling items, of course, are Bogart and the title. And splash those interest-arresting catchlines all around.

'ROMANCE OF THE RANGE' AVERAGE ROGERS WESTERN

Rates • • in action spots

Republic
65 Minutes
Roy Rogers, George "Gabby" Hayes, Sally Payne, Edward Pawley, Linda Hayes, Harry L. Woods, Hal Taliaferro, Roy Barcroft, Glen Strange, Sons of the Pioneers.
Directed by Joseph Kane.

Although this Roy Rogers western has more romantic interest and a plentitude of cowboy melodies, Director Joseph Kane has seen to it that action is not neglected. "Romance on the Range" starts off at a fast pace, then lags a bit to introduce some skitish female comedy, and finishes up with a chase, a near-lurching and a spectacular gun battle. The Sons of the Pioneers fit into the story by helping out with the riding and the fighting as well as scoring with their song numbers. Roy Rogers, of course, will please his followers with the crowning of "When Romance Rides the Range" and other tunes. Average fare for action houses generally.

The story concerns Roy Rogers' efforts to track down a gang of fur bandits who have been robbing the trappers who bring their furs to a western trading post. The absentee owner (Linda Hayes) determines to do some investigating on her own. She arrives from the East with her maid, both posing as romantic members of the Lonely Hearts Club. The manager of the trading post, Edward Pawley, is also the secret leader of the bandits and he manages to frame Rogers as responsible for the robberies. He then has the girl-owner-kidnapped. Escaping lynching by the angry trappers, Rogers traps Pawley and his gang just as the sheriff arrives with his posse to save the day.

George "Gabby" Hayes gets only mild laughs with his familiar explosive comedy but Sally Payne is amusing as a love-struck Easterner who pursues the cowboys. Linda Hayes gives an assured performance as the attractive ranch owner and Edward Pawley is expert at double-dyed villainy.

'LOWLES PLAINSMEN' LIVELY OLD-FASHIONED WESTERN

Rates • • in western spots

Columbia
58 Minutes
Charles Starrett, Russell Hayden, Luana Walters, Cliff Edwards, Raphael Bennett, Gwen Kenyon, Stanley Brown, Frank LaRue, Nick Thompson, Eugene Laughton, Berke Maynard.
Directed by William Berke.

Resembling the old-fashioned westerns, with its covered wagons, cowboys and Indian battles and the U. S. Cavalry arriving to save the day, "Lawless Plainsmen" will satisfy the action fans and thrill the youngsters. After a few slow minutes, to introduce characters and get the story started, Director William Berke quickens the pace and keeps the picture lively until the end. Except for two heroes, Charles Starrett and Russell Hardie, instead of the customary one, the film follows the formula for cowboy fare and is designed only for theatres using this type of product.

In the story, Charles Starrett and his pal Russell Hayden, roving cowboys, heed the pleas of a beautiful girl and take charge of a covered wagon train containing $40,000 in merchandise. Apache Indians attack the train and are driven off but Starrett learns, from a wounded Pima brave, that a villainous white man (Raphael Bennett) had paid the tribe to make trouble. The Pima promises safe passage for the wagon train but when Bennett kills the young Indian, his entire tribe attacks the pioneers. It is the famous scout, Kit Carson, who finally brings the U. S. Cavalry to the rescue.

Charles Starrett, the brave upstanding type, and Russell Hayden, his devil-may-care pal, make good use of their fists and guns and otherwise handle the leads in fine fashion. Luana Walters' sophisticated manner of speech fails to fit into the pioneer scene. Cliff Edwards supplies some mild comedy and sings a song or two—another concession to modern westerns.

'DAWN EXPRESS' CHEAPLY-MADE SPY MELODRAMA

Rates • • as action dailer

Producers Releasing Corp.
65 Minutes
Directed by Albert Herman.

A cheaply-made spy melodrama with obvious thrills, "Dawn Express" is for the minor duals or the lesser action spots only. The title used for the New York showing, "Nazi Spy Ring," is certainly more descriptive of its confusing plot than is the other title, which refers to an air express seen only for a flash in the climax of the picture. However, under any title, the film is over-burdened with lurking Germanic villains and the dialogue used during their plotting resembles that written for a high school play. While the youngsters and the dyed-in-the-wool fans may find this exciting, the average patron will laugh at many of the would-be serious moments.

The story concerns the efforts of an espionage ring to obtain a chemical formula which increases the power of ordinary gasoline for aviation use. Two separate American concerns are working on the formula and, with half of it in their possession, the Nazis go to work on William Bakewell who, with Michael Whalen, is developing the other half. A beautiful blonde spy lures Bakewell to the Nazi spy headquarters where he is told that unless he turns over his formula the lives of his mother and sister are in danger. Whalen becomes suspicious of Bakewell's actions and follows him to the spy hide-out. There Bakewell has Whalen knocked out, to protect him, and then, by mixing the wrong chemicals, sacrifices his own life to dispose of the Nazi spies.

Michael Whalen and Anne Nagel are competent in the romantic leads and Jack Mulhall, Kenneth Harlan Robert Frazer, all well-known on the silent screen, play small roles well. Hans von Twardowski and the others portraying the Nazis overact at all times.

YORK
**SHORT SUBJECTS**

About People and Events...From Here, There, Everywhere

Metro-Goldwyn-Mayer will reduce the number of prints available at any one exchange to the minimum amount necessary to supply the territory's needs. This reduction will take place in each of the three classifications of pictures that make up Metro's program. The reduction will not be uniform in each exchange, but will conform to the territory's individual needs, so that the cut will be much greater in some places than in others. The company's action in conserving film might set a precedent for the other distributors.

Alexander de Sversey's book, "Victory Through Air Power," a recent Book-of-the-Month selection and already assured of a wide circulation, will be the subject of an animated cartoon by the Disney studios. The rights to the book, which presents the most convincing argument for air power yet put in print, was purchased by Disney and will be placed in production immediately with the entire staff working on it in order that it may have an early release. Another example of Disney's cooperation with the war effort to educate the public in the country's needs.

The ITPA of Wisconsin has addressed a petition condemning percentage contracts to Thurman Arnold, the nation's trust-buster. Their justification for the petition is based on: the number of companies who have hopped on the bandwagon to offer more and more percentage pictures; the unfair demands of the distributors in regard to these pictures such as preferred playing time, guaranteed minimum and rises in admission price; the producers' demands that these contracts be bought on the threat of cutting off pictures sold on flat rentals and the fact that playing time, profits and even admission prices are controlled by the producers constituted a vicious restraint of trade.

Motion picture theatre equipment is the latest division of the industry to get the axe from the WPB, with the order for strict limitation on the use of strategic materials.

C. B. Hooper, chief of the WPB motion picture division, said that the Board took into consideration the importance of the motion picture in educational and entertainment functions, but that since the manufacture of equipment involves the use of materials vital to the manufacture of war equipment, restriction must be imposed. He stressed the fact, however, that every effort would be made to keep the theatres operating.

**Twentieth Century-Fox** will start their studio conferences in Hollywood on June 23, at which time production plans for the new season will be decided upon and decisions regarding sales meetings will be made. Spyros P. Skoutras, president, Tom Connors, vice-president in charge of distribution and Hal Horne, ad and publicity head, will attend the conferences with Darryl Zanuck. Release for August and September are also scheduled to be set during the confab.

With both the distribution and exhibition ends of the film industry working in unison with the film carriers, plans for meeting the rulings of the Office of Defense Transportation are going forward at a feverish pace, the deadline for this action being July 1. The problems concern evolving new methods of booking and shipping since the ODT ruling will restrict deliveries and pickups, prohibiting local carriers from making more than one delivery a day and eliminating special trips and call-backs.

J. Noble Braden, executive director of the motion picture arbitration division, is now vice-president of the American Arbitration Ass'n. Braden was elected at a meeting of the board. Lucius R. Eastman, chairman, announced. J. Noble, long recognized as an authority on commercial and industrial arbitration, has been with the AAA since 1928, when it was founded.

With a record attendance for its Exhibitors' Forum, Metro-Goldwyn-Mayer reported a registration list of over 265 exhibitors at the Hotel Nicollet in Minneapolis. John J. Friedl, manager of the Minnesota Amusement Co., brought 60 managers of the circuit from a wide area to Minneapolis for the session. One of the ideas discussed at the Forum was the suggestion by Ed Salzberg, independent exhibitor from Bluefield, W. Va., that wives, mothers, sweethearts and sisters of men who are in the armed forces be enlisted to offer their services at theatres to prop up the bond drive. It was decided that short subjects, long advertised in the trailers generally as "also selected short subjects," would become a great asset to the exhibitor if they were exploited just as the features. It was urged that the exhibitor "be specific; name your subject." In trailers and newspaper advertising. Henderson M. Richley announced that Metro will maintain a "Show Slinger" unit in the Minneapolis Territory.

M. A. Rosenberg, the National Allied proxy, claims that UMPI's unity program was threatened by "external and internal nuisance ailments," These included blind-checking, forested price jumps on what the companies termed "specials" and recurrent changes of sales policies. Rosenberg warned that should these evils be continued, the reputation of exhibitors would be damaged and that many outsiders, including propagandists and legislators, would welcome an opportunity to pounce on these conditions and use them against the exhibitors, and the industry as a whole.

Harold Hopper, chief of the Motion Picture and Photographic Section of the WPB is satisfied with the progress of the industry's conservation program and told producers and distributors meeting in Washington that he had every confidence in the ability of the industry to work out its own conservation problem to its maximum. He also reported that his organization was setting up an office in Los Angeles in order to give producers every opportunity to keep in direct contact with the War Production Board. The major portion of conservation has been taking place in reduction of the amount of film used and materials used in the construction of sets.
BEYOND THE BLUE HORIZON...
Back in the sarong which made her famous, Dorothy Lamour is seen as a white jungle girl in this Paramount Technicolor production. Richard Denning is cast as her jungle mate, while the stellar cast includes Jack Haley, Helen Gilbert, Walter Abel, Patricia Morison, Abner Berman and Elizabeth Patterson. The direction is by Alfred Santell, who handled "Aloma of the South Seas."

SUICIDE SQUADRON...
From Republic comes the story of a Polish flyer who is torn between his desire to aid his country in the Polish air force or to use his talents as a musician to raise money for the stricken country. Anton Walbrook is seen as the flyer-musician, and Sally Gray plays his American journalist wife. The production was directed by Brian Desmond Hurst.
THE SHOW MUST GO ON!

Show Business never was more important to the welfare of our country than it is right now. For entertainment is a big part of Civilian morale. And it takes morale to win a war...as well as money, material, guns and ships, food and people. And entertainment...motion picture entertainment...is one of the sure ways to keep up morale. So...buy War Savings Stamps to get the money. Keep your show running to build morale. And let your people know that you are still in show business. Let advertising point the way. Good, sound, intelligent, carefully planned advertising from

NATIONAL SCREEN SERVICE
PRAISE BABY OF THE INDUSTRY

FILMS RANK WITH PRESS, RADIO IN WAR, SAYS W. P. B.

Must Be Supported as Morale Builder and Communication Medium, WPB Declares; Balaban Heads Advisory Body

By BERTRAM F. LINZ

WASHINGTON, April 21—Motion pictures rank with press and radio as a morale builder and medium of communication which must be supported, it was officially declared here today by Louis C. Upton, chief of the Consumers’ Durable Goods Branch of the Division of Industry Operations of the War Production Board. Therefore, the essential character of motion pictures in the war effort will be recognized by the WPB, he stated.

Upton made his statements before representatives of the industry, who gathered here under the leadership of Barney Balaban, president of Paramount, for conferences with the WPB in working out the problem of allocations of materials.

Sharp cuts in materials, particularly raw stock, thus affecting production of films as a whole and causing a consequent reduction in the number of pictures, was foreseen from the nature of the discussions which took place. Emphasis was placed on the necessity for these cuts by Government spokesmen.

The committee which was named to “study” Balaban heads advisory body.

Standard Accessories • Specialty Accessories • Trailers
Keep your public informed and help sell seats.
MID-YEAR PRODUCTION
CHECK-UP

COLUMBIA..."Sad disappointment to those accounts who bought Columbia for 1941-42...Men guiding the product are not doing a major job..."
M-G-M..."Improved considerably since January...There is cause for a brighter view as the 1942-43 season approaches..."
MONOGRAM..."Progress during 1942 exceeded wildest hopes...Plenty of material coming up from Monogram rates a look-see by all houses..."
PARAMOUNT..."Policy of emphasizing light entertainment has filled its niche admirably...Predict that this studio will continue to flourish during next six months..."
REPUBLIC..."You can count on Republic for consistency in the program picture department. We rate it on par with Columbia in that division..."
RKO-RADIO..."Predictions too much of a gamble...Only accomplishments will count from the new regime..."
20TH CENTURY-FOX..."Big weakness in its B division...Top bracket shows have been consistent money-makers...Much promise in the future..."
UNITED ARTISTS..."First six months of 1942 least productive in its history...Exhibitors can hardly be expected to sign contracts for 1942-43 on the basis of what UA has delivered this season..."
UNIVERSAL..."Reasonable amount of money-making product rolls off U's assembly line...Continues policy of an eye for the box-office and no other factor..."
WARNER BROS..."Productive capacity was in serious jeopardy in January...Warners has again become one of the most flourishing studios..."

For the COMPLETE CHECK-UP
Turn to Page 9
**MRS. MINIVER** AT RADIO CITY MUSIC HALL

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In first four weeks the attendance was 622,354, a new high in Music Hall's 10-year history, the first picture ever to attract more than 150,000 attendance each week for four consecutive weeks.

Continuing its record-breaking pace, it will soon pass the 6-week mark, attained by only three other pictures (two were M-G-M) in Music Hall history. It has been playing to 94% of capacity since opening," reports Gus Eyssell, Managing Director, "this is unprecedented in our history."

**AND ST. LOUIS!**
**AND CLEVELAND!**
**AND NEW ORLEANS!**
**AND KANSAS CITY!**
**AND CINCINNATI!**
**AND TULSA!**
**AND ALTOONA!**

243% BIZ

And of course Held Over in all its pre-release engagements!

MRS. MINIVER IS COMING TO YOUR HOUSE TO STAY!
SUGGESTION TO BILL RODGERS

Metro has produced the first epic motion picture of World War II in "Mrs. Miniver." To some film executives this would have offered irresistible temptation to milk every possible dollar from exhibitors and public alike by insisting upon advanced admission prices. Certainly, if Paramount felt justified in demanding first-run prices everywhere for the right to play De Mille's grandiose but empty "Reap the Wild Wind," Metro could have adopted such a policy for a really great picture. But, to its everlasting credit, Metro did not.

The statement by president Nicholas M. Schenck that his company "desires this film to be played to the greatest number of people in the shortest possible space of time" at regular admission prices, because "this picture really belongs to the people," has won the applause of all theatremen. It is a gesture of dignity and wisdom befitting the foremost film organization in our industry.

Since Metro has thus manifested its good will and patriotism in handling "Mrs. Miniver," it would not be amiss, we hope, to recommend how, further, this inspiring picture might "be played to the greatest number of people." We direct this suggestion to general sales manager William F. Rodgers.

The terms asked of first runs and large key houses does not concern us. Practice has established percentage rentals generally in those situations, so they readily welcome a big grosser like "Miniver" for extended runs.

Our concern is focused on the smaller, the subsequent-run theatres which buy most of their pictures at flat prices, a few top ones on percentage. The custom of distributors in basing flat rentals on the earnings of those few top percentage films has made the average independent theatremen eager to avoid showing high grosses on those percentage pictures; he knows that the outright prices will be stepped up accordingly when he makes his next buy.

More frequently than any other complaint against film selling practices do we hear this from FILM BULLETIN readers. The merit of their opposition to this policy resides in the obvious fact that the gap between any company's top bracket product and the lower brackets is so vast that it makes use of the former as a base illogical and unfair.

The point in regard to "Mrs. Miniver" is this. The independent exhibitor who faces the problem we outline will be unwilling to give the picture the playing time it deserves. He has what he regards as a very good reason. We ask Mr. Rodgers to consider that exhibitor's (there are thousands of them) problem—without losing revenue for his company.

Our suggestion is that the Metro salesmen be allowed to entertain flat rental deals in those situations. The price would be high, no doubt, but we believe that many theatremen would be willing to pay a high price to buy it outright and extend their runs, without worrying about how it will affect their rentals next season. In fact, it is our conviction that Metro will realize even more revenue from the smaller theatres with such a policy than it would with a fixed policy of percentage. We know that this is a radical departure from accepted sales policy as practiced in recent years, but M-G-M has proved itself big enough to lead before.

"Mrs. Miniver" should be seen by every American. Its effect on the morale of our people is inestimable. It must be regarded, actually, as a gigantic weapon in our arsenal for this all-out war. Chiefly for this reason we hope Mr. Rodgers entertains this thought.

MO WAX
20th CENTURY-FOX...Reviews of 5 in First 1942-43 Block

'FOOTLIGHT SERENADE: FAST-PACED MUSICAL WITH THREE BOX OFFICE NAMES'

Rates: ☀ ☀ ☀ — generally

29th Century-Fox

90 Minutes

John Payne, Betty Grable, Victor Mature, Jane Wyman, James Gleason, Phil Silvers, Cobina Wright, Jr., Frank Orth, Irving Bacon, June Lang, Don Wilson, Harry Barris, Charles Tannen, George Dobbs, Frank Coghlan, Jr., Mantan Moreland.

Directed by Gregory Ratoff.

Latest in the 20th Century-Fox series of entertainments, "Footlight Serenade" is a fast-paced and amusing film with three top-flight names for the marquee. The show business background permits the logical introduction of song numbers and dance routines and the script calls for generous glimpses of Betty Grable's legs and Victor Mature's "body beautiful." Mature's role, that of a show-off prizefighter who turns to acting is probably patterned after a well-known champion of a few years back. The light-weight story from "The Jolson Story" is quoted until the novel climax which permits the other man to almost knock out the hero and then gracefully step out of the romantic picture. The five songs are tuneful, but none are in the smash hit class. This lacks the strong box office draw of "My Gal Sal" or "Tin Pan Alley," both of which appealed to the old nonsense fan as the younger generation. However, this will be an above-average grosser in most locations.

In the story, Victor Mature, world's boxing champion, is an all-American son, who delights in practical jokes and in having his own way at all times. When James Gleason, a Broadway producer, decides to star him in a musical about himself, Mature is reluctant because of the gilded society bluesinger for the leading lady. Then, after he meets Betty Grable, he gets her a chorus job in the show. Miss Grable is in love with John Payne, who is discouraged and about to leave town when he accidentally is picked as Mature's stage sparring partner. When Cobina Wright, Jr., quits, Miss Grable gets her part and Mature, not knowing about her romance with Payne, continues his advances to her. Payne and Miss Grable go out during the opening night, Mature learns that they have been seeing registering at a hotel. He then makes his sparring match with Payne a grudge fight until the latter confesses about the marriage. Mature then apologizes and shows he can take a blow as well as give one.

Victor Mature gets many laughs with a role which permits him to be an exhibitionist without giving him any dramatic opportunity. Betty Grable dances better than she sings, but she puts over several songs effectively enough. John Payne is capable as the jealous sweetheart and he also sings well. James Gleason has an amusing and true-to-life producer part. Phil Silvers indulges in much over-enthusiastic comedy and Cobina Wright, Jr., is convincingly high-hat as the society girl.

DENLEY

REVIEWS IN THIS ISSUE

Footlight Serenade
Loves of Edgar Allan Poe
Pied Piper
Little Tokio, U. S. A.
A-Haunting We Will Go
Magnificent Ambersons
One Thrilling Night
Moonlight Naps
Escape from Hong Kong
Submarine Raider
Blondie's Blessed Event
Prisoner of Japan

'THE LOVES OF EDGAR ALLAN POE:' A GRABOGRAPH

Rates: ☀ ☀ ☀ ☀ — suitor n. g. for action spots

29th Century-Fox

67 Minutes


Directed by Harry Lachman.

A drab, unexciting biographical drama, "The Loves of Edgar Allan Poe" will hold scant box office appeal generally. Picture follows the facts of Poe's tragic life from childhood to the grave, but this very fact tends to give the picture a deliberate pace of an old-fashioned minuet. Running only 67 minutes, it actually seems longer and the impression persists that the subject would have made a mild comedy relief, it is the romantic episode's that stand out, mainly because of their tender and touching quality. The settings and costumes are authentic and a certain interest is aroused by the introduction of Charles Dickens, Thomas Jefferson and other famous characters of the early 19th century. Use as supporting suitor to a strong comedy feature. Not for first-runs or action spots.

The opening scene of Poe's life story is in narrative form and this is also used to bridge later time lapses. Born of penniless actors, the boy is adopted by wealthy Scotch people and grows to manhood more interested in writing than in the legal career he is expected to adopt. At the University of Virginia, Poe to write but his father refuses to finance him unless he goes to West Point. When his child-like sense of honor is made an unusually fine and informative drama comes unhappily, is court-martialed and runs away to Baltimore to live with his aunt and uncle. When his stories start to win recognition, he marries Virginia and accepts an editorial post in Philadelphia, but he goes to New York for a campaign against the unfair copyright laws. In the dark days that follow, Poe tries to peddle "The Raven" without success and later his beloved wife dies and his world falls from under him. His death occurs, at the age of 40, in a Baltimore hospital.

Although all the players are capable enough, none stand out. John Sherriff is well cast as the frail, romantic-looking young poet, while Linda Darnell makes a lovely and appealing wife and Mary Howard has the tragic role of his mother. Jane Darwell, Frank Coghlan and William Kingsford, playing more colorful character roles, are seen to the best advantage. Harry Lachman's direction is weak.

LEYENDECKER

'THE PIED PIPER' MONTY WOOLLEY TRIUMPHS IN ENGROSSING DRAMA

Rates: ☀ ☀ ☀ ☀ ☀ — in naborhoods and action houses

29th Century-Fox

94 Minutes


Directed by Irving Pichel.

A brilliant and sardonically-humorist character study by Monty Woolley brightens this realistic tale of war-torn Europe and does much to make it an interest-holding and entertaining film. The box office value of the "The Pied Piper" depends, to a great extent, on its selling campaign which should stress the popular appeal. Woolley will play "Piper" to the public and help Woolley as "The Man Who Came to Dinner" and Roddy McDowall for his work in "How Green Was My Valley." Weighed against these assets, which should help business in the "The Pied Piper" and the better naborhood spots, is the absence of well-established marquee names and the fact that the romantic angle is only mentioned, never shown. The picture is not so light-hearted that it has several thrilling moments and a mild, but gradually mounting suspense as the ever-increasing scale of European war is played out in France. Irving Pichel's direction is at its best in the dramatic sequences with the lighter moments standing out mainly because of the gentle, humorous and his crisp manner of speech. Word-of-mouth will help generally.

The story starts in an inn at the foot of the Alps, where Erik, a Grande Army soldier, meets Monty Woolley, crockety Englishman who has decided to return home, is persuaded, against his better judgment, to take two young tourists (Roddy McDowall and Peggy Ann Garner) back to London with him. Their train's run suddenly ends at Joigny and when they finally catch a bus, Woolley, who hates children, finds that a little French girl has joined the party. When their bus is blown up on the road, McDowall brings along a shell-shocked lad and, finally, in Chartres, a Dutch boy is also picked up. Woolley, whose dislike for children is gradually being dissipated, arranges for a boat to take them across the Channel, but they are captured by the Germans and brought back for questioning. Although the latter believes Woolley to be a spy masquerading as a Pied Piper, he agrees to let him safely sail for England if he will also take along the 9-year-old German girl and ship her to the U. S.

Although Woolley's performance almost carries the entire film, he is not in the least an excellent supporting player in the film. Woolley, who gives an appealing portrayal, and by Peggy Ann Garner, Merrill Rodin and several other natural child actors, Otto Prenginger contributes a fine bit as a bull-headed Nazi commander. Anne Baxter is satisfactory in the sketchy role of a sympathetic French girl.

LEYENDECKER
“Now let’s see…

I’m playing "SERGEANT YORK" now and I can’t let it go for at least another week. Then I get the new Sheridan show, "WINGS FOR THE EAGLE", and I have to figure two weeks for that one after the business I did with "KINGS ROW" and "JUKE GIRL". That brings me to "THE GAY SISTERS". And that brings me practically to Labor Day. Say, you know summer is just like winter when you deal with Warners!”
'LITTLE TOKIO, U. S. A.' ABOVE-AVERAGE TOPICAL PROGRAMMER

Rates • • • action spots; fair supporting dulailer generally

20th Century-Fox
64 Minutes

Directed by Otto Brower.

A topical melodrama with authentic backdrops and unusual plot ramifications. "Little Tokio," U. S. A. is above-the-average for pictures capitalizing on events preparatory to the Pearl Harbor attack. The interest-holding, if somewhat implausible, espionage story is enacted by several players actually made up to resemble Japs, as well as by many actors of Oriental birth. As directed by Otto Brower, these are not the shifty-eyed demons of the quickie thrillers but politely-smiling, yet treacherous, Japs withal. The detective hero indulges in a minimum of heroes while the romantic interest is held within reasonable bounds through. Reenacted shots of Japanese evacuation from California military areas add authenticity to the final scenes. Although title and subject are best suited to education, they will make a satisfactory supporting dulailer generally.

The story opens in Tokyo, Japan, where Harold Huber, an American-born Jap, is placed in control of espionage activities in California, then shifts to the Little Tokio section of Los Angeles. There Preston Foster, patrolling the Jap-infested district, is worried about recent activities and accidentally learns about a short-wave radio to Tokyo. His girl friend, Brenda Joyce, who broadcasts news events, scoffs at his fears until they learn that a loyal American-born Jap, who has promised to aid Foster, has been murdered.

Prominent Japanese cause Foster's transfer to the Hollywood station, but he continues his quest for evidence against fifth columnists. On Dec. 4th, the Nazi owner of a radio station and his Jap agents frame Foster for the murder of a Oriental girl. In jail he hears about the Pearl Harbor attack and he contrives to escape and then lures the saboteurs to his hide-out where the police capture them all.

The realistically-made-up players of Jap roles include Harold Huber, who gives a first-rate portrayal; George E. Stone, almost unrecognizable behind spectacles; Abner Biberman; and June Dupree, Edward Sookoo, Sen Yung and several real Orientals contribute good bits. Preston Foster is well-cast as the detective. Brenda Joyce makes a convincing radio commentator and Frank Orth stands out in a minor comedy role.

DENLEY

'A-HAUNTING WE WILL GO' WEAK LAUREL AND HARDY VEHICLE

Rates • • • as supporting dulailer in naborhoods and ruralcs

20th Century-Fox
67 Minutes
Laurel and Hardy, Dante, the Magician, Sheila Ryan, John Shelton, Don Costello, Edward Gargan, Elisha Cook, Jr., Addison Richards, James Lyon, Plo Lubin, Robert Emmett Keane, Richard Lane, Tom Dugan, Willie Best, Mantan Moreland.

Directed by Alfred Werker.

All the familiar Laurel and Hardy antics are present in abundance in 'A-Haunting We Will Go,' but the vast majority of spectators will be more bored than amused. Even to their admirers, Laurel's bewildered air and Hardy's exasperated expression must wear thin when unsupported by any laughable situations or lines. The sole novelty in this slapstick farce is the addition of Dante, the Magician, whose feats of mystification, with the stars as stooges, provide some humor even if magic stunts are far more effective when seen in person. This weak short is only suitable for the supporting spot in cheap naborhoods and rural houses or kiddie matinees.

Told to leave town with 24 hours, Stan and Ollie agree to accompany a coffin to Dayton for a $50 fee. The coffin actually contains a live fugitive from justice (George Lynn) who plans to claim a $150,000 inheritance. Enroute, Stan and Ollie lose their money to con men and Dante, who is traveling on the same train, comes to their financial rescue and later hires them for his magic show. A mix-up with Dante's prop coffin causes gangsters to descend on the theater. Ollie and Ollie's attempts to evade them add to the general confusion. After one of the gang is shot, the rest are trapped in Dante's lion cage and Stan and Ollie get a reward for aiding in the capture.

Dante's act includes his famous Hindu rope trick, this time with Stan climbing while Ollie frantically plays the flute, and the magician also performs his swimming chores acceptably. Elisha Cook, Jr., George Lynn and Don Costello are well-versed in gangster roles and John Shelton and Sheila Ryan make willing patsy's for Dante's sleight of hand.

YORK

RKO-RADIO... Review of 1 in 1942-43 Special Block

'THE MAGNIFICENT AMBERSONS' DEPRESSING PERIOD DRAMA IN WELLES TRADITION

Rates • • • in class spots; much less generally will depend on exploitation

RKO Radio
88 Minutes

The Orson Welles touch is evident throughout every foot of "The Magnificent Ambersons," a tragic and depressing period drama acted, directed and photographed in the "Citizen Kane" tradition. But while Welles' first film was a novelty as well as an artistic triumph which had the advantage of his own magnificent performance and the tremendous advance publicity, his second effort is a grim, slow-moving picture with scant appeal to the entertainment-minded audiences. Here again Welles' narrative sequence, his masterly direction and photography create striking effects with dim lighting, although these shadows play havoc with the appearance of the players. Never has an atmosphere of gloom so pervaded an entire picture as in this unhappy tale of the downfall of a once-proud and wealthy family. The leading characters are wholly unsympathetic, the others have few if any redeeming points. Several deaths occur during the action and the misery is piled on thick right up to the final scene. Much of it is absorbing but, despite Welles' unusual directorial approach, it's too depressing for average tastes. Except for a few snickers at the period costumes and horseless carriages, there's not a laugh in the film. Cast names are mild, just as the box office results are likely to be generally. It's strictly adult fare and, in class spots, the Welles name will give it an above-average draw. Where given heavy exploitation, "Ambersons" might get some surprising returns.

The film adores closely to the Booth Tarkington novel which tells of the Ambersons, who, in 1885, ruled society in an Indiana town. The daughter (Dolores Costello) marries another man instead of Joseph Cotten, whom she really loved. Twenty years later, when Cotten returns as an inventor of horseless carriages, his old sweetheart (Anne Baxter) meets Miss Costello's son (Tim Holt) and finds him a spoiled and uninteresting snob. The girl refuses Holt's advances and this makes his starry eyes wistful enough to break up the renewed romance between his mother and Cotten. The Amberson family fortunes decline, Miss Costello dies and Holt is forced to accept a low-paying job. After he has an accident and Cotten and his daughter visit him in the hospital, there's a faint promise of happier times to come.

Disregarding box office names, Welles again uses several of his Mercury Theatre players of whom Joseph Cotten, as the handsome inventor, and Ray Collins, as the outspoken bachelor uncle, are outstanding. Agnes Moorehead, who played a bit in "Kane," has the picture's most difficult role as the frustrated and unhappy spinster aunt. Miss Moorehead gives a notable performance except for a few overly-hysterical scenes. Tim Holt, who plays the insufferable Amerson grandson, and Anne Baxter are adequate as the young characters. Richard Bennett and Dolores Costello do well as Major Amerson and his daughter. Unfortunately, the dark photography is unnecessarily cruel to Miss Costello's fragile beauty and Miss Moorehead's sharp features, although Miss Baxter's youthful freshness is able to overcome this.

LEYENDECKER
'ONE THRILLING NIGHT' MAJOR COMEDY HIT FROM MONORAGM
Rates • • • as dualler on any bill

—HOLLYWOOD PREVIEW—

Monogram
69 Minutes
Directed by William Beaudine.

"One Thrilling Night" would be hailed as a comedy hit by Metro or Paramount—so Monogram has something to shout about. This A. W. Hackel production is not just a comedy, but a bedroom farce, at that. What's more, it is one of the smoothest to be screened this season—comparable in entertainment, if not in production and star values, to similar attempts by the major companies. The screenplay, a joyful concoction of gags, situations and witty lines, takes an old plot, gives it a timely twist and makes it a whole of a story. There's never a dull moment—laughs right up to the finish. Credit producer Hackel.

Directed

60 Minutes
Franklin Pangborn, Paul Harvey, Ted Prouty, Ernie Virech, Fred Stanton, Tommye Adams, the Three Chocolatiers.
Directed by John H. Auer.

This is a minor musical effort which will, at least, entertain the youthful, jive-concious fans in neighborhood spots. The four featured players—Dennis O'Keefe and Jane Frazee, as the attractive romantic leads, and Eddie Foy, Jr. and Betty Keen, who supply the typical rough-house comedy—key their performances to the numerical going's-on and manage to make a pleasing impression. However, the exceeding-Lite plot and routine song numbers is all too predictable. "Moonlight Masquerade" and prevent it from rising out of the supporting dualier class.

The light was built around an contract which specifies that Jane Frazee and Dennis O'Keefe, who have never meet, shall be given one-third interest in their wealthy parents' comic shop, a point within a certain date. Both being unwilling to go through with the plan, Miss Frazee hires an empty-headed dancer. (Betty Keen) to impersonate her and O'Keefe hires a phoney nobleman (Eddie Foy, Jr.) to capture the girl's attention. During a cruise to Hav- ana, all four become engaged in romantic complications without being aware of their real identities. However, Miss Frazee, who is passing as her own secretary, finally becomes attracted to O'Keefe and eventually everything is cleared up to the satisfaction of all concerned.

Jane Frazee looks, acts and sings well, even if her only tune is a run-of-mill romantic ballad. Betty Keen clowns amusingly with Eddie Foy, Jr., indulges in some acrobatic dancing and demonstrates that she can be developed into an eccentric comedienne of the Martha Raye type. John H. Auer's direction is painfulyly throughout.

LEYENDECKER.

'MOONLIGHT MASQUERADE' MINOR MUSICAL FOR DUAL SPOTS
Rates • • in small towns and naborhood spots

Republic
67 Minutes
Dennis O'Keefe, Jane Frazee, Eddie Foy Jr., Betty Keen, Franklin Pangborn, Paul Harvey, Ted Prouty, Ernie Virech, Fred Stanton, Tommye Adams, the Three Chocolatiers.
Directed by John H. Auer.

A swift-paced, moderately-believable melodrama of a top'cal nature, "Escape from Hong Kong" is better-than-average action fare. Literally starting off with bang, as three Americans do their sharpshooting act in a Hong Kong theatre, the story carries attention and holds it during a series of exciting adventures which have the starring trio plied against both the Japs and Nazi agents. Much of it is in the pulp magazine vein, but Director William Nigh has directed with a maximum of suspense and a minimum of cheap heroics. The title, coupled with the Andy Devine-Leo Carrillo drive should pull them in the action spots. Also a good supporting dualier.

In this story, Devine, Carrillo, and Don Terry, who has replaced Dick Foran as the romantic member of Universal's action trio, are a vaudeville act playing Hong Kong the week before the city is captured by the Jap. Terry becomes entangled with a pretty member of the British Intelligence (Mar- jorie Lane) who is forced to masquerade as a Nazi agent. The trio trail the girl to the home of a Japanese agent (Frank Puglia) where they hear her scheming to obtain the plans for the Anglo-Chinese offensive. When they learn of the attack on Pearl Harbor, the trio turn the girl over to the British but, just before Hong Kong is bombed by the Japs, she convinces them that she is actually a British agent. With the Nazi plans in their possession, the trio and the girl board a mo- tor boat to deliver them to Chiang Kai-Shek. Enroute, they are bombed by a Jap plane, but manage to down it with their rifles and escape with their lives.

Andy Devine and Leo Carrillo are seen in their usual characteristics, although they have less comedy than heretofore. Don Terry makes a good two-fisted substitute for Dick Foran. Marjorie Lane is a talented newcomer who shows great promise even if she is a bit youthful to be a top-ranking British Intelligence agent. Leyland Hodgson and Frank Puglia also stand out.

LEYENDECKER.

'ESCAPE FROM HONGKONG' SWIFT-PACED ACTION PROGRAMMER
Rates • • in action spots; OK as naborhood dualler

Universal
60 Minutes
Leo Carrillo, Andy Devine, Don Terry, Mar- jorie Lord, Gilbert Emery, Frank Puglia, Ley- land Hodgson, Chester Gan, Frank Kelly, Paul Dubov.
Directed by William Nigh.

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'SUBMARINE RAIDER' AVERAGE FARE FOR A CTION SPOTS
Rates • • — in action spots

Columbia
64 Minutes
Directed by Lew Landers.

As action fare, "Submarine Raider" will pass muster and entertain the invertebrate thrill fans as well as the juvenile patrons. Taking place during the fateful 24 hours prior to the Pearl Harbor attack, the film plays up the heroism of the members of an American submarine crew, stresses the treachery of the Japanese a'd dispenses en- tirely with the romantic angle of the story. The Japs are played none too convincingly by Nino P'nlone, who moves like an automa- ton, and by Philip Ahn and several obviously- Chinese actors, but the young'sters will will- likely overlook the's minor detail while thrill- ing to the rousing action scenes. Except for a few trick explosion shots, these have been realistic and the submarine is the real thing. The Landers' treatment will be a mild supporting d'al- ler, but should do well in action spots.

In the battle on Dec. 7, 1941, a Jap aircraft carrier, commanded by Nino P'nlone, is sunk by a dozen torpedoes from the USS. "Raider," which is a new American sub- marine and when the commander (John Howard) hears her story he attempts to ra- dio a warning to Hawaii. Pipitone picks up the message, jams the air-lanes and sends out his aviator son to sink the submarine. The latter is saved by making a crash dive and later, after the men hear of the Pearl Harbor attack, they evolve a plan to destroy the Jap aircraft carrier. In the desperate bat- tle which follows, the submarine emerges victoriously and its commander (Hans Landers) ra- nooses up to the rest of the Japanese navy.

John Howard makes a handsome submarine commander and looks like a veteran of the war and several others competently enact the roles of crew members. Marguerite Chapman is merely decoration for a few scenes.

LEYENDECKER.

July 13, 1942
EXHIBITORS CAN HELP WIN THIS WAR!

Do you want to do your bit to win a faster victory over the Axis? Every theatreman in the nation has an opportunity to help his Government by showing all of the Victory Films being distributed through various exchanges by the War Activities Committee of the Motion Picture Industry. Some of them are potent propaganda and some are grand entertainment—really worth advertising. All are designed to aid the war effort, to boost morale on the fighting front and the home front. Below is an augmented list of subjects available and the exchanges from which they can be obtained in the various territories. Make it your patriotic duty to book every one of these Victory Films.

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Keep 'Em Rolling... At Universal exchanges in all territories
Winning Your Wings... At Warner exchanges in all territories
Vigilance... At Universal exchanges in Seattle, Portland, San Francisco and Los Angeles territories only
Coast Guard Recruiting Trailer... At Fox exchanges in all territories
Your Air Raid Warden... At Fox exchanges in all territories

FILM BULLETIN
COLUMBIA

Studio Forecast for 1942 labelled the lack of efficient manpower as the factor contributing most to Columbia's decline as a major production organization. Today, half a year later, there is no reason to alter that opinion.

The studio's dismal record speaks for itself: only two note-worthy pictures since January 1 — "The Invaders" and "They All Kissed the Bride." The former, being a British-made film, reduces to ONE the grand total of pictures released which might possibly be considered worthy of A classification.

The product has been a sad disappointment to all those accounts who bought Columbia for 1941-42 hoping thereby to strengthen their positions in bargaining with distributors compelled to sell under the blocks-of-five plan. Despite sales manager Abe Montague's recent statement that the decree played no part in Columbia's increased business for the season, we predict that his men in the field will encounter considerable opposition from independent exhibitors who will not want to be fooled next season with Columbia's promises of A stars in A pictures. Of course, the new season's line-up looks good on paper. There are a few new names promised. But there are no indications that these players will be treated any better than the headliners lured to Columbia in the past couple of seasons. The same men are in charge of production and are still making the same old mistakes.

Only titles distinguish the 1942-43 program offerings from those that have been forthcoming from Columbia for the past two years. There are no new problems to be solved at Columbia — only old ones. In analyzing Columbia's prospects for the new season it is well to bear this comment from Studio Forecast for 1942 in mind: "Columbia is lacking in the one important factor which means the difference between success and failure to its policy of continuing operations without maintaining a heavy list of contract names — production manpower. The men who are now guiding the company's product are not doing a major job."

Written in January, 1942 — the above is still applicable to Columbia under the management of Harry Cohn.

METRO-GOLDWYN-MAYER

In a sense, MGM's fortunes have improved considerably since January when there was due cause for apprehension because of a long line of storyless starring vehicles that were rapidly reducing the box-office potency of many of the studio's most important stars. There are several factors inducing this optimism — the outstanding honestly earned success of "Mrs. Miniver;" the courage with which a controversial story like "Tortilla Flat" was handled; "Joe Smith, American;" the financial returns on "Woman of the Year," despite a generally adverse press; the potentialities evident in such forthcoming films as "Cargo of Innocents," "The Man on America's Conscience," "Cairo," "Random Harvest," "Somewhere I'll Find You," "Panama Hattie" and "White Cargo."

MGM may not yet be doing to capacity the smooth, well-rounded production job of which a studio of its proportions is capable, but it has recovered partially from a severe slump. Therefore, on the basis of the progress achieved thus far in 1942, there is cause for a brighter view of MGM's product as the 1942-43 season approaches.

However, there is one shadow clouding MGM's prospects — the loss of a number of its most important stars to the armed services. James Stewart, Clark Gable, Lew Ayres and Robert Taylor have gone. There are reports that Mickey Rooney and Spencer Tracy will take similar action before long. Marriage may remove Myrna Loy from the MGM contract list.

Metro has not been altogether impervious to the threat to its stellar line-up. Ann Harding has been brought back to the screen. Negotiations are underway to secure Irene Dunne on a long term contract. Cary Grant is being sought for a picture before he enlists. Ronald Colman, considered "box-office poison" by other studios because his was the misfortune to have two bad pictures in a row (both at RKO) has the male lead in "Random Harvest." Charles Laughton has been asked to sign a contract.

But substitutes for Gable, Tracy, Rooney, Taylor and Loy are not found so easily. With each depended upon for at least two
pictures a year — amounting to one-fifth of the studio's entire program — the severity of MGM's loss is readily apparent.

In attempting to compensate for this blow to its long-cherished star system, MGM faces a crucial test. It must be careful about overworking its other players — it must borrow and sign judiciously.

MGM may, at last, realize that story value is as important to a successful picture — if not more so — as star value.

It is at the shortcomings of Metro's story department that the bulk of P.B.'s criticism has been aimed.

The issue then is clear. If MGM succeeds in overcoming the difficulties imposed on it by the removal of so many headliners, the studio's position as leader will be even more firmly entrenched than it is now.

### MonoGram

MonoGram's progress during 1942 has exceeded the wildest hopes of the company's most enthusiastic supporters. It is a remarkable example to the motion picture industry, in which development has too often been a hit or miss affair.

MonoGram's success is the result of two factors — long range planning and infinite patience. The pattern for the first was set when W. Ray Johnston reorganized the company and returned to active production. Achieving the second was a matter for each individual connected with the MonoGram organization. It was up to him, mask contendedly on the outer fringe of an industry where millions are banded with the same flourish that characterizes a Congressional appropriation. To him fell the wearisome task of smiling gaily at those tired, old indies jokes that are part of the visitor's equipment when he drops by at MonoGram. They would test the mettle of five jobs.

But the men of MonoGram, coping magnificently with outside pressure and internal production and administrative problems, may now contemplate with the utmost satisfaction six months of the most consistent improvement achieved by any studio in the industry.

We have cited often the excellent deals MonoGram is making in signing established, well known players for its casts. We have found great improvement in the quality of scripts. The promised advantages to MonoGram seen in the affiliation of the King Brothers, Martin Mooney, William Beaudine, Max King and A. W. Hackel have materialized.

With such pictures as "Klondike Fury," "Rubber Racketeers," "One Thrilling Night," "The Corpse Vanishes" and "Man with Two Lives" becoming the rule rather than the exception, MonoGram is forging ahead at an unprecedented pace. Under the leadership of two sound veterans like Ray Johnston and Trem Carr, there is every chance that the progress will continue.

Not just a good bet for the small time showmen, there's plenty of material coming up from MonoGram that rates a look-see by operators of all types of houses. Tab this lot as one of the most promising in Hollywood.

### Paramount

Under Y. Frank Freeman and Buddy De Sylva, the Paramount policy of emphasizing light entertainment has filled its niche admirably during the first half of 1942. There is every reason to predict that the studio will continue to flourish during the coming six months, first half of the new season.

Any reservations exhibitors may have held in considering the effectiveness of the company's new division, The Bing, have been swept away by the success of "Bing Crosby and Bob Hope in the New Musical," "Bing's Band." De Sylva and Freeman have proved a smooth working combination — show-wise, alert and progressive. They have not lost sight of the fact that the basic purpose of the screen is to entertain — and all their efforts are directed toward that end.

There have been no major changes in the production personnel — the producers, directors and writers being the same listed here earlier in the year. It's a good sign — meaning the studio has settled down. It indicates there is confidence by the higher-ups in the work of their coordinators.

Still applicable is the last Forecast comment: "The exhibitor who buys Paramount knows what to expect in 1942. The emphasis is on comedy. Most of this studio's top output is on the light side and this does not make Paramount as valuable a product for action houses as, for instance, Warners. For deluxe theatres in metropolitan sections, Paramount will continue to present one of the best programs."

"Paramount has the manpower and the stars. It has two of filmland's finest executives in Freeman and De Sylva. Morale is high and the easy going, informal atmosphere at Paramount is a vital factor in its success.

"Watch Paramount is our suggestion for 1942!"

### Republic

Republic is not an exciting subject for a check-up of this type since the same qualities of sound management, consistent effort to progress and shrewd showmanship are still apparent, much as they were earlier in the year.

The delegation by M. J. Siegel of production authority to other individuals in the western, action and serial fields has proved effective. It has not been necessary to make other changes.

Of considerable consequence was the signing of Jane Withers to a three-year contract calling upon the young star for three pictures annually. Miss Withers, sought by both Universal and RKO, was an important money-maker for 20th Century where she starred for over seven years. Poor stories, selected by Sol Wurtzel, led ultimately to her withdrawal from the Westwood studio. Indicative of the new attitude of stellar Hollywood personalities toward Republic — and, as a matter of fact, toward all independent production — is Miss Withers' willingness to entrust her career to Republic after having been approached by the larger companies.

Another headliner who played Republic for the first time was Joe E. Brown. In the disappointment department is the studio's failure to follow up the initial success of Judy Canova with suitable vehicles.

Let's look at the '42 Forecast: "This organization makes no pretense of being on a par with the big majors, wisely recognizes its limitations and frankly functions within them. It is making, with very few exceptions, 'program pictures' — but it is making them better and better. In that field it can be rated on a par with the lesser majors. And exhibitors can appreciate the honesty of Republic for presenting its product for what it actually is, and not trying to bamboozle the theatreman with one or two big 'specials' each season."

You can continue to count on Republic for consistency in the program picture department. We would rate it at least on par with Columbia in that division.

### RKO — Radio

What are RKO's chances now?

That question has been on the lips of the trade for the past two years. Peter R. Finch and the men in charge of the RKO organization and one wonders if they will have any more success in straightening it out than the long list of men who preceded them.

They are stepping into two of the toughest spots ever marked out for a pair of motion picture executives. Just how tough it is, is indicated by the unwillingness of the trade press to offer any comment on the prospects for RKO's recovery under the new regime.

Your Hollywood commentator does not intend to make himself the exception. We've been out on the limb too often in the past to fall again. There have been too many false starts at RKO, too many unfilled promises, too many wild hopes, too much interference from the money men. This outfit makes predictions too much of a gamble.

The things that are wrong with RKO are perfectly clear. To go back to the day when George Schaefer took over and sought to create another United Artists, we saw Schaefer doting on the prestige picture. What he apparently overlooked is that it requires Goldwyn showmanship, Setznick meticulousness and Wagner daring to make such films a success. RKO lacked men of that calibre.

Then there were the producers who signed at RKO — wrote a few letters on official stationery and promptly bowed from sight.

The arrival of Joe Breen accelerated the production pace to the point where RKO met its release dates on time, a new accomplishment for the studio. A pair of Goldwyn hits gave the outfit a good financial showing at the first of the year. But the end of Joe Breen was in sight before he had started.

Since Breen's departure for South America and with Schaefer carrying on at the top of the new regime, the company has been operating recently with no management. Charlie Koerner moved in as studio head, but his most notable (?) accomplishment has been the
eviction of Orson Welles from the studio.

Messrs. Depinet and Rathvon have been singularly quiet about their plans for RGB. There have been rumors that Lee Marce might rejoin the fold. Heaven forbid! The talk that Bob Sisk would return is encouraging.

The future of RGB is as big a question mark as ever before. Depinet and Rathvon will not find their job an easy one. They are not going to receive much encouragement at the outset. The industry is wary of RGB. Exhibitors are sore at the huge percentages asked for the few worthwhile films released in its decade-long existence. The press is bored.

Only accomplishments will count from the new regime. Maybe that's why the new bosses have kept quiet. If so, it's the best start they could make.

20th CENTURY-FOX

Twentieth Century's big weakness is its B division under Sol Wurtzel.

The top bracket shows from 20th Century have been consistent money-makers and exhibitors are well pleased with the comeback achieved by 20th in the past year and a half. There is much promise in the future.

It is fortunate indeed that Darryl Zanuck abandoned his policy of studio domination when he did. His job as Lieut. Commander in the Army kept him away from his desk for weeks at a time. Under the old system this would have seriously impaired the efficiency of the studio's operation. However, long before the war, the individual producer set-up was working smoothly at 20th Century, results being evident in the smooth flow of profitable top bracket product now in release or in the process of going into release.

Is it not logical in view of exhibitors' and the industry's high esteem for the new order at 20th Century to look to president Skouras for some relief from the horrible flow of B pictures produced by Messrs. Wurtzel and Spofford? The 20th Century trademark? Pride alone ought to dictate a change.

Certainly Skouras, as a former theatre operator, is aware that there is no logical reason for continuing Wurtzel as the B unit producer when his record over a period of years is so completely lacking in initiative, enterprise and imagination. At one time Wurtzel's programmers kept 20th alive — but that period is long since past. He has apparently lost his touch.

Wurtzel is the sole black spot on an otherwise excellent record of achievement at 20th Century during the first six months of 1942. With Bryan Foy in the saddle and Walter Morosco and Ralph Dietrich exhibiting enormous possibilities as producers of low-budget musicals, the time is propitious to eliminate Wurtzel as a factor in the company's operation. Until that is accomplished there will always be a gloomy side to an otherwise bright picture of a company, which, in spite of one serious lapse, has been a consistent industry leader.

UNITED ARTISTS

The first six months of 1942 will go down in the history of United Artists as the least productive period in its history. Apart from "Shanghai Gesture," the B offerings of Edward Small, a few British films and Hal Roach's series of so-called streamliners, there have been no releases of consequence from this company. More to the point, there has been no production.

A number of reasons have been advanced for the dearth of activity by UA's producers. One being the inability of the units to obtain priority rates; another: the blame at the unwillingness of bankers to invest at this time.

The former appears wholly illogical in view of the fact that lesser independents, who might reasonably be expected to be effected by priorities, have experienced no set-back to their production plans. Moreover, so is increasing, the pleasure being enjoyed by the industry makes film production a less hazardous investment than ever before.

The UA inactivity becomes even stranger in light of the fact that the company has the services of more producers than it has enjoyed in some years — some signed, others in the final stages of completing contracts.

In Studio Size-ups is discussed the probability that UA will release at least 26 films next season. To accomplish this, Gradwell Sears must see that the men responsible for product get back to work. Another period like the one UA is experiencing now may force a shutdown of the organization. Exhibitors can hardly be expected to sign contracts for 1942-43 on the basis of what UA has delivered this season!

This studio continues profitably to pursue its policy of emphasizing mass entertainment, with an eye for the box-office and no other factor.

Blumberg and Work have completed their reorganization job in a manner befitting their stature as showmen and the reasonable amount of money-making product that rolls off U's assembly line justifies their hard-headed business acumen.

With Walter Wanger having become more or less permanently identified with the company, Charles Boyer a new producer, Jack Skirball affiliated with director Alfred Hitchcock in a new unit, U's line-up of men handling top product has been further improved since January 1. The bow-out of Frank Lloyd was not as unfortunate as may appear on the surface. One of the best liked and most consistently successful men in the industry, Lloyd's Universal career as producer was a series of disappointments due to unwise story selections. The Spoiler's vindicated him in part. He has decided to stick to directing and he may return to this studio in that capacity in the near future.

Universal has found a profitable series in its group of low-budget musicals and they are getting better and better. Its action pictures keep up with the headlines and the studio playlet keeps them packed with established, if not first rate, names. With few exceptions the A films released have come up to expectations this season.

The return of Deanna Durbin and the signing of Edith G. Robinson for a picture enhance the company's roster of players.

The following line from Studio Forecast means as much today as when it was written in January: "Hollywood, exhibitors, the trade and public alike are more conscious of Universal today than ever before. Its workmanlike administration, its sensible approach to the box-office problem have won respect."

WARNER BROTHERS

Warner's productive capacity was in serious jeopardy in January, 1942, due to a number of irritating internal factors which threatened to offset a large part of the remarkable progress achieved by the company in the three preceding seasons.

In a sense, the temporary Warner slump was excusable and understandable. The company's executives were reluctant to disturb a setup which had proved profitable, but this studio made the mistake of operating too much within itself. It used the same stars, producers, directors and writers over and over again. One man was permitted to gain too much control of the huge organization. Stagnation resulted.

When Hal Wallis stepped down from the executive producer's post, he must have done so with a great sigh of relief. To which the observer might add — a feeling of satisfaction. For Wallis' Herculean task in reviving the dwindling fortunes of Warners with his series of exciting, profitably prestige pictures, plus his instinct for getting headlines into films paved the way for the growth and development of the studio to the stature it now enjoys.

The months past have seen extensive changes at Warners. Wallis is now a unit producer — potentially one of the finest in the business. New creators, great names in the theatre and motion picture fields, have been added to WB's production personnel. Writers, the finest available, are toiling over scripts. New directors are being given unprecedented clout. Old stars are being borrowed in a manner previously unheard-of at Warners.

Packed with men with new ideas, Warners has again become one of the most flourishing studios in Hollywood. It has led the industry in selling Americanism and patriotism to the country and its everlasting campaign Watch the Eagle's nest has done so in an entertaining, informative fashion. Witness the two current examples, "Wings for the Eagles," Hollywood's first insight into the defense effort of industry, and "Yankee Doodle Dandy," the colorful and patriotic saga of George M. Cohan.

Action, timeliness and a great sense of responsibility have characterized Warners in the past. It is pleasant to know that this alert American organization has done many services for the nation and has made profit for itself and its customers at the same time.
The Only Trade Paper That ANALYZES THE INDUSTRY'S NEWS —as well as reports it

THAT'S WHY EXHIBITORS DEPEND ON FB!
STUDIO SIZE-UPS

The Inside on the Important Studios' Activities

COLUMBIA

Morle Oberon has been signed by Columbia's Lester Cowan as the star of "Heart of a City." Gilbert Miller's New York stage hit which tells the dramatic and tuneful background of London's famous little Windmill Theatre. There are three other top feminine roles in the picture to be cast. Seton I. Miller will author the screenplay.

"The Commandos" company has left for Victoria, Canada, for several weeks of location shooting. Director's frequent mention of Shangri-La and the widespread publicity the reference has received in the press was responsible for Columbia's decision to re-issue "Lost Horizon" which Frank Capra made in 1937. The new title will be "Lost Horizon of Shangri-La." There will be a special advertising and publicity campaign to plug the revival.

IN PRODUCTION—"My Sister Eileen" (Rosalind Russell-Bryan Aherne), "You Were Never Lovelier" (Fred Astaire-Rita Hayworth), "The Desperadoes" (Randolph Scott-Glenn Ford), "The Daring Young Man" (Joe E. Brown-Marguerite Chapman), "The Bagel Man Will Get You" (Boris Karloff-Peter Lorre).


METRO-GOLDWYN-MAYER

FF's exclusive that Clarence Brown would bring his contemplated production of "White Cliffs of Dover" to MGM has been confirmed with the assignment of Sidney Franklin to produce the epic poem. Brown, of course, will direct.

Anticipating the problems that will confront MGM through the loss of its leading men to the armed services, Louis B. Mayer has called on all the lot's writers, producers and directors to give greater consideration to the young players on the lot by saying that "audiences are tired of some of our old faces." The executive cited the response of a sneak preview audience to the Joe Pasternak's picture in which new personalities were received with enthusiasm.

"Without Love," Philip Barry's latest play which has been starring Katherine Hepburn, was purchased by Metro for an undisclosed figure. Katie, who is a shrewd business woman, probably tied up the film role for herself...John Carroll is seeking a release from his contract to enlist in the army..."Assignment in Brittany" has been given to J. Walter Ruben for production. It is about an Englishman who poses as a French traitor to work against the Nazis..."Cabin in the Sky" has been placed on the MGM schedule for immediate production...Studio will appropriate Red Skelton's radio catch-line for his next comedy, "I Dood It"..."Bataan Patrol," another war story, has been bought for producer Irving Starr...Jean Pierre Aumont, French actor who was with Katherine Cornell in "Rose Burke," has been signed to a term contract. His first vehicle will be "Assignment in Brittany," magazine story about British espionage in occupied France.

IN PRODUCTION—"Random Harvest" (Ronald Colman-Greer)

GARSON), "The Man on America's Conscience" (Van Hefflin-Ruth Hussey), "Clear for Action" (Robert Taylor-Charles Laughton), "Journey for Margaret" (Robert Young-Laraine Day), "Gambler's Choice" (James Craig-William Lundigan), "R-Uncle" (Joan Crawford-John Wayne).


MONOGRAM

Four pictures will go before the cameras at Monogram during July. First of the group will be "Man and the Devil" with Joan Woodbury and Ian Keith. Others are "Foreign Agent," with John Shelton; "Dogs of War," about the training of dogs for combat duty, with Bill Lee in the leading role; "Here Come the Marines," with Robert Lowery and Quinn Williams.

The King Brothers have optioned a yarn by Henry Blankfort called "Sevastopol," which deals with the Russian women's valiant defense of the Black Sea bastion.

IN PRODUCTION—"Police Bullets" (John Archer-Joan Marsh), "Arizona Stagecoach" (Ray Corrigan-John King).

PARAMOUNT

Marlene Dietrich, Groucho Marx (without his moustache) and Rosalind Russell form the intriguing trio who will star in "Men's Wear" which is being readied for early production by Charles Brackett and Billy Wilder...Paramount wants James Cagney for the role of Joe Lienwebber, the wounded sailor in De Mille's production, "The Story of Dr. Wassell"...Dick Powell, who essays a new type of characterization in "Happy Go Lucky," has been rewarded with a term contract...The star-director combination of "This Gun for Hire" will be re-united on "Prelude to Glory," Frank Tuttle and Alan Ladd..."The Gunmaster" is the title of Harry Sherman's next special, colorful story of Bat Masterson, contemporary of Buffalo Bill, who became Sheriff of Dodge City, Kansas...Rene Clair has signed a term director's contract...64 shorts will be released by the company on the "42-43" program..."California Stampede" will become a big-scale musical in Technicolor with Mary Martin, Dick Powell and Victor Moore..."The Beachcomber" will be re-issued nationally this month. It stars Charles Laughton and Elsa Lanchester. We wonder why, since it flipped generally on its initial release..."Dixie," story of Dan Emmett, the original minstrel star who wrote "Dixie," is set for Bing Crosby's attention after he completes "Manhattan at Midnight."

IN PRODUCTION—"No Time for Love" (Claudette Colbert-Fred MacMurray), "Star Spangled Rhythm" (Bddie Bracken-Victor Moore), "For Whom the Bell Tolls" (Gary Cooper-Zorina), "Leather Burners" (William Boyd-Jay Kirby).

CASTINGS: Bing Crosby in "Dixie"...Victor Moore, Dick Powell, Mary Martin, Marjorie Reynolds in "Cavalry Stampede"...Barry Sullivan in "China Passport"...Vera Zorina in "For Whom the Bell Tolls"...DIRECTOR ASSIGNMENTS: Frank Tuttle to "Prelude to Glory."

JULY 13, 1942
REPUBLIC

Exclusive! Republic's desire to whitewash the nefarious Dr. Pu Manchu and establish him as a hard-hitting adversary of the Japs has succeeded in part. The studios have reported little in the way of protests and it is likely that the studio will be able to overcome the objections. Chinese officials have been gunning for F. M. for years on the grounds that the Sax Rohmer character has created an erroneous impression of China and her people.

Gene Autry, Republic's No. 1 box-office asset, has joined the Air Corps. He will complete one of his big-scope westerns before stepping into his role of sergeant for Uncle Sam.

The Army walked in and took over Republic's music department last week when Cy Fuier, co-head with Haul Kraushaar, resigned to go into service. The latter has received his induction notice. Walter Sharf and Morten Scott step into the vacated berths.

A high-gear production pace is promised at Republic during July with four features and one Autry special slated to go before the cameras. First to roll is the Autry picture, "Bells of Capistrano." Other starters are "Shadows on the Sage" (Three Mesquiteers), "Sunset Serenade" (Roy Rogers), "X Marks the Spot," "Shanty Town" (Mary Lee) and "The Pride of the Commandos," which Edmund Grainger will produce.

**IN PRODUCTION—**"The Ice Capades Revue" (The Icecapades Troupe), "The Old Homestead" (Weaver Brothers and Elyvry), "Chatterbox" (John Hubbard-Mirtha O'Driscoll).

**CASTINGS:** Richard Linger in "Say It with Music"...John Wayne in "Idaho".

RKO-RADIO

With Peter Rathvon head of the parent company, Ned Deputin, president of the film company and Charles Koerner the new vice-president in charge of production, a new series of changes are promised at the studio. Sid Rogeli has returned as studio manager after an absence of five months. He will be an aide to Koerner.

Significantly, the new executives have no contracts — can be fired on notice and are automatically out if there is a sale of the company. The new sentiments along that line being under consideration, incidentally.

The sales department has also been effected by the new regime with the bow-out of Andy Smith, George Schafer's protégé.

A battle royal between Orson Welles and the new men in charge of RKO is promised in the rather insulting action of Charles Koerner who served a crude notice of eviction on Welles' unit operating on the RKO-Pathe lot. Legal action is threatened in displease over the re-editing and re-shooting done on his two latest pictures, "Magnificent Ambersons" and "Journey into Fear." Welles' contract calls for complete supervision of every phase of production.

Edward A. Golden has closed a deal with RKO to release his production of "Education for Death" based on the best-seller by Greg Ziemer. It is the story of Ziemer's research and experience during twelve years spent inside Nazi Germany studying Hitler's methods of warping young minds, indoctrinating the youth of his country..."The Company She Keeps," by Mary McCarthy, has been set as the sixth production on David Hempstead's schedule. It will go before the cameras in December...Edward H. Griffith will direct Fred Astaire in "Look Out Below"...A new heroine for Johnny Weissmuller's next "Tarzan" story will be found in a nation-wide search. Impending motherhood eliminates Maureen O'Sullivan.

They Got Me Covered," Holdway's next with Bob Hope and Dot Lamour, starts rolling this week...RKO's sales convention will take place in New York, July 27-29...Simone Simon was signed for the lead in "The Cat People," horror yarn.

**IN PRODUCTION—**"Name, Age and Occupation" (Robert Ryan-Frances Dee), "Here We Go Again" (Edgar Bergen-Charlie McCarthy), "The Navy Comes Thru" (Pat O'Brien-George Murphy), "Sweet or Hot" (Lucille Ball-Victor Mature), "Once Upon a Honeymoon" (Ginger Rogers-Cary Grant), "The Falcon's Brother" (George Sanders-Tom Conway), "Red River Robin Hood" (Tim Holt-Barbara Meffett).

**CASTINGS:** Tim Holt, Barbara Meffett in "Red River Robin Hood"...Marion Martin, Otto Preminger in "They Got Me Covered"...Edie Albert in "Bombersdad"...Simone Simon, Kent Smith in "The Cat People"...Albert Dekker in "Once Upon a Honey Moon"...Walter Reed in "Sweet or Hot"...George Cleveland in "The Great Gildersleeve"...**DIRECTOR ASSIGNMENTS:** Edward H. Griffith in "Lookout Below".

20TH CENTURY-FOX

Talk is prevalent around 20th Century-Fox these days that studio boss Darryl Zanuck will be putting most, if not all, of his time in the Army very soon and it is evident that there is a steady regimentation of forces to provide for such a contingency.

Not the least emphatic move in that direction is the signing of a new 10-year contract with William Goetz as vice-president in charge of operations. Zanuck, of course, remains vice-president in charge of production and this contract and that of Goetz run concurrently. Goetz has been associated with Zanuck since the original 20th Century company was organized to release through UA, before the Fox merger.

It is believed that the Goetz deal is significant of more than just a renewal of this association, but that it will also place him in a position to carry on indefinitely Zanuck's duties whenever military obligations demand the attention of that executive, as occurred recently when he made his expedition to England.

In the nature of a surprise was the announcement that Damon Runyon, after debuting as a producer at RKO, had joined the production forces of 20th Century where he will function as a producer-writer for two pictures within the next year. Continuance of the deal is optional with both parties. Runyon's first production will have a military background and the author is leaving for Washington to discuss it with Army officials.

"The Meanest Man in the World" has become one of those again-off again things, but all indications are that the casting has been completed and that shooting will begin within a day or two of the contract signing...The picture is being produced for independent release.

"RKO..." haven't been ordered for "Thunder Bird" under director Alfred Werker...20th is having a tough time figuring out a sales policy for "This Above All." It may roadshow the picture or ask exhibitors to raise prices for first-run engagements. However, the latter plan may be dropped in view of Metro's decision on "Mrs. Miniver."

**IN PRODUCTION—**"Manila Calling" (Lloyd Nolan-Carole Landis), "Springtime in the Rockies" (John Payne-Betty Grable), "China Girl" (George Montgomery-Gene Tierney), "That Other Woman" (Virginia Gilmore-James Ellison), "Silver Rake" (Stuart Erwin-Vivian Blaine), "The Ox-Bow Incident" (Dana Andrews), "Buried Alive" (John Shepperd-Lynne Roberts).

**CASTINGS:** Lynn Bari in "China Girl"...Virginia Gilmore in "That Other Woman"...**DIRECTOR ASSIGNMENTS:** Walter Lang to "Coney Island"...**CONTRACTS:** Damon Runyon to term-producer-writer pact.

UNITED ARTISTS

Although not a camera has turned on a UA picture in weeks some encouragement for the new season may be found in the conference just completed when it was decided that UA will, after all, enter active production through its subsidiary, United Artists Productions Inc. As a matter of fact it has been reported that bank loans toward that end have already been arranged. Another ten pictures reported to have been discussed is the possibility of Orson Welles producing here.

Indications are that the company may be in a position to present 26 features next year in addition to Hal Roach's streamliners and some from England, United Artists Productions can turn out at least one; one from Alexander Korda, plus Noel Coward's "The Commandos" and "One of Our Aircraft Is Missing," which Korda has obtained; the Soviet film, "Rossi of the NTS from Moscow"; two from the Cagneys; maybe three from Arnold Pressburger; several, off again things here. Jack Benny read the script one day and refused to go ahead with the picture. The next day he read it again with Zanuck and Bill Goetz, thereupon deciding that it wasn't so bad. So it's back on the schedule. Shooting to start July 20. Judd Carlisle Lane will play opposite Benny in a role to increase his actor pool against wartime drainage of young men. 20th Century is carrying the heaviest roster of male players in its history, 42...Archie Mayo will direct "Crash Drive," with Ward Bond's takes, probably ordered for "Thunder Bird" under director Alfred Werker...20th is having a tough time figuring out a sales policy for "This Above All." It may roadshow the picture or ask exhibitors to raise prices for first-run engagements. However, the latter plan may be dropped in view of Metro's decision on "Mrs. Miniver."

**IN PRODUCTION—**"Nazi Nuisance" (Bobby Watson-Sheldon Leonard).

UNIVERSAL

Charles Boyer will co-star with Edward G. Robinson in his first Universal production, "Frenzies and Fantasy." Julien Duvivier co-producer, will also direct. Shortage of leading men finds Universal planning an all woman cast for Henry Koster's next picture.
although the film will have a war theme... Jack Otterson's experiments to compensate for the 5,000 set ceiling imposed by the government are attracting the attention of the industry's technical men. Latest, in his success in utilizing colored lights as a substitute for paint... Speaking of color, Walter Wanger's "Arabian Nights" has gone into production here, the studio's first Technicolor picture in 12 years... Production has been completed on the seven Johnny Mack Brown-Tex Ritter co-starring westerns in the 1942-43 schedule... The cast of "Eagle Squadron" may be reunited for Howard Hawk's production, "Corvettes in Action"... The first Allan Jones vehicle, "Moonlight in Havana," starts shooting July 27.


WARNER BROS.

Like Washington in the organization of manpower, like Los Angeles in the field of location, Hollywood is over the hump in the war drive, with more than 100 patriotic pictures preparing, shooting or ready for release. A week before Pearl Harbor there were just four morale productions, a year ago seven. Significantly, Warners, the studio which pioneered against the Axis three years ago with the excitingly factual and thought-provoking "Confessions of a Nazi Spy," leads the field with 13 films in the manner of the red, white and blue.

And now in the nature of extending the hand of understanding to our Russian allies comes news that Joseph E. Davies, United States ambassador to Russia from 1936 to 1938 will act as consultant on the production of a motion picture based on his own writings and intimate personal observations made during his stay in that country. The studio, besides using Davies' book, "Mission to Moscow," will also have access to his personal papers and diaries. Precedent for so unusual a screen undertaking was set during World War I when Warners produced a film based on Ambassador Gerard's "My Four Years in Germany." As a matter of fact that was the first successful picture to go out under the old First National trademark. This is one of the most difficult assignments undertaken by any studio. Your reporter's notes on what Warners expect to achieve in the production will be printed here next issue.

"The Miracle," often contemplated for filmization at Warners, is on the agenda again with the assignment of Samson Raphaelson to screenplay the religious story for producer Henry Blanke. Edmund Goulding, named as the director of the spectacle, will film it in Technicolor. Now, the problem is to find a girl for the leading role. Olivia de Havilland would be this observer's choice and it might behoove the Warners to give serious consideration to her, particularly inasmuch as she has not been treated particularly well on her home lot. In viewing the pictures turned down by the Academy Award nominee, there appears to be considerable basis for her frequent refusal of roles.

Fred Allen is up for the lead in WB's contemplated remake of "A Connecticut Yankee." Warners is really excited about its newfound musical formula—biographies of famous stage stars. Having turned out one of the most glorious films of its career in "Yankee Doodle Dandy," the studio acquired screen rights to the life story of Helen Morgan and has assigned it to Jerry Wald. Another luminary to be glorified in celluloid is Nora Bayes in "Shine On, Harvest Moon," with the singer portrayed by Ann Sheridan. The career of lovely Marilyn Miller is the subject of a screenplay now being written. Gershwin and his music are to be immortalized in "Rhapsody in Blue" and a host of old favorites will be revived in "A Night at Tony Pastor's."

Fredric March will play the role of Ambassador Davies in "Mission to Moscow" after he completes Mark Twain... Elsa Maxwell, café society favorite, draws a writing contract at Warners.


NEW RELEASES (For details on these pictures see Release Charts on following pages)

COLUMBIA

Prairie Gunsmove ............................ July 16
Enemy Agent Meets Ellery Queen ........ July 30
Blonde for Victory .......................... August 6
Bad Men of the Hills ...................... August 13
Talk of the Town ............................ August 20
Sabotage Squad ............................. August 27

M-G-M

Calling Dr. Gillespie ....................... July 24
Jackass Mail ................................ July 27
Pierre of the Plains ....................... August 27
Crossroads .................................. August 27
Affairs of Martha ........................... August 27

MONOGRAM

Riders of the West ........................... July 17
Arizona Stagecoach ......................... July 31
Smart Alecks .............................. August 7
Hillbilly Blitzkreig ........................ August 14

PRODUCERS RELEASING

Prisoner of Japan .......................... July 22
Jungle Siren ................................ August 14
Yank in Libya ............................... August 21

COLUMBIA

Joan of Ozark .................................. July 15
Flying Tigers ................................ July 30

20th CENTURY-FOX

This Above All .............................. July 24
Footlight Serenade .......................... August 1
A-Haunting We Will Go .................... August 8
Little Tokyo, U. S. A. ..................... August 15
Pied Piper .................................. August 22
Loves of Edgar Allan Poe ................... August 29

UNIVERSAL

Danger in the Pacific ...................... July 19
Drums of the Congo ........................ July 17
Invisible Agent ............................ July 31
Pardon My Sarong .......................... August 7
Timber ..................................... August 14

WARNER BROS.

Wings for the Eagle ......................... July 18
Escape from Crime .......................... July 25
The Gay Sisters ............................ August 1
Spy Ship ................................... August 15

JULY 13, 1942
**PRODUCTION & RELEASE RECORD**

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel" is the national release date. "No." is the release number. There may be variations in the Running Time in states where there is censorship. All new productions are on 1941-42 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production.

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**COLUMBIA**

1941-42 Features (48) Completed (48) In Production (0)
Westerns (16) Completed (16) In Production (0)
Serials (4) Completed (3) In Production (0)
1942-43 Features (43) Completed (3) In Production (5)
Westerns (16) Completed (3) In Production (0)
Serials (4) Completed (0) In Production (0)

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**LAW OF THE BADLANDS (1942-43) (COMPLETED)**
Western—Shooting started June 22.
Director: William Berke
Producer: Leon Barsha
Story: Russell Hayden and his pals bring law and order to the Badlands.

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**THE BOOGIE MAN WILL GET YOU (1942-43)**
Melodrama—Shooting started July 6.
Cast: Boris Karloff, Peter Lorre, Jeff Donnell, Larry Parks, Maxie Rosenbloom.
Director: Lew Landers
Producer: Colbert Clark
Story: A horror thriller treated from a comedy angle.

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**THE DARING YOUNG MAN (1942-43)**
Comedy—Shooting started June 26.
Cast: Joe E. Brown, Marguerite Chapman, Claire Dodd, Roger Clark, William Wright, Dod Bedee, Frank Sully.
Director: Frank R. Straver
Producer: Robert Sparks
Story: Joe E. Brown, an inventor and the owner of a gadget shop, gets involved with a group of Nazi spies, and the chase that follows leads them to a boating alley, a circus, and an episode in which Brown disguises himself as his own doublemasher.

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**THE DESPERADOES (1942-43) (TECHNICOLOR)**
Western—Shooting started June 22.
Cast: Barbara Babcock, Glenn Ford, Evelyn Keyes, Claire Trevor, Edgar Buchanan.
Director: Charles Vidor
Producer: Harry Joe Brown
Story: Deals with the early settlement of Utah, and a conflict for control of the state between two rival factions.

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**METRO-GOLDWYN-MAYER**

1941-42 Features (—) Completed (63) In Production (6)
1942-43 Features (—) Completed (—) In Production (0)

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**GAMBLER'S CHOICE**
Drama—Shooting started June 22.
Cast: James Craig, William Lundigan, Patricia Dane, Darryl Hickman.
Director: Joseph Newman
Producer: Samuel Marx
Story: A drama about the North West Mounted Police in the early days of that organization.

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**REUNION**
Drama—Shooting started July 3.
Director: Jules Dassin
Producer: Joseph Mankiewicz
Story: The experience of a girl artist in occupied Paris, and her efforts to aid refugees in getting in and out of the city.

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**PRODUCTION RECORD**

**IN PRODUCTION**

**RELEAS SE CHART**

**IN PRODUCTION**

1941-42 Features (—) Completed (63) In Production (6)
1942-43 Features (—) Completed (—) In Production (0)

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**FILM BULLETIN**
RE RELEASE CHART

**Title** — Running Time — Cast — Details — Rel.

**China Girl** — G.Turney — (Montgomery — 6-13 — 1942-43.

**Man in the Castle** — L.Noan — 6-29 — 1942-43.

**Springtime in the Rockies** — B.Gralhur — 6-15 — 1942-43.

**Tip That Other Woman** — L.Bari — 6-29 — 1942-43.


**Gentleman at Heart** — R.Peran — 11-17 — 1-16-6.

**How to Marry My Wife** — P.F.Denan — 10-4-1-16-6.

**It Happened in Flatbush** — L.Noman-L.Candis — 3-9-6-3-11.

**Lone Star Rager** — J.Kimshugh-S.Kay — 8-23-3-29-6.

**Mad Martyrdales** — J.F.Davids-L.Me — 17-7-3-19-6.

**Murphy's Daughter** — H.Barns — 6-11-11-28-5.

**No Children** — H.Barns — 6-11-11-28-5.

**Perfect Snack** — H.Barns — 10-14-12-9.

**Postman Didn't Ring** — H.Barns — 1-6-7-13-5.

**Riders of the Purple Sage** — H.Barns — 6-28-10-14-6.

**Time Before Divorce** — H.Barns — 12-30-5-6-6.

**In the Swamy Show** — H.Barns — 11-6-2-12-5.

**Outlaw, The** — H.Barns — 11-7-10-6.

**Perfect Snack** — H.Barns — 10-14-12-9.

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**Perfect Snack** — H.Barns — 10-14-12-9.

**Postman Didn't Ring** — H.Barns — 1-6-7-13-5.

**Riders of the Purple Sage** — H.Barns — 6-28-10-14-6.
EXPLOITATION
PICTURE
of the issue

NIGHT IN NEW ORLEANS... Hilarity and homicide are the dual ingredients making up this piece of Paramount merchandise. The press sheet covers them both, so it's up to the individual showman to decide which angle will garner the best grosses in his location. The hilarity centers around the rivalry between two cops for the job of police chief; the homicide consists of a couple of strange, very strange murders, with suspicion fastening itself upon one of the hapless cops who is trying to retrieve some old love letters written by his wife. So the exhibitor has his choice of selling laughs or thrills to exploit this double-angle film.

THEY ALL KISSED THE BRIDE  Joan Crawford returns to the screen after a long absence to co-star with Melvyn Douglas in this Columbia comedy directed by Alexander Hall. Miss Crawford is seen as a hard-boiled director of a transportation company sued by Melvyn Douglas. The story involved her efforts to have the suit dropped and includes Joan in a jitterbug dance sequence. The cast includes Roland Young, Billie Burke, Allen Jenkins, Andrew Tombes, Helen Parrish and Emory Parnell.

THE BIG SHOT  Humphrey Bogart has the title role in this Warner thriller. He becomes involved in a hold-up and is sent up for life. He escapes but a guard is killed in the process, while an innocent man is held for the killing. In a last gun-battle, Bogart is mortally wounded and recaptured. The cast includes Irene Manning and Richard Travis. Lewis Seiler directed.
'RUBBER RACKETEERS' TIMELY EXPLOITATION ATTRACTION

Rates • • for action houses; fair dweller for neighborhoods, rurals

HOLLYWOOD PREVIEW

Monogram
66 Minutes

First on the market with an expose of the used and new tire racket, the King Brothers have deluged for Monogram release a timely and exploitable attraction in "Rubber Racketeers," which their credit sheet reminds you was once called "Hot Rubber." At any rate "Rubber Racketeers" (or "Hot Rubber") consists of elements which are designed to attract the action fan. The story is well constructed, it holds interest and there are plenty of chases and a varied assortment of gun play. In addition, there is Harold Young's smooth, well-timed direction and performances by Ricardo Cortez, which carry the independent average. This should garner good grosses in action spots, while naborhood and rural showman shouldn't overlook it. Transient exploitation first-runs will find this a strong grosser.

Cortez, playing a gangster released from the penitentiary, finds a penthouse apartment and discovers the rubber situation in the U.S. Smelling potential illegal profits, he opens a secret factory where well worn tires come out looking like new. Then he buys up all the used cars in town attains the cheap rubber to them and starts selling. When the brother of Bill Henry's girl friend is killed after buying one of the dangerous tires, the young defense worker organizes his plant pals and before long Cortez and his racket are exposed.

Ricardo Cortez is excellent as the heavy. Rochelle Hudson, as his moll sympathetic to those who are trying to get Cortez, does an outstanding job. Bill Henry and Barbara Bax are nicely in the romantic leads. There is a standout bit by Kam Tong, Cortez's Chinese house boy, who does remarkably well in a difficult scene wherein he proclaims his loyalty to his adopted country.

HANNA (Hollywood)

'BLONDIE'S BLESSED EVENT' SLIGHTLY BELOW-AVERAGE FOR SERIES

Rates • • as supporting dweller in pop houses

Columbia
68 minutes.
Directed by Frank Strayer.

The frantic family humor, so amusing in the earlier films, is beginning to wear a little thin in "Blondie's Blessed Event," eleventh in Columbia's series. To add new life to the series, as well as relieve Baby Dumpling of some of the laugh burden, Blondie and Dagwood have a girl baby, whom, it is announced, will be an important character in this series for the future. Although a portion of the plot shows the events leading up to the arrival of the tiny newcomer at the Bumsteads, the film is mainly concerned with Dagwood's attempts to maintain his household as a paradise version of an impecunious playwrite. Some of the comedy is true-to-life, much of it merely slapstick, but the material, Strayer has an almost good supply of laughs from the story material, which is slightly below average for the series. This will be the usual draw in small towns and natural for Olive Oyl comic fans.

With the Stockholver over the Bumstead household, Dagwood is so nervous and forgetful that he neglects business. To relieve the strain, Mr. Dithers, his boss, sends him to Chicago to address a convention. It is there he meets Hans Conried, an unsuccessful playwrite, who earns Dagwood's gratitude by helping him with his speech. When the baby has arrived, Dagwood brings Blondie home from the hospital to find Conried waiting on their doorstep. He moves in right, hikes a servant, nearly eats them out of house and home, and generally makes a tangle of the household. Conried finally leaves just as Mr. Dithers, who has heard about the ridiculous Chicago Chicago, gives him a government job. What a government man appears to offer him a war time job because of his advanced ideas

Penny Singleton and Arthur Lake continue as the standard portrait of the West Side comic strip characters, Blondie and Dagwood and Larry Simms is again the precocious Baby Dumpling who insists on being called Alexander in the future. Hans Conried mugs to good comic effect as the playwright and Mary Wickes contributes an amusing scene as the unwanted maid.

DENLEY

'TOWER OF TERROR' THIRD-RATE BRITISH MELODRAMA

Rates • in cheaper action spots only

Monogram
61 Minutes

Suiited only for the supporting spot in the lesser action spots, "Tower of Terror" is a third-rate British-made thriller which occasionally gets laughs where none were intended. Its intensely-melodramatic and impassable plot is a severe handicap to watch but, when it is further burdened with a poor sound track and cloudy photography, the result is pretty terrible. This fantastic tale of a crazed lighthouse keeper who rescues a lovely fugitive from a concentration camp and later becomes entangled with British agents and the Gestapo may hold some interest for the avid horror addicts, but that's all, brother.

The story takes place on a desolate island off the coast of China. Wilfrid Lawson has been lighthouse keeper ever since the death of his young wife years before. Each night he sends up a signal and by his half-mad actions, until a British agent (Michael Rennie), who possesses Nazi plans and photographs, picks the post as a means of getting back to England. Lawson, who has rescued a refugee girl (Movita) running away from the Gestapo, has the maniacal idea that she is his long-dead wife. Lawson becomes jealous of Rennie's interest in Movita and finally goes completely beserk and tries to bury the girl in his wife's grave. Meanwhile the Gestapo, learning that Rennie and the girl are on the island, prepare to shell the lighthouse. But Rennie issues a midnight mor- lanter launch and he and the girl are rescued as Lawson is destroyed in the ruins of his lighthouse.

Wilfrid Lawason, an excellent British actor, overacts terribly as the maniacal lighthouse keeper who wears a hook-like device on his injured arm. The sultry, dark-eyed Movita and Michael Rennie make the melodramatic proceedings as believable as possible.

YORK

'PRISONER OF JAPAN' TOPICAL MELODRAMA IS TOO NOISY

Rates • • in action spots only

Producers Releasing Corp.
64 Minutes
Directed by Arthur Ripley.

Even the minimal entertainment value of "Prisoner of Japan" as action melodrama is minimized by a raucous sound track replete with ear-splitting radio calls, shots, crashes and shrieking actors. Had a little more care been employed by the production and technical departments, this might have emerged as a satisfying program thriller. The story, which is of a topical nature, carries a fair measure of suspense and the heroine ending is made-to-order for patriotic-minded audiences. However, Arthur Ripley's direction is so weak-paced and his handling of some of the minor players causes them to overact to a laughable degree. In the action scenes, the young element, addicted to serials or westerns, will find this enjoyable, but few of the older patrons will be disturbed by the noisy, nerve-wracking sound. The title and plot will attract fair grosses in action spots.

Unknown to the U.S. Navy, Alan Baxter, a trader living on an out-of-the-way island in the Pacific, is under the domination of Ernest Darian, a Japanese agent who operates a secret radio station. A young navy officer, who drops off at the island, inadvertently divulges information about an American convoy which is relayed, by Darian, to Jap bombers. Baxter is too weak-willed to resist Darian until Gertrude Michael, American dancing girl, arrives to ask his aid in getting back to the States. When she realizes the situation, she upbraids Baxter and together they attempt to destroy the powerful radio transmitter. By a superhuman effort, Baxter holds off the Japs and sends a message to an American battleship which causes he and Miss Michael to die heroically in the destruction of the island.

Alan Baxter is convincing as the weak-willed trader who regains his fighting spirit and Gertrude Michael as the clever, hard-boiled American girl. Corinna Mura, a well-known cabaret entertainer, is well cast as an Eurasian woman. Ernest Darian, as the scheming Japanese, and Tommy Seldel, as an hysterical navy man, are the chief acting offenders.

YORK

JULY 13, 1942
23
EAGLE SQUADRON...Universal presents the story of the handful of intrepid young Americans who joined the RAF in October 1940 and became heroes before America entered the war. Robert Stack, John Loder, and D'ana Barrymore have the leading roles in this Walter Wanger production and the cast includes Jon Hall, Nigel Bruce, Leif Erickson, Evelyn Ankers and Edgar Barrier. Arthur Lubin directed.

WINGS FOR THE EAGLE...Co-starring Ann Sheridan and Dennis Morgan and featuring Jack Carson and George Tobias, Warner Bros. offers a story of American plane production with the Lockheed plant for a prop. Morgan, Carson and Tobias are seen as aircraft workers, with the latter forced to leave the plant because he is an alien and is later heroically reinstated. Ann Sheridan as Carson's wife complicates Morgan's life. The production was directed by Lloyd Bacon.
What The Newspaper Critics Say

HIGHLIGHTS FROM REVIEWS OF NEW PICTURES BY FOREMOST CRITICS

'EAGLE SQUADRON' DISAPPOINTS N. Y. CRITICS

(Universal)

"...Highfalutin' war adventure film which waxes embarrassingly mawkish...Heavily packed with action, some of it decidedly overdone...Actors are all mediocre, at best...Little more than a grade B adventure film." Crowther, N. Y. TIMES — "...Never lives up to its separate parts or the power of its title...Strength of the film is in its flying scenes and in the Commando raid. These will keep you on pins and needles, help you forget how sappy the love story is, how inept the direction, how unconvincing the acting." Bohnei, N. Y. WORLD-TELEGRAM. --- "...Interesting and effective document...Though the direction is sometimes confusing and the plot lacks a sharp focus, 'Eagle Squadron' is a fascinating war document, one of the best to emerge from Hollywood-at-war." O. L. G. Jr., N. Y. HERALD TRIBUNE. — "Half documentary and good, and half Hollywood fiction and not so good...A little too much like an action thriller to ring the bells necessary for the giving of a fine picture...A picture with great subject, heroic intentions, technical facilities and a plot of clay." Winsen, N. Y. POST.

'BETWEEN THE BLUE HORIZON' CALLED BIGGEST LAUGH SINCE 'PASSAGE'

(Paramount)

"...Sophisticates will call it silly, which, indeed, it is. Those who do not take their screen entertainment seriously will find plenty of expense rather than to its credit...Dull comedy which mocks indiscriminately and with little wit." Barns, N. Y. HERALD TRIBUNE. — "...Just a jumble of stale romance and lame burlesque — a confusion of precocious animals and vapid humans...The humans to laugh at...The biggest laugh since 'Bahama Passage'..." Bohnei, N. Y. WORLD-TELEGRAM. — "...Laughter is at the film's — plus those in the audience — come of second best." Crowther, N. Y. TIMES. — "The kiddies will doubtless find it thrilling. Adults may get a laugh out of the ridiculousness of it all...A waste of good Technicolor." Winsen, N. Y. POST.

'THE MAGNIFICENT DOPE' MODEST BUT MIRTHFUL COMEDY

(20th Century-Fox)

"...Not the most crackling satire of the season, but does hold a barrellful of chuckles...Modest but mirthful comedy...Will do very well in the lusty season." T. S., N. Y. TIMES. — "...Lightly satirical and most sparkling...Packed with amusing incidents and a few good surprises...Direction is first rate and the playing of the entire cast is excellent." Bohnei, N. Y. WORLD-TELEGRAM. — "...In the field of light, satirical comedy, it is distinctly pleasing...Benefits from superior casting and good lines..." Wisten, N. Y. POST. — "...Disappointing...Doubly disappointing for any one who saw 'Mr. Deeds Goes to Town'...Offers diminishing returns in the way of entertainment." Barns, N. Y. HERALD TRIBUNE.

'PRIVATE BUCKAROO' SHEER, IMPERTINENT WASTE OF FILM — TIMES

(Universal)

"...Consistent ineptness, frantic dullness, sheer impertinent waste of film...In its way, 'Private Buckaroo' is a masterpiece." T. S., N. Y. TIMES. — "...Hodgepodge...of synthetic concepts...Has a couple of war songs that may become popular. But for these its relation to the Army and the war is a shoddy joke." Dana, N. Y. HERALD TRIBUNE. — "...Movie vaudeville, more musical than variety, a form of entertainment which doesn't add up to much." Wisten, N. Y. POST. — "...Unusually dull and witless film, amatorially acted and produced..." Bohnei, N. Y. WORLD-TELEGRAM. — "...Definitely is the bottom of the slide for Universal's B efforts...Fourth-rate effort, screams cheapness, sprawls and meanders over 68 minutes." Rob Reel, CHICAGO HERALD AMERICAN.

'NIGHT IN NEW ORLEANS' REVIEWS ARE MIXED

(Paramount)

"...Despite its petty flaws, the action is exciting and the spirit contagiously blithe...Pretty fair entertainment." Wisten, N. Y. POST. — "...Obviously contrived situations, trite dialogue, unimaginative solution." Bohnei, N. Y. WORLD-TELEGRAM. — "...So haphazardly contrived, so studded with loose ches and endless coincidence, that even the author seems to have been confused by his meandering fable." T. S., N. Y. TIMES. — "...Gay, witty, lively cops-and-robbers picture that would be enjoyable in almost any setting...Dialogue is extra good and there is suitable action..." Dana, N. Y. HERALD TRIBUNE.

'JACKASS MAIL' HORSE-OPERA DELICATESSEN — BOEHNEI

(M-G-M)

"...You've seen this in one form or another...Miss Main and Mr. Beery occasionally make it amusing — amusing enough to make you wish they would be featured in something more original...So much horse-opera delicettesen..." Bohnei, N. Y. WORLD-TELEGRAM. — "...A very Beery picture, good if you can stand that sort of thing, but otherwise a tall glass full of syrup..." Wisten, N. Y. POST. — "...Bit here and there are funny; most of it is monotonous...No deviation from the familiar in the performances of the two principals..." Crowther, N. Y. TIMES. — "...Dismal entertainment...Makes little sense as amusement or downright burlesque...Dull film whether it may have had satiric intent or not...A bad horse-opera and that is going some..." Dana, N. Y. HERALD TRIBUNE.

'MEXICAN SPITFIRE AT SEA' MAKES THE CRITICS LAUGH

(RKO-Radio)

"...Just as rib-tickling and giggle-getting as its predecessors...Screw situations guaranteed to keep the customers constantly laughing." Thirer, N. Y. POST. — "...Usual slapstick complications once again gives Lupe Velez a chance to act temperamental and Leon Errol to play his customary dual role." Polswick, N. Y. JOURNAL-AMERICAN. — "...Constant farce...Thanks to Mr. Errol and the helpful supporting cast, we laughed long and loud..." Dana, N. Y. HERALD TRIBUNE. — "...Continuously funny lampoon...Plot has more facets than a fly's eyes...As the minor half of a double bill, Mr. Errol's clowning makes an amusing interlude..." T. S., N. Y. TIMES.

'DR. BROADWAY' GETS MILD REVIEWS

(Paramount)

"...Though produced with a typically corny B-picture touch, it provides an amusing sixty minutes...Roles are so capably handled that the film achieves enough credulity to be entertaining..." O. L. G. Jr., N. Y. HERALD TRIBUNE. — "...Damon Runyon-esque melodrama which falls rather flat...Leaves much to be desired." T. M. P., N. Y. TIMES. — "...Exciting, actionful and entertaining (B budget. A interest)..." Thirer, N. Y. POST. — "...The ght the narrative and people are minor league Rynoon, the film has plenty of tang and humor and excitement...Action is brisk, the dialogue is snappy, the acting and direction good..." Barns, N. Y. HERALD TRIBUNE.

JULY 13, 1942 25
SHORT SUBJECTS

About People and Events . . . From Here, There, Everywhere

Nicholas M. Schenck's announcement that there would be no increase in admission prices for "Mrs. Miniver" on the ground that the picture "should be played to the greatest number of people in the shortest possible space of time" was hailed by exhibitors as a fine gesture from MGM and one which in the words of Allied's A. F. Myers, will be a "tremendous contribution to the good-will of the industry." "Miniver" is now in its sixth week at New York's Music Hall after breaking all records for attendance during the first four weeks. Only three other pictures have reached this playing time at the gigantic theatre.

RKO-Radio's national sales convention will be held at the Waldorf-Astoria in New York on July 27-28-29. The meeting will be open to all district managers, branch heads and salesmen of the company, with an attendance approaching 250. It was announced by Ned E. Despine, new RKO-Radio president.

Milton S. Siver, formerly advertising manager of National Screen Service, has accepted a post in the 21st Century-Fox ad department, under Hal Horne. One of the veteran ad-publicity men in the trade, Silver has had a wide career in the magazine, theatre and film fields.

Sunday night and Monday morning deliveries and call-backs are being cut to the proverbial bone in the New York area during the ten-day trial period designated by the ODT and the New York Film Board of Trade. The decision to eliminate these deliveries was reached at a meeting between a carriers' committee and a group composed of branch managers, bookers, shippers and office managers. Among the other suggestions which will be tested during the trial period were: earlier deliveries, which would mean earlier starting time for trucks, thus cutting down the number of trucks needed on the same route; reduction of speed in driving the trucks needed on the same route; reduction of speed in driving the trucks to conserve tires and lower gasoline consumption.

William Goetz was signed to a ten-year contract with 20th Century-Fox as vice-president in charge of studio operation, the pact to run concurrently with that of Col. Darryl F. Zanuck, vice-president in charge of production. Goetz, Zanuck and Joseph M. Schenck were the organizers of 20th Century Pictures which was then affiliated with Fox to form the present corporation. Goetz has been in the industry production and executive posts in the industry for the past 17 years.

Distributors now have the final word in all newspaper advertising placed by exhibitors as to what the advertisement should contain in regard to star ratings and other symbols which reviewers use in their judgment of pictures. The Eastern Public Relations Committee, composed of advertising and publicity heads of major distributors, in addition to this ruling, decided to discourage radio version of current features until at least 60 days from date of release, heeding exhibitors complaints that the radio dramas hurt theatre box offices.

Funds and morale, says Wm. F. Rodgers of MGM, are the mighty weapons in the hands of the motion picture industry in its war effort. Urging a unified front in the industry, Rodgers said that exhibitors, distributors and producers should use the motion picture not only as a means of propaganda, but also to raise funds for the USO and other War Reliefs and to subordinate personal interests in an all-out attempt to materially aid the war effort. "We have a great priority to protect," said Mr. Rodgers, "the right to operate on our own and not with Government interference."

Andy Smith, who resigned from his post as RKO sales manager following the exit of George J. Schaefer, was appointed Eastern Sales manager of 20th Century-F. X. The company, which had a Central sales manager, now announces that these duties will be absorbed by Smith as Eastern Sales head and William C. Gehring, Western Sales Manager.

AFL's IATSE is meeting stiff opposition from the United Office and Professional Workers of America, CIO, in the former's effort to organize all white collar workers in film exchanges throughout the country. Lewis Merrill, UOPWA proxy, announced that the IATSE was going out of its territory when it decided to take this step. The AFL affiliate already has all the rear office workers (shippers, poster and accessory men, etc.) under its jurisdiction. The UOPWA now has five major companies' office employees in its organization, is completing negotiations with four more and will fight to keep the IATSE from getting control of these employees. Should the IATSE win through, the organization would control all film exchange labor.

Should the resolution introduced by Andrew J. May, Kentucky, for the passage of the "big lie" bill be passed in Congress, service men in uniform would be exempt from paying a federal admission tax in theatres and other amusement houses. Rep. May is chairman of the House Military Affairs Committee and has long advocated this measure, but it did not get Congressional recognition until now.

Sporting an imposing array of activities and speakers, the Associated Theatre Owners of Indiana are holding their Fifth Annual Midsummer Convention at Lake Wawasee, Indiana on July 14-15-16. Some of the highlights of the convention include a discussion on the Joe L. Goetz, Century-Fox advertising manager; a special War Activities rally with Francis P. Harmen, WAC film industry head as the principal speaker, and a host of other industry notables in attendance.

Lion Siritzky has arrived in the U. S. A. from France. Mr. Siritzky, president and owner of the greatest circuit of motion picture theatres in France, is internationally known as Europe's most brilliant and successful exhibitor. Arriving here with his wife, he has planned his schedule so that he has intended to become a part of the motion picture industry in this country. Siritzky counts many of the top ranking executives of the industry among his close friends.

"Rubber Matinees" is the latest patriotic innovation introduced by Sidney B. Lust, Maryland exhibitor. During the two-week period designated by the President for rubber collections, Lust's six theatres collected approximately five tons, a ton more than the quota. Mr. Lust, incidentally, claims the distinction of being the first exhibitor to sell defense stamps in theatres and is now working with Maryland State Chairman of WAC for the sale of stamps and bonds in the industry.

Six hundred seventy three million, forty-five thousand dollars ($724,045,000) is the impressive figure reported by the U. S. Census Bureau as the total theatre receipts in this country in 1939. This figure showed a $164,949,000 increase in receipts over the previous census year, 1935, and a 3,931 increase in number of theatres, which at the latest census, totaled 15,415. In states, New York led the list with $114,129,000 with California running a poor second with $55,497,000 and Pennsylvania a close third, $53,121,000.
PARACHUTE NURSE. In a story about little known heroines of the Parachute Nurse Corps, Columbia presents Marguerite Chapman, Kay Harris and William Wright. The tale relates the adventures of two girls who become members of the Corps and the struggle of one to overcome the fear of leaping from a plane when one of the nurse's chutes fails to open. She succeeds when she is tricked into jumping to save the life of a lieutenant. Charles Barton directed.
SABOTAGE RING EXPOSED IN SENSATIONAL ARRESTS!

National newspaper campaign stresses the timely angle of FRIENDLY ENEMIES. Here's one of the ads that point up headline excitement!

MASTERMIND of plot to cripple war plants surrenders after thrilling pursuit leads to his apprehension. (Otto Kruger, star of John Steinbeck's stage hit, 'The Moon Is Down', plays Anton Miller, the enemy agent).

HOME FRONT HEROES who reported suspect to government men are congratulated by hero of torpedoed vessel. (The Friendly Enemies played by Charles Winninger and Charlie Ruggles).

WOMAN IN THE CASE—her loyalty to her soldier sweetheart helped expose bundists who sought destruction of America's vital industries. (Nancy Kelly as June Block, the beautiful patriot).

THE HEADLINE PICTURE

Edward Small presents

Friendly Enemies

featuring

CHARLES WINNINGER • CHARLIE RUGGLES
JAMES CRAIN • NANCY KELLY

Adaptation for the Screen by Adelaide Heilbrun From the Comedy Drama Stage Success by Samuel Shipman and Aaron Hoffman Directed by ALLAN Dwan

RELEASED THRU UNITED ARTISTS

Buy War Bonds And Stamps—The Most You Can Buy Is The Least You Can Do.
NATIONAL ALLIED TO WAR ON HIGH FILM RENTALS

The Board of Directors Plans
Nation-Wide Drive on 'Excessive Prices'

RODGERS REPLIES

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'PANAMA HATTIE' MEDIocre MUSICAL HAS HIT SONGS
'MEN OF TEXAS' HAS ACTION APLENTY
'TISH' AWKWARD BLEND OF COMEDY AND SENTIMENT
'JOAN OF OZARK' FARCE STRAINS FOR LAUGHS
AND OTHERS

Pages 6, 7, 8
"Mrs. Miniver" is coming to your house to stay!

SCRANTON SELLS "MINIVER" 2-WEEK RUN IN ADVANCE!

An extraordinary announcement regarding an extraordinary motion picture

MRS. MINIVER
FOR THE FIRST TIME IN SCRANTON HISTORY A MOTION PICTURE SO BIG THAT WE HAVE ARRANGED IN ADVANCE TO SHOW IT FOR TWO WEEKS!

An event of historic importance in this city—The outstanding crop of our entire career.

We are proud to have made it possible—A TWO WEEK engagement of famed "Mrs. Miniver" in that all Scranton may see it without delay.

Simultaneous with its sensational New York run, Scranton Radio City Music Hall in its 7th Big Week.

Where more than a million people have seen it already! "Mrs. Miniver" stands alone among all past triumphs.

Voted at the top of the All-Time Top Films List! The picture 138 million Americans eagerly await.

GREER GARSON
WALTER PIDGEON

Directed by WILLIAM WYLER — Produced by SIDNEY FRANKUM

MRS. MINIVER
with TERESA WRIGHT — DAME MAY WYNTON — RICHARD WILDER — HENRY TRAVIS

ROBERT HAY — ERNEST HUBBARD — Percy Day by Arthur Wimperis, George Froeschel, JEAN HAMEL, LEO CHAUDEBEC. A WILLIAM WYLER Production based on JAN STRUTHERS' novel: "A METRO-GOLDWIN MOTION PICTURE — A Photoplay Production"

STARTING FRIDAY • JULY 24TH
NO INCREASE IN PRICES!

MRS. MINIVER
with TERESA WRIGHT — DAME MAY WYNTON — RICHARD WILDER — HENRY TRAVIS

ROBERT HAY — ERNEST HUBBARD — Percy Day by Arthur Wimperis, George Froeschel, JEAN HAMEL, LEO CHAUDEBEC. A WILLIAM WYLER Production based on JAN STRUTHERS' novel: "A METRO-GOLDWIN MOTION PICTURE — A Photoplay Production"

STARTING FRIDAY • JULY 24TH

THE FIRST TIME IN SCRANTON HISTORY A MOTION PICTURE HAS BEEN BOOKED IN ADVANCE FOR TWO WEEKS!

Of course it's famous "Mrs. Miniver"! The biggest sensation in film annals.

We are proud, we are fortunate to show it For TWO WEEKS so that all may see it—To give every man, woman and child in town

The chance to see it without delay—And they'll see it again and again.

It is a privilege to bring it to you AT NO ADVANCE IN PRICES!

Simultaneous with its phenomenal Broadway run
At famed Radio City Music Hall!

Imagine! The average picture plays there two weeks "Mrs. Miniver" is already in its 7th week!

Shattering every known record at that theatre!

You will realize when you see it Why "Mrs. Miniver" is the screen's greatest thrill

Voted by press and public at the top of The Ten Best Motion Pictures of All Time!

BE AMONG THE FIRST TO SEE IT!
GREER GARSON WALTER PIDGEON
Directed by WILLIAM WYLER — Produced by SIDNEY FRANKUM

MRS. MINIVER
with TERESA WRIGHT — DAME MAY WYNTON — RICHARD WILDER — HENRY TRAVIS

ROBERT HAY — ERNEST HUBBARD — Percy Day by Arthur Wimperis, George Froeschel, JEAN HAMEL, LEO CHAUDEBEC. A WILLIAM WYLER Production based on JAN STRUTHERS' novel: "A METRO-GOLDWIN MOTION PICTURE — A Photoplay Production"

STARTING FRIDAY • JULY 24TH

STRAND

EASY TO DUPLICATE!
Set these ads up locally. Use art work from press-book

A unique picture that gets the top in promotion. Every pre-release engagement is sensational. Double your usual time and then clear the decks!
ALLIED TO WAR ON HIGH FILM RENTALS

The big news from the Allied board of directors meeting held in Pittsburgh last week is that the independent organization is planning an all-out fight against inordinate film rentals in line with the "solemn warning" issued to the distributors last May 1st. At that time the board published a statement which said, in part:

"So numerous and insistent have become the complaints and protests of independent exhibitors in all parts of the country concerning greatly increased film rentals in recent years, and especially for the 1941-42 product, that the Board of Directors finds it necessary to issue a solemn warning on the subject in the hope that the distributors will heed it and thus avert the measures destructive of industrial unity which the exhibitors are demanding and will insist upon if relief is not promptly forthcoming."

Having waited hopefully but vainly for some indication that this problem would receive the consideration of UMPI, the Allied leaders were finally forced to yield to the pressure of various units for action. At the Pittsburgh meeting plans were initiated for a nation-wide campaign against what are termed "excessive and profiteering" film rentals. While no details of the form the drive would take were made public, there is good reason to presume that the Allied units will function as individual "committees of 38," similar to the group that has created such a stir in the Eastern Pennsylvania territory.

Without resorting to actual boycott of any companies or particular pictures, the idea will be to focus the attention of all independent exhibitors on pictures for which excessive terms are demanded by distributors.

The natural question arising from this move by Allied is: does this mean the end of "unity" in the film industry? Not necessarily, but quite possibly.

FILM BULLETIN has repeatedly warned both Allied and the film companies that the rank-and-file independent exhibitor expected "dollar results" from the unity movement, that no mere window-dressing would satisfy him. All the sources of exhibitor reaction available to us led this publication conclusively to the oft-stated opinion that the mass of theatremen view Unity with skepticism and that they would not follow the Allied leaders very far if no "dollar results" were forthcoming. This attitude boils itself down to the fundamental observation we made shortly after the birth of the Motion Picture Industry Conference Committee last December:

"It is inevitable that the average independent exhibitor will ask what all this (unity) means to him; what solution this offers to the hard economic facts he faces in the routine operation of his business."

It is unlikely that Allied will deal UMPI its death blow by withdrawing. But the Unity scheme seems destined to disintegrate when the organized independent exhibitors open their fight on the issue of film prices.

MR. RODGERS ANSWERS

"My attention has been called to your 'Suggestion to Bill Rodgers' appearing in the July 13th issue of FILM BULLETIN, concerning our marketing plans for MRS. MINIVER.

"Although I am not unappreciative of the kind expressions you have made regarding our decision to offer this great production at no advance in admission prices to the public, I could not conceive how a picture of this magnitude could possibly be offered on a flat rental basis. One of two things would be certain to happen, either the picture would be oversold or undersold, and just as we have no desire to oversell, neither do we, on the other hand, want to undersell.

"Accordingly, we are offering this picture, handled separately, on a sliding scale basis, believing in this fashion we will earn as film rental only that to which we are justly entitled.

"We prefer the sliding scale for the simple reason that it will bring to us greater returns if the business warrants, and at the same time protect the theatre owner against the possibility of a low gross. There is, therefore, every incentive for a theatre owner to give this deserving picture the additional time its merit warrants.

"For those who do not want to buy it on a sliding scale basis, they can make other percentage arrangements with us.

"This picture is handled individually, sold separately on an individual contract and the returns to use, large or small, will have no bearing whatsoever on our calculations for either present or future film rental prices or terms from any of our customers. In determining what we believe to be fair terms for our product, we have had no intention of using the returns on MRS. MINIVER in any calculations to establish a basis. We did not do so in any of our calculations for the current season as it related to the returns on BOOMTOWN or GONE WITH THE WIND. Hence, your supposition, so far as we are concerned, is not well founded.

"I am sure after giving the matter full consideration

(Continued on Page 4)
MR. RODGERS ANSWERS
(Continued from Page 3)

you will understand why it would be impractical, and
certainly not good business judgment, to sell this great picture on a flat rental basis.

"Thus, affecting no other deals, we want MRS. MIN-IVER to stand apart when it comes to the matter of a film deal, just as it stands apart as today's greatest motion picture.

"With kindest regards.

"Sincerely,

"WILLIAM F. RODGERS."

Mr. Rodgers has confronted us with an unanswerable answer in this case, or, just as he says, Metro has not used the returns on its big specials as the basis for determining flat rentals.

We humbly acknowledge that the point was not well taken in the case of the individually-sold "Mrs. Miniver" (although we persist in the belief that Metro could actually realize more revenue from the picture in subsequent run situations if such exhibitors were given a chance to offer flat prices for extended runs). The argument for outright film rentals should have been directed to all distributors who use the top percentage pictures as the basis for flat prices, because exhibitors generally regard the grosses on any company's foremost few releases as an unfair basis for calculating flat rentals. They argue that it gives a lopsided perspective to the value of the lower bracket films. And, as a matter of fact, not all of the distributors have been as fair as Merto in omitting the grosses of the occasional extraordinary picture from their calculations.

RESIGNATION!

There has been no more startling story in the trade for many months than the sudden announcement that William F. Rodgers has resigned his position as vice-president and general sales manager of Loew's, Inc., effective September 1st.

Bill Rodgers has been with M-G-M for 18 years. In the estimation of the trade at large he has grown to a stature exceeded by very few men in the industry. His sales policies have not always won universal commendation, but his honesty and forthrightness in presenting them has been exemplary. After fulfilling what he regarded as his duties to his company, he has been a friend of the exhibitor. He plunged into the Unity movement with his usual sincerity and boundless energy, but found his fellow film executives, for the most part, lacking in his enthusiasm to mould a unified industry.

No one seems to know the reasons for his sudden decision. After 18 years of such splendid service to his company, we can only hope that it was not reached under any but cool and friendly conditions. Friends of both Bill Rodgers and Metro hope that his decision to leave might yet be reversed. If not, everyone who knows him looks forward with confidence to a continuation of the same high standards of conduct wherever Bill Rodgers hangs his hat.

PROTESTS PLAN
FOR ALLOCATIONS

To the Editor,

Dear Sir:

Being a constant reader of your publication and admiring the frankness and sincerity of your editorials dealing with matters of general interest to the Industry, and particularly of interest to Independent Exhibitors, I have decided to bring to your attention something which seems to have been overlooked by those representing the interests of Independent Exhibitors in th UMPI conferences.

I happen to be one of the few Exhibitors who felt at the outset that those who sponsored the UMPI conferences had in mind benefits to the Industry, but not advantages to the Independent Exhibitor. I also happen to be among the few Independent Exhibitors, who, like Mr. Nathan Yamin, felt that the new UMPI selling plan was a step backward and would serve only to ease the limited pressure of the Consent Decree upon the Consenting Parties.

As a member of the Allied unit I nevertheless went along with the majority opinion in agreeing to accept for granted that our leaders will do their best at the UMPI conferences to see that the plan agreed upon is advantageous at least to a majority of those whom they represent. I was greatly disappointed, therefore, in reading the outline the plan to find a provision camouflaged to represent a concession to Exhibitors, which in reality can serve only as an advantage to the Distributors.

So far I know only one company, namely Metro, which had in its contract two schedules, one for designated pictures and the other for pictures to be designated. This company usually typed in the titles of the pictures sold in the second schedule and did not designate the terms at the time the contract was signed. The other Consenting Companies, so far as I know, definitely stated the terms of the pictures sold at the time the contract was signed.

I can therefore see that the insertion of the following provision in the plan: "To protect the cancellation privilege, distributors will have to allocate pictures on giving notice of availability or on booking, whichever is earlier, and such allocation cannot thereafter be changed without consent of the exhibitors," can serve but one purpose; namely, to give other Distributors the right to deny Exhibitors the privilege of knowing what they are going to pay for pictures contracted until they are actually ready to play them.

I would greatly appreciate it if you would bring this matter to the attention of the leaders in Allied who represented us in the UMPI conferences.

P. S.—I would appreciate that you withhold publication of my name in connection with this matter.

F I L M  B U L L E T I N
FILM BULLETIN acclaims

THE PIED PIPER

The Exploitation Picture

(See Page 19)

“It is one of the really great pictures of the war scene!”
The Exhibitor

Another HIT from 20th Century-Fox
RKO-RADIO...Review of 1 in Special 1942-43 Block

THE PRIDE OF THE YANKEES' GEHRIG'S LIFE MAKES FINE HUMAN INTEREST FILM

Rates • • • generally

RKO-Radio (Samuel Goldwyn)
120 Minutes

Directed by Sam Wood.

Producer Sam Goldwyn and Director Sam Wood, aided immeasurably by Gary Cooper's realistic and sympathetic portrayal, have made the highlights of Lou Gehrig's life into a tender and intensely-human film. It is not one of Goldwyn's great films, due chiefly to the lack of a substantial plot, but despite padding, it is a very good show. Although baseball, which swept Gehrig from the obscure base of the nation-wide fans to the core of his existence, this film wisely devotes equally as much footage to the youthful problems and the later domestic life of the Yankee star as it does to the great American sport. Young Lou's scenes with his hard-working, devoted mother are a superb blending of heart interest and comedy and certain sequences concerning Gehrig and his wife, Eleanor, have been cleverly fabricated to appeal directly to feminine patronage. This fact, coupled with the story's natural box office pull for sport fans, youngsters and almost the entire male populace, make this a sure-fire business-getter.

Because facts of Gehrig's sport career, as well as his tragic end, are so familiar to patrons, the picture has almost no sub-plot and few dramatic scenes, yet it remains singularly engrossing and enjoyable. This reviewer found a few sequences dull and long-drawn-out, a fault which could have been eliminated by smarter cutting. The baseball shots are splendidly done with Cooper battling sufficiently like Gehrig for the close-ups and montage showing the plays on the great diamond at Yankee Stadium. The final episode, on July 4, 1939, as Gehrig receives the award of New York City and the great names of the baseball world has been directed without resorting to heroes and by its very simplicity proves a moving climax to a fine biographical tale. Can be exploited to the utmost.

At the age of 31, Lou Gehrig, son of immigrant parents, has dreams of becoming a baseball star, although his mother wants him to study engineering. Lou works his way through Columbia College where his athletic prowess puts him in a fraternity and attracts the attention of Walter Brennan, a sportswriter, who manages to get him signed up with the Yankees. His mother finally forgives him for turning to baseball as a career and Lou takes delight in mixing with Babe Ruth and other famous Yankees. In Chicago, he meets Eleanor (Teresa Wright) who later becomes his wife after his two home runs cinch the World Series for his team. Despite a few mother-in-law troubles, Eleanor is blissfully happy with Lou and the couple's first dark cloud arrives when he goes into a slump and finally resigns from the Yankees. Told that he has a rare form of infantile paralysis, he takes it bravely and, after the great "Lou Gehrig Appreciation Day" in 1939, he returns to his wife to calmly await his end.

Gary Cooper again gives a splendid biographical portrayal by being equally fine at depicting Gehrig's bashful boyishness and awkward movements as a rookie and the tragic days just before his death. Teresa Wright (personally selected for the role by Gehrig's widow) seemed to press too hard to make her character sweet and lovable. She never appeared to be a mature young woman. Elsa Janssen, a newcomer, whose warmly human performance as Mom Gehrig makes her a potential award winner, furnishes many of the picture's most delightful moments. Of the others, only Walter Brennan, who is exactly right as Gehrig's newspaper pal, is important to the film. Babe Ruth contributes little more than his broad smile and amiable presence. Bill Dickey has one short scene and Mark Koenig and Bob McLean are briefly shown. Veloz and Yolanda contribute an effective dance routine in a Chicago cabaret where Irving Berlin's "Always" is played as the Gehrig's romantic theme.

LEYENDECKER.

REVIEWS IN THIS ISSUE
Pride of the Yankees
Panama Hattie
Tish
Men of Texas
Joan of Ozark
You're Telling Me
Baby Face Morgan
Atlantic Conveyor
Drums of the Congo

M-G-M...Reviews of 2 1942-43 Releases

'PANAMA HATTIE' MEDIocre MUSICAL HAS HIT SONGS AND SPECIALITIES
Rates • • • in first runs; less in subsequents

M-G-M
79 Minutes

Directed by Norman Z. McLeod.

Although Cole Porter's hit melodies embalmed "Panama Hattie" and several special artists contribute smash numbers, this remains a mediocre film musical. On the stage, this was a rowdy musical show made-to-order for Ethel Merman, dynamic dispenser of songs, but this comparatively-faithful screen version seems to lack the vital spark. Although Ann Sothern looks and dresses the title role to perfection, she merely gives a variation of her "Maisy" portrayals and achieves only fair results with her song numbers, "Let's Be Buddies" and "I've Still Got My Health." Far more effective as a songstress is Virginia O'Brien, who uses both an animated and her familiar deadpan delivery in "I'm in Love" and other tunes. The dusky Lena Horne also gives the picture a great lift with her warbling of "Just One of Those Things," while The Berry Bros. do another of their show-stopping dance routines. The inevitable toning-down of the show's suggestive lyrics and racy dialogue shows up the improbabilities of the plot. Much horse-play between Red Skelton and his sailor buddies has been dragged in and gets a fair amount of laughs throughout. The recent family of the stage play and the songs insure good grosses in first-runs. It will do less in the subsequents.

Panama Hattie (Ann Sothern), a good-natured, over-dressed cabaret entertainer, is in love with Dan Dailey, Jr., wealthy young army man. Although her sailor friends warn Hattie not to marry a man from the "other side of the track," she permits Dailey to introduce her to his 3-year-old daughter (Jackie Horner) who ridicules her flashy clothes. Hattie becomes drunk and disconsolate after this treatment, but when a jealous society girl (Marsha Hunt) makes her angry, she tries again to win the little girl over. They soon become friends and Hattie gets her army man. A by-plot concerns Red Skelton and his two sailor buddies who strap a gang of Nazi spies. Red Skelton, "Rags" Ragland and Ben Blue, who make a lively sailor trio, furnish most of the laughs. Alan Mowbray, as a stiff-necked butler, and Marsha Hunt, as the society girl, are entirely capable and Jackie Horner is a sweet little girl even if she fails to make the role stand out as did Joan Carroll in the stage play. Dan Dailey, Jr. is completely colorless in the ineffectual hero part.

DENLEY.

FILM BULLETIN
'TISH' AWKWARD BLEND OF BROAD COMEDY AND SENTIMENT
Rates • • — in naborhoods and small towns

M-G-M
84 Minutes
Marjorie Main, ZaSu Pitts, Aline MacMahon, Lee Bowman, Virginia Grey, Guy Kibbee, Susan Peters, Richard Quin, Al Shean, Ruby Dandridge, Gerald Oliver Smith, Nora Cecil, William Farnum, Kathryn Sheldon, Howard Hickman.
Directed by S. Sylvan Simon.

Despite its fair amount of laugh-provoking moments, "Tish" is an awkward blend of broad comedy and sentiment. Mary Roberts Rhinehart's best-seller of more than two decades ago was originally bought for the late Marie Dresler and finally reaches the screen as a dated burlesque of small town life. Marjorie Main, as Tish, and ZaSu Pitts and Aline MacMahon, as Aggie and Lizzie, give faithful portrayals of the author's meddled old maids, even though this type has largely disappeared except in small communities. The modern spinster is smartly-dressed and civic-minded, but Tish and her two cronies, in their old-fashioned high-necked gowns, seem incongruous against the present-day background. Early scenes are in the comic-strip vein, but the story becomes more true-to-life when it takes a serious turn. Picture is best-suited to naborhoods and small towns where the old-timers who recall the "Tish" stories will enjoy the slapstick humor. The cast and theme hold scant appeal for the younger element. Not for first-runs or action houses.

The scene is a small town where Tish, a spinster, who lives with her nephew (Lee Bowman) tries to promote a romance between him and Susan Peters, a poor girl. Even after his engagement to Virginia Grey, daughter of the town banker, Tish and her two old-maid pals, Aggie and Lizzie, arrange a camping trip to bring the young folks together. The plan fails and, after Bowman is married, Miss Peters secretly woos Richard Quin just before he leaves for pilot duty in Canada. Miss Peters dies in Canada giving birth to a child and Tish, to protect the girl's name, brings the baby back as her own. Even Bowman is convinced she is crazy and has her put in a sanatorium. Aggie and Lizzie then proclaim that Bowman is the father, but Quine, who had been reported killed, returns to straighten out matters. With Tish asked to take care of the baby until the war is over, she again starts running the household.

Marjorie Main, as the sharp-tongued Tish, indulges in much mugging and over-acting in the comedy scenes, but is more convincing in the story's dramatic moments. Better are ZaSu Pitts, as the flirty, romantic-minded Aggie, and Aline MacMahon as the hypochondriac, Lizzie -- two amusing portrayals. Guy Kibbee does well as Tish's arch enemy, the town banker. Lee Bowman, Susan Peters and Virginia Grey are capable in the youthful romantic roles. S. Sylvan Simon's direction is pedestrian and picture could be cut to advantage.

LEYENDECKER.

'MEN OF TEXAS' SPRAWLING WESTERN HAS ACTION APLENTY
Rates • • for naborhoods; • • in action spots

Universal
82 Minutes
Directed by Ray Enright.

Like the state for which it is named, "Men of Texas" is a sprawling western. Although this rises above the run-of-the-mill horse opera level by virtue of an above-average cast and a semi-historical background, it is the shooting and chase sequences which give it entertainment value for action fans. The well-delivered speeches on patriotism and loyalty are stirring enough, but, in the last analysis, they make dull spots in an outdoor drama. In the main, however, this is a turbo-charged tale of the Ozarks, a melodrama, which has been sweepingly directed by Ray Enright with an eye to impressive scenic effects. With a cast and theme that rival reenactment, the picture should do average business in naborhoods and prove a draw in action spots.

The story takes place in 1865 during the reconstruction period when honest Texans were being robbed and killed by a gang posing as Lone Star patriots. Robert Stack, Chicago reporter covering the unrest in the state, discovers that Jackie Cooper, son of a loyal Confederate colonel (John Litel) and Brod Crawford are in league with the raiders. Stack is kidnapped by Crawford and forced to write a series of articles praising his activities, but Cooper arranges his escape and is killed by his vengeful leader. Convicted of the murder and about to be hanged, Crawford is almost rescued by an aroused mob of Texans. However, Litel makes a last-minute plea to the mob which convinces them that their first duty is to the nation as a whole.

Brod Crawford swaggers through the made-to-order role of the snarer bad man. Jackie Cooper does well as the young hero-worshipper who finally sees him in his true light. Robert Stack capably enacts the part of the Chicago reporter and also takes care of the incidental romantic assignment with Anne Gwynne, who plays a loyal Southerner. John Litel, Jane Darwell and William Farnum (as the ghost of Sam Houston) have fine bits and Leo Carrillo gives his customary comedy dialect portrayal. Ralph Bellamy seems ill-at-ease as an upstanding military governor.

LEYENDECKER.

'JOAN OF OZARK' HOKUM FARCE STRAINS FOR LAUGHS
Rates • • in small towns; fair dueller for nabes

Republic
80 Minutes
Directed by Joseph Santley.

Those two popular wide-mouthed comics, Judy Canova and Joe E. Brown, fail to click as a team chiefly because of inadequate material in "Joan of Ozark," a hokum farce that constantly strains for laughs. As its title suggests, this is a burlesque on spy dramas loaded down with silly dialogue and ridiculous situations. Except for his brief Hitler impersonation, Joe E. Brown has seldom been less funny, but Judy Canova, by virtue of her innate comic ability and good-natured clowning and vocal stunts, contributes some amusing moments. The several night club numbers are routine, as are all the songs except the familiar "Wabash Blues," which Judy puts over in fine style. The Canova-Brown marquee combination should insure fair grosses in naborhood or small town spots or wherever these stars are popular. Not for first-runs.

The story opens in the Ozarks where Judy Canova accidentally shoots down a pigeon carrying Nazi messages and is acclaimed as "Public Patriot No. 1." In New York, a group of Nazi spies operating a night club get rid of Joe E. Brown, persistent theatrical agent, by sending him down to the Ozarks to sign up Judy as a singer. She refuses to come to Broadway until Brown convinces her that, by operating as Agent H20, she will trap a ring of spies. Neither of them are aware they are in actual Nazi headquarters until Judy stumbles on their underground hide-out. When Judy learns about the saboteurs' plan to destroy a newly-completed ship by launching it with a bottle of explosives, they lend every effort toward keeping her quiet. But in the end she drops their bottle on a Japanese submarine and saves the day.

Far inferior to "Scatterbrain," "His Hop-knock" and other Gypsy Coopole is a previous waste of the clever comedic talents. Joe E. Brown needs better gag and script writer support in order to get laughs. Another good comic, Eddie Foy, Jr., is little to do here. Jerome Cowan makes a convincing Nazi agent and H. H. Von Twardowski, Otto Reichow and other foreign actors make a villainous bunch of spies.

LEYENDECKER.

JULY 20, 1942 7
'YOU'RE TELLING ME' STUPID HUGH HERBERT COMEDY DUD
Rates ●● as supporting dualler only

Universal
61 Minutes
Hugh Herbert, Anne Gwynne, Robert Paige, Edward Ashley, Esther Dale, Ernest Truex, Helen Lyon, Charles Smith, Ely Maltoy, Romaine Calender, Linda Brent, Boyd Davis, Vicki Lester, Olaf Hytten, Beverly Roberts. Directed by Charles Lamont.

Continuing only a few scattered laughs during its hour-long unreeling, 'You're Telling Me' is one of the season's weakest comedy quickies. Although the Hugh Herbert starrers have always followed a wacky story pattern, this effort undoubtedly takes the prize (if any were being offered) for a completely lino plot. Herbert is expected to conduct himself like a nitwit, but in this particular instance he gets even fantastically rational during the progress of the film. The so-called comic situations are followed with futility, self-consciously, seemingly convoking. Herbert's marquee value is the picture's sole asset. The title has scant connection with the story, except for the luckless exhibited in bearing his father's complaints, to reply: 'You're Telling Me.'

As the lame-brained nephew of an advertising executive, Hugh Herbert is shoved into a job with the film company. When he goes to the minute room and throws the radio program into confusion. His next assignment is to sign up a celebrated big game hunter (Edward Ashley), but the latter evades Herbert who pursues him on a stolen motorcycle. Later, after Herbert gets Ashley to sign a paper, it is revealed that the big game hunter is a fake. However, Ashley has a plan of bluing the human's dominoering aunt devoted to her jerk nephew, cannot be condemned for giving the role a tongue-in-cheek portrayal. Robert Paige and Anne Gwynne are the romantic leads, and Edward Ashley play straight and fail to make an impression.

DENLEY.

'BABY FACE MORGAN' GOOD CAST IN EVEN DRAMA
Rates ●●— as supporting dualler in naborhoods and rural

HOLLYWOOD PREVIEW
Producers Releasing Corporation
65 Minutes

"Baby Face Morgan" might have been a good programmer if it had held up to the standard of the opening sequences. It starts out with a novel plot idea and some good situations, and then runs down into a series of confused scenes, which give the impression that the director finished it up in a hurry, or else the cutting was very bad. The cast and a few good high spots in the film make it a fairly supporting dualler for neighborhoods and rural.

Robert Armstrong, ex-henchman to the dead leader of a gang of racketeers, discovers that his boss has left a son, (Richard Cromwell) a quiet young chap who doesn't know that his father was a gangster. Armstrong gets the boy and invites the gangster's son to the city and sets him up as a seemingly honest insurance business. Then the racketeers go back to work, supposedly under the leadership of the mysterious Baby Face Morgan. Cromwell is carefully kept out of sight. He fails in love with Mary Carlisle, the girl owner of a trucking company that is one of the gang's victims, and insures her business and a lot of other companies against racketeers. The gangsters find themselves in a spot where they are paying for their own racketeering damages.

Richard Cromwell is convincing and likable as Baby Face Morgan, the innocent and slightly dumb son of the gangster. Mary Carlisle is attractive and efficient as Cromwell's girl friend. Robert Armstrong does a good job as the promoter of the scheme. Warren Hymer is amusing as the dumb gangster who is put in charge of Baby Face Morgan, and spends his time raising rabbits to make his sweetheart a fur coat. Chick Chandler overacts badly and his comedy is very unfunny. Arthur Dreifuss' direction is very uneven, good at times and poor in other spots.

CRAWFORD (Hollywood).

'ATLANTIC CONVOY' ROUTINE ACTION PROGRAMMER
Rates ●●● as dualler in action spots

Columbia
66 Minutes

Despite its timely plot angles dealing with the submarine menace of the world's ocean, "Atlantic Convoy" is a routine action programmer. Picture starts slowly but Director Lew Landers has gradually quickened the pace leading to a climax which contains a realistic fighter encounter, a bombing flight and the explosion and sinking of a Nazi fishing boat loaded with dynamite. While the Icelandic backgrounds have been carefully reproduced, the Nazis are too obviously miniatures or newsreel clips. The cast has very mild marquee value, but the picture is likely to need help to dual bills in action spots. It is adequate as a supporting dualler in naborhoods.

The story takes place at a small flying base somewhere in Iceland. The heroic John Halladale, civilian weatherman, is suspected by Bruce Bennett and his fellow flying marines of tipping off the boats to convoy departures. Bennett, who has professions ignorance of flying, is compelled to take over the controls of a plane during the rescue of a nurse (Virginia Field) and several refugee children from a torpedoed boat.

Later information from Washington reveals that Beal is a deserter from the Marines who had been court-martialed for unwittingly giving information to the Nazis. German agents in Iceland contact Beal and, in spite of his refusal, he is forced to aid in a plan to blow up the harbor. He finally may the Nazis by getting information to Bennett in time to have his flyers bomb the plotters. John Beal gives a sincere performance as the traitor and in his capacity as the_ Beal Bennett is more the conventional hero type as the capturing captain of the flying marines. Virginia Field capable in a slight romantic interest in the role of a nurse to several English refugee children. Clifford Severn is convincing as a Nazi spy, masquerading as a cabin boy.

YORK.

'DRUMS OF THE CONGO' VERY POOR JUNGLE MELODRAMA
Rates ● as supporting dualler in minor action spots

Universal
61 Minutes

One-half familiar jungle shots from the studio library and one-half implausible plot in which the commander of the Congo add up to a third-rate melodrama that rates playing time only in the cheapest action spots. The African river shots and wild animal close-ups have been used in previous films and the childish story which surrounds these authentic scenes will scarcely hold the attention of even the most avid action fan. The youngsters, however, may get a thrill from the hair-breadth escapes and stagey battles between native tribes while their elders may well ask, as does Peggy Moran during the course of the film, "Why do we spend so much time watching these animals?" The answer seems to be that it serves the filming of new footage.

The pulp magazine plot centers about a meteorite of high carbon content known as the Voo Mezi. After word of the meteorite by the U. S. Intelligence and enemy agents, Don Terry, working for the U. S., journeys to Africa where he will accompany Ona Munson, a doctor who is the daughter of the Voo Mezi's discoverer, into the interior to negotiate with jungle tribes. At the river town of Bangali an enemy spy (Peggy Moran) induces Terry to allow her and her companion (Richard Lane) to join the expedition. A piece of the Voo Mezi serves as a passport to the Taroka country but it is looked upon with superstitious fear by another group of ferocious natives. After several battles and a last minute rescue from the natives, Miss Masson is exposed as a spy and Terry claims the Voo Mezi for the United States.

Of the actors only Stuart Erwin and Osa Masson, who are accustomed to roles in higher-type films, are believable. Miss Munson is convincing as the youthful doctor while Erwin, despite un-funny dialogue, gets a few snickers as her lackadaisical guide.

YORK.
COLUMBIA

Something of a scientific approach toward popularizing a film-musical score is being inaugurated at Columbia for "You Were Never Lovelier," the Fred Astaire-Rita Hayworth starrer which has tunes by Jerome Kern and Johnny Mercer. The plugs are based on the theory, professed by the music companies, that songs reach the peak of their popularity about two and a half months after they are released — the approximate time between now and the film's opening. Thus Xavier Cugat (who appears in the film) will play the music for the first time publicly next week.

Robert Taplinger has taken over control of the Columbia publicity department in addition to his spot as executive assistant to Harry Cohn in the department. Taplinger has engaged Howie Moyer, Chicago publicity ace. However, Taplinger will guide policy and be responsible for the engaging of personnel.

Depending on Ralph Staub for novelty in his series of Serenades Snaps, his new brief will be a pageant of the American screen hero cowboy with shots of famous players accumulated over two decades. Tom Mix, Jack Holt, Hoot Gibson, William S. Hart, Jack Hoxie are some of the famous range riders to be used whose names evoke thrilling memories.

For the privilege of selecting its own story and having a say in production, Paul Muni has worked out a deal with Lester Cowan which gives him $25,000 down payment against a $75,000 salary plus 50% of the profits. At Warners Muni was paid $150,000 per picture. Apparently satisfied are both parties who are now discussing the continuance of the pact for "Knights Without Armour." Anna Lee has been signed for the top feminine lead in "The Commandos Come at Dawn." Robert Coote, young British actor, who left the screen to enlist in the Royal Canadian Air Force, has gained a leave of absence to play a Commando leader in the same film.

IN PRODUCTION — "You Were Never Lovelier" (Fred Astaire-Rita Hayworth), "The Desperadoes" (Randolph Scott-Glenn Ford), "The Daring Young Man" (Joe E. Brown-Marguerite Chapman), "The Bogle Man Will Get You" (Boris Karloff-Peter Lorre), "Shall I Tell 'Em?" (Bert Gordon-Margaret Lindsay), "Commandos Come at Dawn" (Paul Muni-Anna Lee).

CASTINGS: Leslie Brooks, Pat Celine Hambrock, Lillian Gish, Ray Collins, Alexander Knox, Rosemary de Camp in "The Commandos Come at Dawn"; Frances Tzon in "Star Spangled Rhythm"; Lorac Young, Brian Aherne in "The Prettiest Girl In Town"; Bruce Bennett, Margaret Chase in "Below the White House"; Jean Arthur in "Come One, Come All"; Janet Blair in "Something to Shout About"; Jim Falkenburg, Bert Gordon in "How Do You Do?"; Lloyd Bridges, Frank Sully, Jack Byron in "The Daring Young Man"; Julius Williams, Bernard Nadell in "The Desperadoes".

DIRECTOR ASSIGNMENTS: George Stevens to "Come One, Come All."
scheduled to start during the summer months. This tremendous reserve is a direct result of the Consent Decree, and might be construed as justification of the much-maligned block-of-five selling system.

Madeleine Carroll, on leave of absence from the studio, will return shortly to star in “Four from Coventry,” Clare Boothe’s story of four English children from blitzed Coventry. David Lewis has been assigned to produce.

Rene Clair, whose inauspicious American debut at Universal almost eliminated him as a Hollywood production factor, has apparently satisfied his Paramount bosses with “I Married a Witch” to the extent of a new term contract.

“Hostages,” novel by Stefan Heym, has been bought for production by Sol Siegel. It deals with the experiences of a group of persons held in Prague as hostages by the Nazis as revenge for the assassination of a Nazi lieutenant. Alan Ladd’s rejection by the Army because of physical reasons gives Paramount a break. An extensive schedule has been lined up for the promising new young actor—Marie MacDonald, blonde former Powers model who once sang with Tommy Dorsey, has been given a term contract and an important role in “ Prelude to Glory.”


CASTINGS: Richard Arlen in “Tornade,” Susan Hayward in “Woman of Aberdeen.”

RELEASING:

CASTINGS: Ellen Drew, Harold Huber in “Tercepades Horse,... Ruth Terry in “Navy Bride.”

PRODUCERS RELEASING

Activity at this inde plant has picked up handsomely in recent weeks under the guidance of Leon Fromkess. Prints on three new features have already gone East. They are: “Tomorrow We Live,” with Ricardo Cortez and Jean Parker; “A Night for Crime,” with Gladys Farrell, Lyle Talbot; “Baby Face Morgan,” starring Mary Carlisle, Richard Cromwell, Robert Armstrong. Others in production and being readied are: “Lady from Chungking,” with Anna May Wong; “Fury of the Jungle,” with Buster Crabbe, and “The Yanks Are Coming,” a musical comedy with Henry King & Orchestra, Mary Healy, Parkyarkarkus, Maxie Rosenbloom. Slated for early production are “Corregidor” and “Queen of Burlesque.” A total of 11 features is promised by September 15th, an impressive line-up for this baby among the major independents.

First of three FRC regional sales meetings was held in New York last week-end. Arthur Greenblatt, v.p. in charge of sales, presided. The confabs were attended by O. Henry Briggs, president, and other officials. The next meeting is scheduled for Chicago on July 26-27, while the western division will assemble in San Francisco August 15-17.

REPUBLIC

Republic, dependent to a large extent on male players which can both its action and western features, is rapidly finding itself in a difficult predicament due to the draft and the desire of several of its players to enlist. Gene Autry, backbonc of the company’s series of westerns and its biggest money maker, has joined the Air Corps as a private, after refusing offers of a commission. This leaves Republic with three unreleased westerns starring Autry on hand. Coming at a time when Autry’s fortunes were to have advanced materially via extra large budgets and extensive exploitation, the blow to Republic is unusually severe. However, Autry’s popularity will not be lessened and an enlistment is another bright star in Hollywood’s already well filled flag of men in service.

Conferences have already begun on the best manner of handling the finished Autry pictures with the outcome apparently predetermined. They will be stretched out over as long a period as possible. In the meantime Republic may take some solace in the possibility that the armed services will release some of the film stars from time to time for special pictures.

The case of Roy Rogers, deferred at the moment because of dependents, has aroused some speculation. Don Barry has indicated a desire to enlist. Bill Shirley and Ray Middleton may also be lost. The Three Mesquittes trio is safe in that Tom Tyler and Bob Steele are beyond the age limit. That does not apply to Jimmy Dodd, new member of the group.

Republic will either have to turn to action features to fill out its 1942-43 schedule or look for other outdoor stars as replacements. Fulle is the idea of developing newcomers since almost any player, capable of the physical exertion demanded of an outdoor star, would automatically be eligible for the Army.

One possible solution is the development of animal stars for

NEW RELEASES

For details on these pictures see Release Charts in the PRODUCTION RECORD

COLUMBIA

Enemy Agent Meets Ellery Queen ........................ July 30
Blonde for Victory ........................................... August 6
Bad Men of the Hills ....................................... August 13
Talk of the Town ............................................. August 20
Sabotage Squad .............................................. August 27

M-G-M

Calling Dr. Gillespie ................................. July and August
Jacket Suite .................................................. Release
Pierce of the Plains ........................................
Crossroads .....................................................
Affairs of Martha ..............................................

MONOGRAM

Arizona Stagecoach ......................................... July 31
Smart Alecks ................................................ August 7
Hillybilly Blitzkrieg ..................................... August 14
Riders of the West ......................................... August 21
One Thrilling Night ...................................... August 28
King of the Stallions ..................................... September 11
Isle of Missing Men ........................................ September 18

PRODUCERS RELEASING

Prisoner of Japan .......................................... July 22
Jungle Siren ................................................ August 14
Yank in Libya ............................................... August 21

REPUBLIC

Hi, Neighbor .............................................. July 27
Sombrero Kid ............................................... July 31
Call of the Canyon ....................................... August 5
Joan of Ozark ............................................... August 1
Flying Tigers .............................................. August 15

20th CENTURY-FOX

This Above All ........................................... July 24
Footlight Serenade ...................................... August 1
A-Haunting We Will Go ................................ August 8
Little Tokyo, U. S. A. ................................... August 15
Pied Piper .................................................. August 22
Loves of Edgar Allan Poe ................................ August 29

UNIVERSAL

Invisible Agent .......................................... July 31
Pardon My Sarong ....................................... August 7
Timber ....................................................... August 14

WARNER BROS

Escape from Crime ...................................... July 22
The Gay Sisters .......................................... August 1
Spy Ship .................................................... August 15
its western pictures and Republic's executives have been giving the studio's production operation. For example, a new wave of "Flying Tigers." 

George Sherman, associate producer and director of the Roy Rogers westerns, has been made a producer of feature pictures. His feature is "The Shoot Out." Exploitation head William Saal has flown East to arrange the premiere of "Flying Tigers." 

IN PRODUCTION—"Ice Capades Revue" (Icecapades Troupe), "Chatterbox" (John Hubbard-Martha O'Driscoll), "Bells of Capistrano" (Gene Autry-Smiley Burnett), "Sunset Serenade" (Roy Rogers-George Hayes).

RKO—RADIO

Armed with $12,000,000, the new administration of Peter Rathvon and Ned DePinet has ordered a full-speed-ahead production pace which finds six films currently before the cameras and another half dozen slated to start before the end of July.

On the diplomatic front Pare Lorentz is at odds with the new executives over his production, "Name, Age and Occupation." Shooting on the film has been held up and insiders are betting that it will be shelved. Danny Winkler, studio talent scout, has resigned and will go back to agenting.

An important RKO plan is to star Ginger Rogers in "The Gibson Girl," under the production auspices of David Hempstead. To be filmed in Technicolor, it is based on the lives of Charles Dana Gibson and his wife. Gibson, at the turn of the century, was a successful American cartoonist.

Tim Holt has deserted the Army Air Force after completing a number of the westerns due on RKO's next season's schedule. Herbert Wilcox and Anna Neagle are in conference with execs on their next film...James Craig and Bonita Granville will start in the Studio's latest melodrama later this month...Charles Laughead, Maureen O'Hara and George Sanders will head the cast of "This Land Is Mine," which goes into production in October. Jean Renoir directs.

IN PRODUCTION—"The Navy Comes Through" (Pat O'Brien—George Murphy), "Seven Days Leave" (Lucille Ball—Victor Mature), "Once Upon a Honeymoon" (Ginger Rogers—Cary Grant), "They Got Me Covered" (Bob Hope—Dorothy Lamour), "Ladies' Day" (Lupino—Leslie Hayland—Albert), "Name, Age and Occupation" (Robert Ryan—Frances Dee).

CASTINGS: Jean Arthur in "Cheyenne"...James Craig, Efrem Zimbalist, Cliff Edwards, Frank Jenks in "Seven Miles from Alcatraz"...Leslie Aubert in "They Got Me Covered"...Marie McDonald in "Precious to Glory"...Charles Laughead, Maureen O'Hara, George Sanders in "This Land Is Mine"...Tom Conway in "The Cat People." 

20th CENTURY-FOX

A considerably accelerated production pace is in the making at 20th Century where executives are asking a minimum of 20 or 25 complete pictures on hand. This will mean at least twelve pictures before the cameras at all times during the next six months. Studio is anxious to have the six months' supply in the vaults in order to strengthen its position should the government order a cutting short of production.

Lloyd Nolan and his Michael Shayne detective series have been optioned for three pictures next season...The Jack Benny-Mat Man front is quiet and peaceful. Apparently difficulties between the studio and star arose when Benny was not permitted to use his own gag writers on the script...Tyrene Power may squeeze in "Crash Dive" before reporting to the Navy...Bruce Humberstone, erstwhile B director who delivered three of the company's top money makers, has had his contract renewed...John Larkin, writer, has been made a director...Glen Miller and his orchestra have been signed to an exclusive contract.

An emphasis on new talent is one of the results of recent conferences held by 20th executives. Steps in that direction find John Howard, Lois Andrews, June Haver and James Ellison joining the studio's contract roster under long term deals.

IN PRODUCTION—"Manila Calling" (Lloyd Nolan—Carole Landis), "Sally of the Sierras" (John Payne—Betty Cable), "China Girl" (George Montgomery—George Tacy), "That Other Woman" (Virginia Gilmore—James Ellison), "The Ox-Bow Incident" (Henry Fonda—Dana Andrews), "Buried Alive" (John Shepard—Lynette Roberts), "My Friend Flicka" (Roddy McDowell—Preston Foster).

CASTINGS: Glenn Miller & Band in "Blind Date"...Jane Darwell, Frank Orth, Henry Morgan in "The Ox-Bow Incident"...Tyrene Power, Anne Baxter, Betty Hutton, George Montgomery in "The Ox-Bow Incident"...Friends of the family..."The Boys of Laramie"...Ida Lupino, John Shepperd in "Life Begins at 39"...Jeanne Cagney in "The Ax Murderer"..."The End of the Road"...Raul Jung-Bart in "Like a Girl"...Don Cason, James Cagney, Patricia Kennedy, Robert Löwen, Murdock Anderson, Jack Palance, "Murder...Otto Brower to "Blue Cliff Haggerty"...STORY Buys: "Road to Morocco" by Roland Dorgelés, "Brother Mike" by James O'Hanlon.

UNITED ARTISTS

Two producers have been added to the UA staff—Jules Levey and Gregor Rabinovich.

George Cukor of Hal Roach from Hollywood to become an Army major will find his chores assumed by C. W. Thornton and Fred Guiol...Hunt Stromberg has opened his quarters at General Services studios and it is expected that in the early fall his first picture for UA will be released...No UA will be released by the film...Paul Muni has been signed by the producer to a contract calling for a minimum of two pictures a year. For her initial vehicle Stromberg plans to utilize the filming Murder at the Mardi Gras and the novel of the same name which was written by Mary Anita Loos has become Stromberg's editorial assistant. She is the niece of Anita Loos...Arnold Pressburger is contemplating a sensational musical entitled "Heydrich, the Hangman." The head of UA has signed Barbara Lang to direct and Jo Woolner to write the first of two pictures he is making for UA—"Never Surrender," drama of Czechoslovakia under Nazi oppression...Charles Laughton and James Cagney will star in a maestro Republic comedy band, George Murphy, Priscilla Lane and Carole Landis for the Powers Girls," which he will produce for UA release.

IN PRODUCTION—"Yanks Ahoy" (William Tracy-Joe Sawyer).

CASTINGS: Barbara Stanwyck in "G-String Murders"...George Murphy, Priscilla Lane, Carole Landis, Henry Goodman & Hand in "The Powers Girls." 

DIRECTOR ASSIGNMENTS: Fritz Lang to "No Surrender.

UNIVERSAL

Alex Gottlieb, one time press agent, who catapulted to an eminent position among Hollywood's producers and studio executives, continued in the comedy saddle via his assignment to three more A & C pictures and the next Olsen and Johnson show, "Crazy House." 

This film, Wanger's third production for Universal release will be "Texas Aggies" which replaces "So Gallantly Grooming," a Wanger standby. "Aggies" is a collegiate yarn.

"Crazy House" won't come with anything the Johnny Mack Brown-Tex Ritter pictures. Instead they'll be "outdoor adventures." Idea is to save locations costs and give the series wider latitude in story.

The six subsequent runs are doing nicely with "The Saboteur" due to public interest in the trial of the Nazi spies landed in submarines on the Atlantic Coast.

IN PRODUCTION—"Between Us Girls" (Robert Cummings—Diana Wynyard), "Two Tickets to Havana," "Ice Capades," "Arabian Nights" (Sabu—Marla Monte), "House of Myster	y" (Irene Hervey—Lois Erikson), "Sherlock Holmes in Washington" (Basil Rathbone—Nigel Bruce), "On the Beam" (Gloria Jean—Sawyer).


WARNER BROS.

Warner Brothers will hold six regional meetings this year, in place of the customary national sales convention, it has been decided.

Exhibitors in defense areas might find a tip in the shift world premiere of "Wings for the Eagle" held last week at Warner's Hollywood and Downtown Theatres. Instead of one showing at 1:30 A.M., theatres had turn-around crowds at two showings. Hundreds unable to get into the house for the first showing stuck out for two hours. Extra boxoffice was opened to accommodate patrons for the two capacity houses. Pact that the film was made at Lockheed in Los Angeles may account for the enormous interest here, but extra exploitation and its defense workers theme should send early morning business in any industrial section.

George Raft and Edward G. Robinson will be co-starred again in "Action in the Atlantic."...WB wants to send a location unit to Hawaii for "Air Force"...Humphrey Bogart has been assigned the part in "Men Without a Country"...Errol Flynn may leave pictures to become a newspaper correspondent for the Hearst chain. He recently returned to work on "Gentleman Jim" after recovering from his illness. Flynn next was "Into the Edge of Darkness" with Ann Sheridan and Walter Huston. Lewis Milestone will direct this story about occupied Norway.

IN PRODUCTION—"Gentleman Jim" (Errol Flynn—Alexis Smith), "The Asparagus" (Ingrid Bergman—Humphrey Bogart), "Watch on the Rhine" (Bette Davis—Paul Lukas), "The Desert Song" (Dennis Morgan—Irene Manning), "Air Force" (John Garfield—Irene Young), "Adventures of Mark Twain" (David O'Brien), "The Man From Desperado" (Alexis Smith), "Princess O'Kurke" (Olive de Havilland-Robert Cummings).

CASTINGS: David Willock, Ray Walker in "Princess O'Kurke"...Donald Craig, Donald Crisp, James Millican, Joan Leslie, Maria White, Willie Fang in "Adventures of Mark Twain"...Basil Rathbone in "Maiden to the Sea"...Robert Rockwell in "Thank Your Lucky Stars"...Walter Huston in "Edge of Darkness." 

JULY 20, 1942

11
PRODUCTION & RELEASE RECORD

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. There may be variations in the Running Time in states where there is censorship. All new productions are on 1942-43 programs unless otherwise noted. (T) immediately following title and running time notes Technicolor production.

COLUMBIA

1941-42 Features (48) Completed (48) In Production (0)
Westerns (16) Completed (16) In Production (0)
Serials (4) Completed (3) In Production (0)
1942-43 Features (16) Completed (4) In Production (6)
Westerns (16) Completed (10) In Production (6)
Serials (4) Completed (0) In Production (1)

COMMANDOS COME TO AWF

Drama—Shooting started July 21.
Cast: Paul Muni, Ann Darrow, Anthony Quinn, Alexander Knox, Robert Coote, Rosemary DeCamp, Barbara Everest, Albert Cohn.
Director: John Farrow
Producer: Luster Cowan
Story: About the British Commando raids on the European Continent.

FIGHTING BUCKAROO (COMPLETED)

Western—Shooting started July 6.
Director: William Berko
Producer: Jack Fier
Story: A Western town is in the power of a group of bad men until the fighting buckaroo restores law and order.

SHALL I TELL 'EM?

Comedy—Shooting started July 7.
Cast: Bert Gordon, Margaret Lindsay, John Beal, Constance Worth.
Director: Charles Barton
Producer: Jack Fier
Story: An actor who is out of a job is working as a taxi driver, and he and his pal induce two Russian cafe playboys to stage an apology for a musical show. The actor finds romance with the leading lady in the show.

THE SECRET CODE (1942-43)

Serial—Shooting started July 13.
Director: Spencer Bennett
Producer: Ralph Cohn
Story: A drama dealing with foreign spies and espionage.

RELEASE CHART

IN PRODUCTION

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details Rel. No.</th>
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<tbody>
<tr>
<td>Boogie Man Will Get You, The</td>
<td>R. Kellard-P. Lorre</td>
<td>7-13, 1942-43</td>
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<td>Desperados, The (T)</td>
<td>M. Scott-P. Floyd</td>
<td>7-13, 1942-43</td>
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<td>Blondie's Boy</td>
<td>J. E. Brown-M. Chapman</td>
<td>7-13, 1942-43</td>
<td></td>
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<tr>
<td>You Were Never Laverer</td>
<td>C. M. Sawyer-H. Haywardson</td>
<td>6-13, 1942-43</td>
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</tbody>
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Details under title: The Gay Story

1942-43

Adventures of Martin Eden (67) | G. Ford-T. Trevor                  | H-17, 7-30, 1943 |
Alhambra Blackie (61) | C. M. Spark-H. Lane               | 1-12, 1-12, 1943 |
Atlantic Convoy (66)          | L. Bell-F. Veal                     | 1-12, 1-12, 1943 |
Bad Men of the Hills                           | C. Starrett-H. Hayden             | 1-12, 1-12, 1943 |
Blondie's Blessed Event (60)      | S. Singleton-A. Lake              | 1-12, 1-12, 1943 |
Blonde to College (71)          | S. Singleton-A. Lake              | 1-12, 1-12, 1943 |
Blondie for Victory                  | S. Singleton-A. Lake              | 1-12, 1-12, 1943 |
Bullets for Bandits (55)         | H. Howard-T. Ritter               | 8-23, 7-12, 1943 |

Details under title: The Wonder of the West

Caddies on Parade (63) | P. Bartholm-J. Lyden               | 1-12, 1-12, 1943 |
Carnal Zulu (79)           | S. M. Clark-H. Hubbard             | 12-12, 9-18, 1943 |
Captain Midnight (Serial)    | D. O'Brien-B. Short               | 12-12, 12-12, 1943 |
Close Call for Ellery Queen (61) | E. M. Rigdon-M. Lindsay          | 1-12, 1-12, 1943 |

Details under title: Ellery Queen No. 3,

Confessions of Blackbeard H. Hilliard (61) | 7-30, 8-18, 1942 |
Devil's Trail, The (1-12)      | E. O'Neill-T. Ritter              | 11-12, 12-12, 1943 |
Down Rio Grande Way (55)      | C. Starrett-H. Hayden             | 11-12, 12-12, 1943 |

Details under title: After the Alamo

Desequilibrium for Ellery Queen (61) | O. Meverson-M. Lindsay            | 2-8, 2-8, 1943 |
Enemy Agent Meets Ellery Queen (61) | E. M. Rigdon-M. Lindsay          | 2-8, 2-8, 1943 |
Flight Lieutenant             | C. M. Sawyer-G. Ford               | 2-8, 2-8, 1943 |

Details under title: His Only Old Man

Hello Amnesia (62) | T. Brown-J. Parker                | 2-8, 2-8, 1943 |
Holt of the Secret Service (Serial) | J. Heit-E. Event                 | 11-11, 12-11, 1943 |

Intruders, The (194) | C. M. Howard-R. Massey            | 4-12, 4-12, 1943 |
King of Dodge City (60)      | W. Elliott-T. Ritter              | 2-14, 2-14, 1943 |

METRO-GOLDWIN-MAYER

1941-42 Features (—) Completed (46) In Production (5)
1942-43 Features (—) Completed (—) In Production (0)

KEEPER OF THE FLAME

Drama—Shooting started July 14.
Cast: Katherine Hepburn, Spencer Tracy, Audrey Christie.
Director: George Cukor
Producer: Victor Saville
Story: Life and romance in the office of a big newspaper.

SKYWAY TO GLORY

Drama—Shooting started July 16.
Cast: Franchot Tone, Marsha Hunt, Gene Kelly, Alan Baxter, Van Johnson.
Director: George Sidney
Producer: B. P. Fineman
Story: The adventures of an American flyer during the Japanese invasion of the Dutch East Indies.

RELEASE CHART

IN PRODUCTION

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details Rel. No.</th>
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</thead>
<tbody>
<tr>
<td>Clear for Action</td>
<td>R. Taylor-C. Laughton</td>
<td>6-29, 7-29</td>
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<tr>
<td>Cockeye's Choice</td>
<td>J. Craig-W. Lundigan</td>
<td>7-13, 9-13</td>
<td></td>
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<tr>
<td>Journey to Margarita</td>
<td>T. Young-L. Mays</td>
<td>7-13, 7-13</td>
<td></td>
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<tr>
<td>Man on America's conscience, The</td>
<td>V. Helly-R. Hussey</td>
<td>6-29, 7-29</td>
<td></td>
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<tr>
<td>Renown</td>
<td>C. Leyton-J. W. Lawrence</td>
<td>7-13, 7-13</td>
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</tbody>
</table>

1941-42

Affairs of Martha (65) | M. Hunt-B. Nelson                  | 9-3, 9-3 |
Andy Hardy Steps Out                            | M. Rooney-L. Stone                | 6-13, 6-13          |
Baroness Under Fire                           | L. M. Davis-W. Stone              | 6-13, 6-13          |
Apache Trail (66)        | W. Lundigan-S. Reed                | 3-20, 3-20          |
Babes on Broadway (118)   | M. Rooney-J. Darke                | 1-10, 1-10, 1942 |

FILM BULLETIN
FOREIGN AGENT

Drama—Shooting started July 14.

Cast: John Shelton, Gale Storm, Haus Schuman, Ivan Lebedeff, William Halligan, George Travelle, Patsy Morgan.

Director: Wm. Beaudine

Producers: Martin Moliney & Max King

Story: About saboteurs who invade the United States.

RELEASr CHART

IN PRODUCTION

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
</tr>
</thead>
<tbody>
<tr>
<td>Man and the Devil</td>
<td>J. Howard-D. Darrell</td>
<td>12-8</td>
</tr>
<tr>
<td>Police Patrols</td>
<td>J. Archer-J. Moore</td>
<td>12-8</td>
</tr>
</tbody>
</table>

1941-42

Arizona Round-Up (56) | J. Howard-D. Darrell | 2-28, 3-6 |

Arkansas Showdown | J. Howard-D. Darrell | 12-12, 12-20 |

Below the Sunset (35) | J. Howard-D. Darrell | 12-12, 1-3 |

Black Dragons (66) | J. Howard-D. Darrell | 1-19, 1-26 |

Border Bandits (66) | J. Howard-D. Darrell | 12-12, 1-3 |

Completed under title: Marshal of Sandusky

Completed under title: Captain Express

Completed under title: Cactus Valley

Completed under title: Dr. Jekyll

Completed under title: Western Town

Completed under title: Klondike Fever

Completed under title: Klondike Victory

Completed under title: Last of the Dangle-King

Completed under title: Let's Get Tough

Completed under title: M. K. Morgan

Completed under title: Mother of the West

Completed under title: Private Smiley

Completed under title: Rider of the West

Completed under title: Ripley River Renegades

Henry Aldrich Gets Glamour

Comedy—Shooting started July 24.


Director: Hugo Bennett

Producer: Walter MacEwen

Story: Developing interest in glamour girls makes the hero a target for the girl who really likes him and makes a vain effort to date the most popular girl in town, Hollywood, and meets a screen star who visits his home town and makes such fuss over Henry that the popular girl decides he is grand.

Hoppin' serves a Wench

Western—Shooting started July 20

Cast: William Boyd, Jay Kirby, Andy Clyde.

Director: George Archambaud

Producer: Harry Sherman

Synopsis: Hoppin' has to serve a woman on some treacherous rocks that are across the state line. Hoppin' tricks her by rustling some of their cattle and scaring the men across the line to where he can serve the calf.

Prelude to Glory

Drama—Shooting started July 20.

Cast: Alan Ladd, Marie McDonald, Carol Hughes.

Director: Frank Tuttle

Associate Producer: Fred Kohlrub

Synopsis: Big town cockerels are drafted into the service and find out what war is by their own ways. He goes to A.W.O.L., and becomes involved in buying guns, but finally decides that he really wants to fight for his country.

The Crystal Ball (1942-43)

Drama—Shooting started July 20.


Director: Elliott Nugent

Associate Producer: Richard Blumenthal

Synopsis: Texas girl wins boys heart and goes to New York, where she is broken and is befriended by a crystal eye. The woman is sick and the girl takes her place on the back of a horse, and finds herself with a young man who skeptically escort his fiancee when she comes to consult the crystal eye.

RELEASE CHART

IN PRODUCTION

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
</tr>
</thead>
</table>

1941-42 Features

1942 Features

1943 Features

In Production (0)

Completed (29) In Production (2)

Completed (17) In Production (1)

Completed (3) In Production (1)

Completed (6) In Production (0)

IN PRODUCTION

| Title | Running Time | Cast |

American Empire | J. Dix-Foster | 1-1 |

Are Husband's Necessary? | J. Milland-R. Field | 1-1 |

Beechwood, The | J. F. C. Long-H. L. Foster | 1-1 |

Beyond the Blue Horizon | J. M. Capron-R. Dunning | 1-1 |

Completed under title: Her Husband's Love

Dr. Broadway | J. Carey-P. Kelly | 1-1 |

Dr. Hooey's (90) | J. Carey-P. Kelly | 1-1 |

Fly By Night | J. C. Rogers-P. Kelly | 1-1 |

Going To Town | J. Carey-P. Kelly | 1-1 |

Great Man's Lady, The (69) | J. M. Navy-J. M. C. Jones | 1-1 |

Haysees and Dudes (71) | J. M. Navy-J. M. C. Jones | 1-1 |

In Comes the Sheriff | J. M. Navy-J. M. C. Jones | 1-1 |

My Heart Belongs To Daddy | J. M. navy-J. M. C. Jones | 1-1 |

My Little New Orleans (118) | J. M. navy-J. M. C. Jones | 1-1 |

Completed under title: Morning After

The No Honeymooners (92) | J. M. navy-J. M. C. Jones | 1-1 |

Outlaws of the Desert (66) | J. B. R. King | 1-1 |

Outlaws of the Wild West (118) | J. B. R. King | 1-1 |

Rodeo of the Timberline (50) | J. B. R. King | 1-1 |

Rodeo Wolves (50) | J. B. R. King | 1-1 |

Secret of the Wasteland (60) | J. B. R. King | 1-1 |

Story of the .45-90 | J. B. R. King | 1-1 |

Completed (48) In Production (0)

Completed (7) In Production (0)

Completed (3) In Production (1)
Wife (57) | E. Bracken-V. Lee | 7-17 | 5

1942-43 Features (32) Completed (22) In Production (0)
Westons (18) Completed (19) In Production (0)
Comedies (24) Completed (21) In Production (0)
Westons (18) Completed (0) In Production (1)

LAW AND ORDER
Western—Shooting started July 7.

Director: Sam Newfield
Producer: Sig Neufeld
Story: The West during the days just after the close of the Civil War. Billie the Kid works with a westerner, who is his exact double in appearance, in restoring law and order.

SILENT MEN
Drama—Shooting started July 15.

Director: William Nigh
Producer: Dixon Harwin

Story: A man in the west tries to save a community in a small town, against the bitter opposition of the local newspaper, and they succeed in establishing themselves as decent citizens.

RELEASE CHART
1941-42 Features (21) Completed (22) In Production (0)
Westons (18) Completed (19) In Production (0)
Comedies (24) Completed (21) In Production (0)
Westons (18) Completed (0) In Production (1)

BUELS OF CAPISTRANO (1941-42)
Western—Shooting started July 7.

Director: William Witney
Producer: Harry Grey

Story: Boy teams with a feud between two rival ranchmen and with land sharks that are fighting over Gene Autry. The results are much in shufoo—shay, arson and attempted murder.

SHADOWS OF THE SAGE
Western—Shooting started July 7.
Cast: Tom Tyler, Bob Steele, Jimmy Dodd, Cheryl Walker.

Director: Les Olebech
Producer: Louis Gray

Story: The Three Mesquites come to town to help the old sheriff get rid of a bunch of bandits. Bob Steele is kidnapped by the bandits, and one of the bandits turns and commits some robberies but all is finally straightened out.

SUNSET SERENADE (1941-42)
Western—Shooting started July 17.
Cast: George O'Hanley, Hayes French, Sons of the Pioneers, Joan Woodbury, Ollie Stevens.

Director: Producer: Joseph Kane

Story: An elderly homesteader tries to keep possession of a ranch after his deceased wife's legal guardian signs away the property to an infant nephew. A band of crooks than the river to shut off the water from the ranch, but Joe Rogers and the others scheme and turn to the baby to his older sister.
LADIES' DAY

Comedy—Shooting started July 17.

Cast: Lupe Velez, Eddie Albert, Patsy Kelly, Max Baer.

Director: Leslie Goodwin

Asso. Producer: Bert Gilroy

Story: A story about the lives of the players of a league baseball team, and how they kick off a girl who is a rookie pitcher's heart's interest, to keep the young player in line until he wins the series.

THE AVENGING RIDER (COMPLETED)

Western—Shooting started July 9.

Cast: Tim Holt, Cliff Edwards, Anne Summers.

Director: Sam Nelson

Producer: Bert Gilroy

Story: A story about the band of outlaws to bring them to justice for killing his partner and stealing his ranch.

THEY GOT ME COVERED (SAM GOLDWYN)

Comedy—Melodrama—Shooting started July 6.


Director: David Butler

Producer: Sam Goldwyn

Story: Bob Hope is a foreign correspondent in Russia for a News Service. He misses out on the story of the German invasion, and is called back to Washington, where he finds himself with a rival, and exposes him with the help of several girl secretaries.

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>Seven Highways</td>
<td>1941-42</td>
<td>Tuttles</td>
<td>G.Mo'tomby—M.</td>
</tr>
<tr>
<td>Girl C.T.</td>
<td>1941-42</td>
<td>J.Boyer—F.</td>
<td>Withers—W.</td>
</tr>
<tr>
<td>The Meanest Street,</td>
<td>1941-42</td>
<td>J.Bobin—J.</td>
<td>Seattle—E.</td>
</tr>
<tr>
<td>Obliging T.</td>
<td>1941-42</td>
<td>J.Boyett—H.</td>
<td>Bradley—E.</td>
</tr>
<tr>
<td>The Great H.</td>
<td>1941-42</td>
<td>J.Broder—J.</td>
<td>Hayn—F.</td>
</tr>
<tr>
<td>Valley of the Sun</td>
<td>1942-43</td>
<td>J.Boyett—H.</td>
<td>Smith—J.</td>
</tr>
<tr>
<td>masters—</td>
<td>1942-43</td>
<td>J.Broder—J.</td>
<td>Hayn—F.</td>
</tr>
<tr>
<td>Arizona Legend</td>
<td>1942-43</td>
<td>J.Boyd—T.</td>
<td>custom—T.</td>
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<tr>
<td>Avenger, The</td>
<td>1942-43</td>
<td>J.Boyett—H.</td>
<td>Rogers—L.</td>
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<tr>
<td>White House</td>
<td>1942-43</td>
<td>J.Broder—J.</td>
<td>Hayn—F.</td>
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UNITED ARTISTS

1941-42

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details</th>
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<tbody>
<tr>
<td>Bacon (Blu.)</td>
<td>1941-42</td>
<td>J.Rogers—E.</td>
<td>Kelly—F.</td>
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<tr>
<td>Edwards (Edw.)</td>
<td>1941-42</td>
<td>J.Rogers—E.</td>
<td>Kelly—F.</td>
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<td>Goldwyn (Gdn.)</td>
<td>1941-42</td>
<td>J.Rogers—E.</td>
<td>Kelly—F.</td>
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<td>Korda (Kor.)</td>
<td>1941-42</td>
<td>J.Rogers—E.</td>
<td>Kelly—F.</td>
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<tr>
<td>Lewton (L.L.)</td>
<td>1941-42</td>
<td>J.Rogers—E.</td>
<td>Kelly—F.</td>
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<td>Pascal (Pas.)</td>
<td>1941-42</td>
<td>J.Rogers—E.</td>
<td>Kelly—F.</td>
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<tr>
<td>Presburger (Pab.)</td>
<td>1941-42</td>
<td>J.Rogers—E.</td>
<td>Kelly—F.</td>
</tr>
<tr>
<td>Reith (Rich.)</td>
<td>1941-42</td>
<td>J.Rogers—E.</td>
<td>Kelly—F.</td>
</tr>
<tr>
<td>Small (Sml)</td>
<td>1941-42</td>
<td>J.Rogers—E.</td>
<td>Kelly—F.</td>
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<tr>
<td>Zekely (Sly.)</td>
<td>1941-42</td>
<td>J.Rogers—E.</td>
<td>Kelly—F.</td>
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<tr>
<td>Wagner (Wan.)</td>
<td>1941-42</td>
<td>J.Rogers—E.</td>
<td>Kelly—F.</td>
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</tbody>
</table>

YANKS AHOO (HAL ROACH)

Comedy—Shooting started July 21.

Cast: William Tracy, Joe Sawyer, Marjorie Woodworth.

Director: Kurt Neumann

Producer: Fred Gullo

Story: Fifth of the series of Army comedies, Tracy and Sawyer salt with their own continuation of the war during which the two young soldiers become involved in a hunt for a supposed spy. Marjorie Woodworth, with the outfit as an Army nurse, supplies the romantic interest.

RELEASE CHART

1941-42

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
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<tbody>
<tr>
<td>After Ever</td>
<td>1941-42</td>
<td>W.Tracy—J.</td>
<td>Sawyer—M.</td>
</tr>
<tr>
<td>Little in Denver</td>
<td>1941-42</td>
<td>W.Tracy—J.</td>
<td>Sawyer—M.</td>
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<tr>
<td>Catahoula</td>
<td>1941-42</td>
<td>J.Rogers—E.</td>
<td>Kelly—F.</td>
</tr>
<tr>
<td>I'll Fly With You</td>
<td>1941-42</td>
<td>W.Robson—J.</td>
<td>Borden—J.</td>
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<tr>
<td>Kelp</td>
<td>1941-42</td>
<td>J.Rogers—E.</td>
<td>Kelly—F.</td>
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<tr>
<td>Little Are Pretty People</td>
<td>1941-42</td>
<td>W.Tracy—J.</td>
<td>Sawyer—M.</td>
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<td>Fall In Love</td>
<td>1941-42</td>
<td>W.Tracy—J.</td>
<td>Sawyer—M.</td>
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<tr>
<td>Fire</td>
<td>1941-42</td>
<td>J.Rogers—E.</td>
<td>Kelly—F.</td>
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<td>Music in Music (M.G.)</td>
<td>1941-42</td>
<td>J.Rogers—E.</td>
<td>Kelly—F.</td>
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<td>Under Heaven</td>
<td>1941-42</td>
<td>W.Robson—J.</td>
<td>Borden—J.</td>
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<td>Gold Rush, The (Re-Release)</td>
<td>1941-42</td>
<td>J.Rogers—E.</td>
<td>Kelly—F.</td>
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<td>After Dark, A (19)</td>
<td>1941-42</td>
<td>W.Robson—J.</td>
<td>Borden—J.</td>
</tr>
<tr>
<td>Hellroaring Harry</td>
<td>1941-42</td>
<td>W.Robson—J.</td>
<td>Borden—J.</td>
</tr>
<tr>
<td>Jungle Book (110)</td>
<td>1941-42</td>
<td>W.Robson—J.</td>
<td>Borden—J.</td>
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<tr>
<td>Love on the Pike</td>
<td>1941-42</td>
<td>W.Robson—J.</td>
<td>Borden—J.</td>
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<tr>
<td>Miss Annie Rooney (84)</td>
<td>1941-42</td>
<td>W.Robson—J.</td>
<td>Borden—J.</td>
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1942-43

<table>
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</thead>
<tbody>
<tr>
<td>Blue, White and Perfect</td>
<td>1942-43</td>
<td>J.Rogers—E.</td>
<td>Kelly—F.</td>
</tr>
<tr>
<td>Castle of the Desert</td>
<td>1942-43</td>
<td>J.Rogers—E.</td>
<td>Kelly—F.</td>
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<tr>
<td>Confirm or Deny</td>
<td>1942-43</td>
<td>J.Rogers—E.</td>
<td>Kelly—F.</td>
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<td>Gentlemen at Heart (20)</td>
<td>1942-43</td>
<td>J.Rogers—E.</td>
<td>Kelly—F.</td>
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<tr>
<td>How Green Was My Valley</td>
<td>1942-43</td>
<td>W.Pidgeon—M.</td>
<td>O'Hara—W.</td>
</tr>
<tr>
<td>Hupt Happened in Plashina</td>
<td>1942-43</td>
<td>J.Rogers—E.</td>
<td>Kelly—F.</td>
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<tr>
<td>Lone Star Ranger</td>
<td>1942-43</td>
<td>J.Rogers—E.</td>
<td>Kelly—F.</td>
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<tr>
<td>Mad Martindales, The</td>
<td>1942-43</td>
<td>J.Rogers—E.</td>
<td>Kelly—F.</td>
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<tr>
<td>Man Who Wouldn't Die, The</td>
<td>1942-43</td>
<td>J.Rogers—E.</td>
<td>Kelly—F.</td>
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<td>Merman the Dandy</td>
<td>1942-43</td>
<td>J.Rogers—E.</td>
<td>Kelly—F.</td>
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<td>My Gal Sal (101)</td>
<td>1942-43</td>
<td>J.Rogers—E.</td>
<td>Kelly—F.</td>
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<td>Never Twice sincere</td>
<td>1942-43</td>
<td>J.Rogers—E.</td>
<td>Kelly—F.</td>
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<tr>
<td>On the Sunny Side</td>
<td>1942-43</td>
<td>J.Rogers—E.</td>
<td>Kelly—F.</td>
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<tr>
<td>Perfect Snob, The</td>
<td>1942-43</td>
<td>J.Rogers—E.</td>
<td>Kelly—F.</td>
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<tr>
<td>Possum Don't Ring, The</td>
<td>1942-43</td>
<td>J.Rogers—E.</td>
<td>Kelly—F.</td>
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<tr>
<td>Remember The Day</td>
<td>1942-43</td>
<td>J.Rogers—E.</td>
<td>Kelly—F.</td>
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<td>Ring the Rains</td>
<td>1942-43</td>
<td>J.Rogers—E.</td>
<td>Kelly—F.</td>
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<tr>
<td>Right to the Heart</td>
<td>1942-43</td>
<td>J.Rogers—E.</td>
<td>Kelly—F.</td>
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<tr>
<td>Rings on Her Fingers</td>
<td>1942-43</td>
<td>J.Rogers—E.</td>
<td>Kelly—F.</td>
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<tr>
<td>Tall Story</td>
<td>1942-43</td>
<td>J.Rogers—E.</td>
<td>Kelly—F.</td>
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</tbody>
</table>

Young America | 1942-43 | J.William—W. | Tracy—E. | Completed |

JULY 20, 1942

15
THE PROPOSED NEW SELLING PLAN

Amendments To Consent Decree
Submitted By UMPI To Justice Department

Following are the proposed amendments to Sections III-A, IV-A and VII of the Consent Decree as they were submitted to the Department of Justice last week by the drafting committee of attorneys of UMPI. This plan, if approved by the Government, will be the basis for film selling by the five consenting majors this coming season.

SECTION III-A

(a) Except as provided hereafter in subdivision (f) no distributor defendant shall offer for license or license a feature motion picture\(^a\) to be released between September 1, 1942 and August 31, 1943\(^b\) for public exhibition within the United States of America, at which an admission fee is to be charged, until the feature has been announced in the manner herein specified as part of a group, or announced as a special feature\(^c\) if such feature has not been announced as part of a group.

(b) The announcement of features shall be by a notice published in a trade publication having general circulation among exhibitors, which shall state the titles of all features tradeshown or to be tradeshown and the identification, as hereinafter provided, of all features to be identified.

(c) No announcement of a group of features shall include more than thirteen features. If announcement is made of a group of more than five features, five of such features shall be announced as tradeshown features and shall be tradeshown as hereinafter provided, and the remaining features shall be announced as identified features and identified as hereinafter provided; and if the announcement is made of a group of five or less features, or of a special feature, then all such features or such special feature shall be tradeshown.

(d) Each feature announced as a tradeshown feature shall be tradeshown within each exchange district in which such public exhibition is to be held. Every trade showing shall be preceded by a notice published in a trade publication having general circulation among exhibitors in such exchange district which shall state the title of the feature and the date and the time when and the place where it will be tradeshown.

(e) Each feature announced as an identified feature shall be identified (1) by the star to appear in the feature, or (2) by featured players to appear in the feature, or (3) by a brief outline of the story upon which the feature is based, if

\(^a\) All terms used in Sections III-A and IV-A hereof shall have the same meaning as in Sections III and IV of the Consent Decree.

\(^b\) Except that in the case of Twentieth Century-Fox Film Corporation and RKO Radio Pictures, Inc., the provisions of this section shall have application only with respect to features released in the United States between August 1, 1942 and July 31, 1943.

\(^c\) For the purpose of this section a special feature means a feature which for a period of time is exhibited at generally advanced first run admission prices and is licensed under an exhibition contract applicable only thereto, or, a feature distributed by a distributor defendant pursuant to an agreement requiring such feature to be licensed individually by a license applicable only to such feature.

an original story, or (4) if the feature is based upon, suggested by or adapted from a play or published book or story, by a reference to such play or published book or story. In the event that an identified feature as produced deviates substantially from the identification thereof contained in the original announcement, a distributor defendant may make a corrected announcement of such feature properly identified in the same manner as hereinafter provided for the making of the original announcement and such corrected announcement shall then be deemed to be announcement thereof with respect to license agreements thereafter entered into.

(f) The provisions of this section shall have no application to Westerns, foreign and reissues.

SECTION IV-A

With respect to features listed in any announcement or corrected announcement made by a distributor defendant as provided in Section III-A:

(a) 1. Such features may be offered for license or licensed by such distributor defendant to an exhibitor in such number, combination, group or groups, as such distributor defendant may from time to time determine, provided, however, that (1) no distributor defendant shall offer for license or shall license more than thirteen features in a single group; (2) the offer for license or license of one group of features shall not be conditioned upon the licensing of another feature or group of features; (3) no feature announced as a tradeshown feature shall be offered for license or licensed until it shall have been tradeshown; and (4) no feature announced as an identified feature shall be licensed unless identified in the license agreement and such identification shall be the same as contained in the announcement or corrected announcement.

2. If an exhibitor to whom a feature has been licensed by a distributor defendant claims that there is a deviation between such feature and the identification thereof contained in the license agreement, he may, at his election, cancel such feature from the license agreement by giving written notice to such distributor defendant at its Home Office of his election to cancel such feature, together with a statement of his reasons therefor, within twenty-one days after the conclusion of its first public exhibition in the city wherein is located the exchange out of which the exhibitor is served, or within 14 days after the mailing by such distributor defendant of the first notice of availability, whichever period expires sooner. In such event the license in so far as it relates to the exhibition of such feature shall be deemed cancelled unless within five days after

(Continued on Page 20)
'PRIDE OF THE YANKS' WELL LIKED BY N. Y. CRITICS

(RKO-RADIO) "...Simple, tender sentimental and explicitly narrative film told with sincere and lingering affection...Principal weakness as a dramatic film is that it lacks conflict till well toward its end." Crowther, N. Y. TIMES. --- "...One of Goldwyn's best productions...Sentimental and at times deeply moving...A must for all moving picture goers — women and children as well as men." Cameron, N. Y. DAILY NEWS. --- "...Despite minor, but serious drawbacks and overtness which occasionally becomes thick and repetitious, it is compelling, exciting and inspiring." Mortimer, N. Y. MIRROR. --- "...Tender and compelling love story and a deeply moving story...So wonderfully human and so superbly presented that it results in two hours of sheer delight...Irresistible entertainment." Boehnel, N. Y. WORLD-TELEGRAM. --- "...Simple story, enlivened with the mild humor and rich invention of people to whom foreign intellectual ideas are foreign...Packs a heavy emotional wallop...Ranks with 'Yankee Doodle Dandy' as one of the two best movie biographies of the year." Winston, N. Y. POST. --- "...Every inch a memorable show...Packs an emotional jolt which makes for stimulating entertainment...Simple tale of a simple man, brought to the screen with such brilliant showmanship that it is a ten-to-one shot that it will not leave you unshaken." Barnes, N. Y. HERALD TRIBUNE.

'HER CARDBOARD LOVER' GETS THE ROYAL RAZZBERRY

(METRO-GOLDWYN-MAYER) "...May have been a charming bit of nonsense 15 years ago but it is far from a charming bit of anything today...In whole talk and the performance is close to ridiculous." Crowther, N. Y. TIMES. --- "Even if it were good it would be difficult to write favorably about something so flashy, so synthetic, so outmoded, but when it is done so artlessly — so atrociously so — it is drive." Boehnel, N. Y. WORLD-TELEGRAM. --- "...Artificiality without wit, a depressing combination." Winston, N. Y. POST. --- "...Slow, verbose and leaden...Scripting, direction and production are the villains of the piece." Mortimer, N. Y. MIRROR. --- "...Norma Shearer distinguishes herself by giving the worst performance of the year...A very bad screen version of Deval's comedy is doing its best to polish off the screen careers of Shearer, Taylor and Sanders...O stars." Cameron, N. Y. DAILY NEWS. --- "...Stodgy rather than scintillating...A dull dish of celluloid entertainment...Woefully lean on satiric bite or farcical excitement." Barnes, N. Y. HERALD TRIBUNE.

'THE BIG SHOT' OLD STUFF, BUT MOVES BRISKLY

(WARNER BROS.) "...Sharply written script and a good cost cast lend an air of distinction to a rather routine crime story...Brisk melodrama." Crowther, N. Y. TIMES. --- "...There is always action and excitement...Pretty close to being a twilight of the gangsters...Bogart gives a strong, hard-bitten performance." Winston, N. Y. POST. --- "...Takes an unconscionable long re-stating a lot of drab and hackneyed material...Distinguished by freshness and sparkle." Boehnel, N. Y. WORLD-TELEGRAM. --- "...Stock situations, but because of adept direction and excellent performances, turns out to be better than average entertainment." Cameron, N. Y. DAILY NEWS. --- "...Repetition, neither timely nor topical...Steps along briskly. But it makes one feel like Van Winkle, suddenly waking up...This is where it comes in...Slow and leaden...Handsome in vested and photographed, but too much repetition of the melod's." Mortimer, N. Y. MIRROR. --- "...Dull and pretentious show...Stars and pomp do not add up much to much in the way of entertainment." Barnes, N. Y. HERALD TRIBUNE. --- "...Heavily and awkwardly conceived...Gone is the wit, subtlety and charm of the stage show." H. P., PHILA. BULLETIN.

'I MARRIED AN ANGEL' A NIGHTMARE — WINSTEN

(METRO-GOLDWYN-MAYER) "...A laborious dream, more nightmare than anything else." Winston, N. Y. POST. --- "...A more painful and clumsy decription of a lovely illusion has not been perpetrated in years." Crowther, N. Y. TIMES. --- "...MacDonald-Eddy admirers will gobble it up...Others will find it difficult to swallow its laborious and sometimes sickish antics." Boehnel, N. Y. WORLD-TELEGRAM. --- "Extravagantly lavish, containing everything that goes into a musical comedy but entertainment and good taste...A dull pretentious production." Cameron, N. Y. DAILY NEWS. --- "...Suspense and excitement...As familiar as it is effective...Patchwork of melodramatic clichés...Bogart packs the show with all the melodramatic power that one might expect, considering the material." Barnes, N. Y. HERALD TRIBUNE.

'CALLING DR. GILLESPIE' FAVORED BY MANY REVIEWERS

(METRO-GOLDWYN-MAYER) "...Interesting step forward in the frequently fascinating cases...Script becomes confused...Dorn and Donna Reed are personable and capable newcomers." T. S. N. Y. TIMES. --- "...Effective as the suspense is, there is a minimum of invention in the narrative...Just so-so entertainment." Boehnel, N. Y. WORLD-TELEGRAM. --- "...Attention-holding tale...No mystery, but a controversy." Werner, N. Y. MIRROR. --- "...Many light moments...Some may think it moronic...Suspense is quite effective." Hale, N. Y. DAILY NEWS. --- "...Conversational for the most part, offers a good bit of chit-chat about insanity." Pelavic, N. J. JOURNAL-AMERICAN. --- "...Exciting...Countless thrills and well timed comedy relief...Moves at a rapid pace." Thier, N. Y. POST. --- "...Kildare isn't missed in the least...Newcomers give it life...Tense melodrama." Dana, N. Y. HERALD TRIBUNE.

'MEN OF TEXAS' STIFF AND JUVENILE, SAYS CROWThER

(UNIVERSAL) "...Stiff and juvenile in its recounting, but makes ample entertainment for the boys." Crowther, N. Y. TIMES. --- "...Straight action melodrama which is neither better nor worse than a run-of-the-mill Western...A little film with sporadic delusions of grandeur...Winston, N. Y. POST. --- "...A lot of high sounding patriotic speeches fail to cover up the film's familiar plot...Sorry horse opera...Cumbrous melodrama." Boehnel, N. Y. WORLD-TELEGRAM. --- "...Employing all the familiar angles...Cast does not make much to overcome the dog-eared script." Werner, N. Y. MIRROR.

'SWEATER GIRL' JUST SO-SO B-PICTURE

(PARAMOUNT) "...Synthetically gruesome mystery...One of the minor mishaps of the week." T. S. N. Y. TIMES. --- "...Different, to say the least and also the most for this B thriller...Really keeps you guessing and rather knocks you for a loop...Thierer N. Y. POST. --- "...Neither as song and dance entertainment nor as an exercise in lethal highjinks has it much merit." Boehnel, N. Y. WORLD-TELEGRAM. --- "...While lacking cohesion, provides a lot of entertainment and amusement. Cast does a swell job with such scrambled and fluffy material." Mortimer, N. Y. MIRROR.

'SPY SHIP' HAS AMPLE ACTION, CRITICS SAY

(WARNER BROS.) "...Excitement and taut melodramatic action...Well directed and cast works smoothly." Cameron, N. Y. DAILY NEWS. --- "...Makes use of every stock thriller and suspense situation...Face is fairly swift." Mortimer, N. Y. MIRROR. --- "...Low-grade melodrama in which the only intelligible action is a blistering gun battle at the end." Crowther, N. Y. TIMES. --- "...Possesses an abundance of violent action. Aside from that it is an ordinary item." Winston, N. Y. POST. --- "...Pretty exciting entertainment, full of action and complications and as hot as today's front page headlines...Good fun." Boehnel, N. Y. WORLD-TELEGRAM. --- "...Suspense and significant action to make it a moderately entertaining spy thriller...Passably exciting variation of a sound melodramatic theme." Barnes, N. Y. HERALD TRIBUNE.
The Pied Piper. There have been bigger and greater films this season, but there has been none offering greater exploitation potentialities than this novel story of war-torn Europe. The review in the July 13 issue of PB correctly said its boxoffice value "depends, to a great extent, on its selling campaign." For marquee strength you have Monty Woolley, of "Man Who Came to Dinner" fame, and young Roddy McDowall, of "How Green Was My Valley." The story is the thing to sell, we believe. It's a shrewd tale of a crochety old Englishman who starts for home from his retreat in the French Alps and finds himself, like the pied piper of the legend, gathering a group of children who had been struck by war's terrible terror and leading them through danger to the comparative safety of London.

A 20th Century-Fox Production.
receipt of such notice the distributor defendant shall have mailed to the exhibitor a notice in writing of its denial of such claim and of its intention to arbitrate the controversy. The power of the arbitrator in deciding such controversy shall be limited to the making of (1) a finding as to whether or not such feature is a substantial deviation\(^2\) from the identification contained in the license agreement; and if the finding be in the affirmative (2) an award cancelling such license in so far as it relates to such feature.

\(^1\) In the case of a substitution of a star for the star, by which a feature is identified in the license agreement, the arbitrator shall find a substantial deviation.

3. No feature for which the license is cancelled pursuant to the provisions of subdivision 2 of Section IV-A or of Section VII of this Decree, or pursuant to any cancellation privilege contained in any license agreement, shall be included within another group subsequently offered to the exhibitor making such cancellation.

4. With respect to Westerns to be released between September 1, 1942 and August 31, 1943\(^3\) for public exhibition within the United States of America, at which an admission fee is to be charged, a distributor defendant may offer for license and license such Westerns without tradeshow or announcement, but shall not offer for license or license more than six Westerns in a single group. Each Western in each group shall be identified in the license agreement by the star appearing therein or by the series of which it is a part. The offer for license or licensing of one group of Westerns shall not be conditioned upon the licensing of another Western or group of Westerns.

\(^2\) Except that in the case of Twentieth Century-Fox Film Corporation and RKO Radio Pictures, Inc., the provisions of this section shall have application only with respect to Westerns released in the United States between August 1, 1942 and July 31, 1943.

3. The provisions of sub-paragraph (a) of this Section and the provisions of sub-paragraph (b) of this Section insofar as they provide for the arbitration of a claimed violation of any provision of said sub-paragraph (a), shall apply only with respect to licenses entered into prior to September 1, 1943 for the exhibition of features released prior to such date and subsequent to August 31, 1942, except that with respect to RKO Radio Pictures, Inc., and Twentieth Century-Fox Film Corporation such provisions shall have application only with respect to licenses entered into prior to August 1, 1943 for the exhibition of features released prior to such date and subsequent to July 31, 1942.

(b) No distributor defendant shall require an exhibitor to license short subjects, newsreels, trailers, or serials (hereinafter collectively referred to as shorts) as a condition of licensing features. No distributor defendant shall require an exhibitor to license reissues, westerns, or foreigns (hereinafter collectively referred to as foreigns) as a condition of licensing other features.

Where a license has been entered into, controversies arising upon a complaint by an exhibitor that the licensing to him of one group of features was conditioned by the distributor defendant upon the licensing of another feature or group of features or the licensing of shorts or foreigns or that a distributor defendant has licensed as part of a group a feature previously cancelled by such exhibitor or that the licensing to him of one group of Westerns was conditioned by the distributor defendant upon the licensing of another Western or group of Westerns shall be subject to arbitration. An exhibitor shall have no right to assert any such claim unless he shall have mailed to the distributor at its Home Office a notice in writing of such claim and of the grounds thereof, not later than two days after receipt by the exhibitor of the distributor's written approval of the exhibitor's signed application or applications for such features, Westerns, shorts or foreigns. The power of the arbitrator in deciding any such controversy shall be limited to making (1) a finding as to whether or not the licensing of such features was so conditioned or that such cancelled feature was so licensed; and, if the finding be in the affirmative, (2) an award cancelling the license for (or to the extent that it may relate to) such other feature or group of features, or such shorts or foreigns or such previously cancelled feature or such other Western or group of Westerns.

Where no license has been entered into, controversies arising upon a complaint by an exhibitor that a distributor defendant has offered for license to him more than thirteen features in a single group or that the offer of a license to him of one group of features was conditioned upon the licensing of another feature or group of features, or the licensing of shorts or foreigns or that a distributor defendant has offered for license as part of a group a feature previously cancelled by such exhibitor or that a distributor defendant has offered for license to him more than six Westerns in a single group, or that the offer of a license to him of one group of Westerns was conditioned upon the licensing of another Western or group of Westerns shall be subject to arbitration. An exhibitor shall have no right to assert any claim that an offer so to license such features was so made or conditioned unless he shall have mailed to the distributor at its Home Office a notice in writing of such claim and of the grounds therefor not later than five days after the exhibitor claims the alleged offer was made. The power of the arbitrator in deciding any such controversy shall be limited to making (1) a finding as to whether or not the offer to license such features or Westerns was so made or conditioned; and, if the finding be in the affirmative, (2) an award imposing upon the distributor making such offer a penalty in an amount not to exceed five hundred dollars ($500.00). Such penalty shall be paid into an arbitration fund referred to in subdivision 8 of Section XXII hereof.

\(^3\) See footnote 10 to Section IV.

**SECTION VII**

Controversies arising upon the complaint of an exhibitor that a feature licensed to him by a distributor defendant for exhibition in a particular theatre is generally offensive in the locality served by such theatre on moral, religious or racial grounds shall be subject to arbitration. An exhibitor shall have no right to assert any such claim unless written notice of his election to cancel such feature, together with a statement of his reasons therefor, shall have been mailed to the distributor defendant at its Home Office not later than twenty-one days after the conclusion of its first public exhibition in the city wherein is located the exchange out of which the exhibitor is served. In such event the license is so far as it relates to the exhibition of such feature in the theatre specified in the notice shall b deemed cancelled unless within five days after receipt of such notice, the distributor defendant shall have mailed to the exhibitor; a notice in writing of its denial of such claim and of its intention to arbitrate the controversy. The power of the arbitrator in deciding any such controversy shall be limited to making (1) a finding as to whether or not the feature is generally offensive in the locality served by the exhibitor's theatre on moral, religious or racial grounds; and, if the finding be in the affirmative, (2) an award canceling the license in so far as it relates to the exhibition of such feature in said theatre.
SHORT SUBJECTS

About People and Events . . . From Here, There, Everywhere

William Boehnel, motion picture critic of the New York World-Telegram, was mourned by the trade after his sudden demise on Friday, July 17. Mr. Boehnel was stricken with a heart attack while visiting at the home of S. Barrett McCormick, publicity and advertising head of RKO-Radio, a close friend of the critic. Boehnel, at 44, had been with the World-Telegram for the past 12 years. Over 150 representing the motion picture industry attended the funeral rites held last Monday.

Cutting production by 40% is the answer to the film conservation program, says Sam Goldwyn, not reducing the number of prints of any one picture. The producer believes that this would not necessarily result in a shortage of product, since bigger pictures get longer playing time, thus cutting down the number of pictures the exhibitor will need. He urged the return to single features and felt it was up to the circuits to start the ball rolling in that direction. Goldwyn also supported the contention that bigger pictures should play at increased admission prices, pointing out boxoffice successes like "Sergeant York" and GWTW as examples that the public doesn't mind paying more to see better pictures. His view on the new UMFI selling plan submitted to the Department of Justice was that it was a step backward in the industry.

And speaking of opinions on the UMFI blocks-of-13 selling plan, Drew Pearson, Washington columnist and writer of Washington Merry-Go-Round, hinted in his column of July 20 that Assistant Attorney General Thurman Arnold would not approve the plan. The opposition is based on the fact that the new plan will not conserve raw stock since it will use up more film. The fact that Pearson and Arnold are quite friendly lends significance to Pearson's opinion.

Theatres and other business establishments will be the object of a nation-wide check-up to determine their fitness to meet air raid precaution regulations. These rules are to be instituted by the Office of Civilian Defense as announced by Director James M. Landis, and approved establishments will receive a sticker in the form of an official cer-

icate for public view. Theatres in strategic areas will be checked first.

The National Allied Board of Directors' meeting was held in Pittsburgh on July 22-23 at the William Penn Hotel. The meeting centered on the UMFI selling plan, the priorities problem, film prices, the industry in the war effort and transportation difficulties. Chairman of the board A. F. Myers presided over a group of delegates representing every regional unit of Allied.

The sale of War Bonds and Stamps during June showed that motion picture theatres averaged approximately $1650 during the month. With 5,407 theatres reporting a sale of $5,678,183, and more to come, the sum the theatres are turning in will rank favorably with any other single sales unit. Among those reporting, the State Theatre in Easton, Pa., hit the top with a sales figure of $568,050 in which was included a $300,000 bond sale to Northampton County.

A strike affecting the employees of MGM, Paramount, RKO, United Artists and Columbia Exchanges in Los Angeles was ended when the members of the Screen Office Employees Guild, AFL, returned to their jobs at the William clawed a complete victory. The settlement of the strike averted what might have been a catastrophic walkout at the studios of the exchanges concerned.

Film carriers, including all vehicles engaged in the transportation of motion picture films and accessories, will be required to operate under the rules of the Office of Defense Transportation. There had been some doubt as to whether film carriers would come under these regulations since the original ODT order exempted carriers handling explosives or articles of a radically dangerous nature. Some industry quarters interpreted that broadly to mean that films came under that classification. This was dispelled, however, when the ODT issued a list of specific articles, all coming under the head of high explosives. There was some balm for industry men in the revocation of the order requiring carriers to carry a full load going and a 75% load returning. This was modified to: a full load on a substantial portion of the trip and a sincere effort on the part of the driver to carry as much as possible on the return trip. These rules will go into effect by August 1.

$250,000 will be returned to Indiana exhibitors after a ruling by the Indiana State attorney general that receipts from percentage picture engagements are exempt from State income tax. The above sum was computed as the amount which was paid by exhibitors for state income tax expressly for percentage picture receipts. This ruling was made after attorney Jacob Weiss successfully made the point that by playing such pictures, exhibitors were acting only as agents for the distributors. In the future, however, exhibitors will be required to make joint returns with the distributors on percentage pictures if they would avoid payment of the tax.

A plan to conserve raw film stock was recommended by the Film Conservation Committee to the General Committee, replacing the former proposal to eliminate or drastically reduce film credits. This plan included the following points: Elimination of re-recording of musical playbacks; composing trailers of cut scenes or trims; salvaging leaders from old prints; some effects to be used over again; full reels to be used for both preview and releasing dubbing regardless of changeover; use of both sides of negative for dubbing instead of release dubbing; screen writers to make synopsis of story and thumbnail sketch of each bit character so that every player can understand his and the others' part, thus eliminating much re-shooting. The Studio Public Relations Committee noted a 30% saving in still negatives. Usually miles apart on industry problems, Allied States Ass'n. and the MPTOA found themselves in accord on the solution of the film conservation issue. Both agreed (as did producer Sam Goldwyn) that elimination of double features was the most feasible means of reducing the amount of film needed by the industry. Allied's Board of Directors, meeting in Pittsburgh last week, took the stand that dropping duels was a "more scientific" approach to the problem, while MPTOA presed Ed Kuykendall said essentially the same thing in a recent bulletin.

J. Unger, after 18 years with Paramount, resigned his post as Eastern sales manager on July 21st. There is some speculation that he might step into the position vaunted by William F. Rodgers of Loew's. Hugh Owen, Paramount branch manager in Dallas, is slated for Unger's post.


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JULY 20, 1942 21
MOONLIGHT MASQUERADE

...This Republic comedy with music tells of two people, Jane Frazee and Dennis O'Keefe, who try to evade a marriage contract by masquerading as two other people until love settles everything. Also seen are Betty Kean, Eddie Foy, Jr., Franklin Pangborn and "The Three Chocolatees." John H. Auer directed.

MEN OF TEXAS...Universal's production of early Texas days features Robert Stack, Brod Crawford, Jackie Cooper, Leo Carrillo, Anne Gwynne and Ralph Bellamy. It tells of a young reporter who succeeds in unmasking false patriots who ravage the Texas towns and plains. The cast includes Jane Darwell and John Litel; George Waggener was associate producer and Ray Enright handled the direction.
THE GAY SISTERS . . . Stephen Longstreet's famous novel becomes a motion picture starring Barbara Stanwyck and George Brent, with Geraldine Fitzgerald and Nancy Coleman seen as Miss Stanwyck's sisters and Donald Crisp, Gene Lockhart, Larry Simms and Donald Woods contributing support. The story concerns a legacy left to the girls by their father and their attempts to claim it, with romantic complications involved. Irving Rapper directed this Warner production.
You've got pictures and you want people to know about them • ADVERTISE them! Shout about them. Yell about them! ... in every way ... everywhere • Nothing, except the picture itself, is as important to the success of your show as the advertising you put behind it • And you can't Whisper! Not in this noisy, loud and hectic world. You've got to shout ... out loud ... with all your might • The answer is ADVERTISING! Display Advertising! ... alive ... scintillating with life, color, drama, to stop them in their tracks ... to get those extra admissions • You've got the pictures ... you've got the screen ... you've got the lobby, the marquee, and the poster stands ... we've got the advertising goods to put those mediums to work • Don't whisper ... Shout with Standard Accessories ... Specialty Accessories and Trailers from ... NATIONAL SCREEN SERVICE ... Prize Baby of the Industry!
NEW ENGLAND ARGUES AGAINST BLOCKS-OF-13

"A Retrogressive Step Fraught With Danger," Says Yamins In Letter To Justice Department

SEPTEMBER WAR BOND DRIVE — YOUR DUTY, PRIVILEGE, OPPORTUNITY

Reviews in This Issue
'SOMEWHERE I'LL FIND YOU' RAMBLING ROMANCE HAS MARQUEE PULL
'THE BIG STREET' UNUSUAL COMEDY-DRAMA IS ENGROSSING
'JOURNEY INTO FEAR' ORSON WELLES' FIRST PROGRAMMER
'THE TALK OF THE TOWN' COLUMBIA'S FIRST HIT OF THE SEASON
'PRIORITIES ON PARADE' TUNEFUL HODGE-PODGE LACKS NAME VALUE
'THE WAR AGAINST MRS. HADLEY' TIMELY PROGRAMMER NEEDS SELLING
'WINGS AND THE WOMAN' INTERESTING SAGA OF AMY MOLLISON
'HIGHWAYS BY NIGHT' ACTIONFUL PROGRAMMER LACKS NOVELTY
'HI, NEIGHBOR' HIGHLY ENTERTAINING HOKUM
'MEXICAN SPITFIRE'S ELEPHANT' TYPICALLY SLAPSTICK ENTRY
AND OTHERS
THERE’S A NEW MOON IN THE MOVIE SKY!

Telegram from Hollywood Preview:
“After ‘Mrs. Miniver’ it is difficult to imagine a greater Greer Garson, but in ‘Random Harvest’ there is a Garson not seen before, a new personality who breathes romantic excitement into James Hilton’s flesh and blood heroine. Teamed with superb Ronald Colman in a picture that has already started the Hollywood grapevine saying ‘It’s another Miniver.’ Sidney Franklin, Miniver’s producer, has truly done it again. Mervyn LeRoy has achieved his most heart-stirring direction. ‘Random Harvest’ is the new moon in the movie sky and it’s a harvest moon!”

from Metro-GOLDMINE-Mayer
A DUTY
A PRIVILEGE
AN OPPORTUNITY

Your Government has given the motion picture industry its big chance to serve our country. The film and theatre people of America have dedicated themselves to raise no less than ONE BILLION DOLLARS by the sale of war bonds and stamps during the month of September. This is in line with the Treasury Department's plan of setting aside one month for each important industry.

The eyes of the nation will be on you, on your theatre, on the whole movie industry. The vast publicity resources, the talents of great showmen are being poured into a mammoth campaign to reach that $1,000,000,000 goal. Material will be sent to you direct. Many details are appearing regularly in the trade press. You are asked to make your theatre the center of your whole patriotic community for September.

This drive demands the complete cooperation of every independent exhibitor. It will be your supreme test as a showman. It is your duty, your privilege, your opportunity to serve the country you love in its most trying hour. It is your own personal date with destiny. Make the most of it!

MO WAX

BLAMES PERCENTAGES

It has long been our opinion that percentage selling has been responsible for much exhibitor agitation against film prices, but we never realized that it is the source of so many other ills until we received the following letter from a Los Angeles exhibitor.

"Your suggestion to Bill Rodgers re MRS. MINIVER appearing in the July 13th issue of FILM BULLETIN is not only a good suggestion, but an inspiration as well. I sincerely hope that you are able to get results with this idea.

"While we are on the subject, I hope you will expand your thoughts on this matter of compulsory percentage, and try to convince the heads of the film companies that it would really be to their advantage to remove one of the worst sore spots, if not the worst, plaguing distributor and exhibitor. At one stroke it would solve such things as:

(a) Too high percentage rates.
(b) Guarantees.
(c) Arbitrary Saturday and Sunday playing time.
(d) Disputes regarding credits to exhibitors account of rackets.

(e) Demands for extra playing time on so-called percentage pictures.
(f) Disputes as to what share the second feature brought to the boxoffice.
(g) Blind checkers sneaking behind trees and automobiles.
(h) Legitimate checkers hanging around the theatre for several days during an engagement of a percentage picture.

"When all is said and done the distributor would still get the same amount of money, but all these disputes would be a thing of the past and undoubtedly a far better relationship would exist between buyer and seller."

VS. LARGER BLOCKS

On the next page we carry the text of an argument against UMPI's plan for increasing from 5 to 13 the size of film blocks sold under the Consent Decree. It is in the form of a letter sent by Nate Yaminis on behalf of Independent Exhibitors Inc., of New England, to Robert L. Wright, of the Department of Justice, Mr. Arnold's chief assistant in the movie case.

The letter lists several objections to the Decree amendments being sponsored by UMPI, but its principal fire is directed at those old evils, block booking and blind selling, against which independent exhibitors have fought so long. Terming the proposed increase of 160 per cent in the size of blocks "a step backwards," Yaminis makes the point that 13 pictures will be too many for the exhibitor to pass up because there are too few pictures made, whereas he could omit the smaller blocks of five if the pictures did not suit him.

There are other potent points and the letter is worth a reading and some thought by all independent exhibitors.

RODGEs AND LEO KISS

The excitement attendant upon the report that William F. Rodgers had resigned his post at Metro was hastily doused by an official announcement that his vice-president, general sales manager pact had been extended for an "additional period of years."

There was a flurry of gossip about some divergence of opinion between Rodgers and boss Nicholas Schenck being the cause for the brief break, but all that turned to so much vapor with the issuance of the company's announcement. That is as it should be, for Bill Rodgers has been a fine worker for Metro and Leo has done well enough by him. They belong together.
N. E. EXHIBITORS OPPOSE UMPI SALES PLAN

Following is the full text of a letter sent to the Department of Justice on behalf of the Independent Exhibitors Inc. of New England by Nathan Yamin, chairman of the Executive Committee, setting forth that organization's opposition to the proposed UMPI plan for selling by blocks-of-13. The New England group recently withdrew from Allied States Association when a rift developed on this issue.

July 29, 1942

Robert L. Wright, Esq.
Anti-Trust Division
Department of Justice
Washington, D. C.
Dear Mr. Wright:

For your information I am submitting herewith a summary of the arguments presented to you by me orally against the approval by the Department of Justice of the proposed amendments to the Consent Decree.

The purpose of the suit of the United States against the motion-picture producers was to equalize competition within the industry and to remove the unfair practices of block-booking and blind-buying in which not only independent exhibitors, but public groups as well, were vitally interested. The United States government aimed to equalize competition within the industry by requesting the divorcement of theatres by companies engaged in the distribution of motion pictures. During the progress of the trial, it appeared advisable to settle the litigation, at least temporarily, by agreeing to the filing of a Consent Decree. This Consent Decree provided for a three-year moratorium in theatre-building and acquisition by the consenting companies. This removed the threat of unfair competition and is of great value to independent exhibitors. It did not, however, open the market to independent production because the screens of the larger and more important theatres were still retained by the motion picture distributors.

The Decree absolutely eliminated the evils of blind-buying by requiring a trade showing of motion pictures, and to this extent is a great accomplishment and of great benefit, not only to independent exhibitors, but to public groups as well. It compromised block booking by requiring that pictures be sold in blocks not to exceed five after trade showing, which, in my opinion, is a reasonable compromise although the government is placed in the position of sanctioning block booking to a certain extent. There are other matters in the Decree which are not pertinent to the discussion and, therefore, for the sake of brevity are disregarded.

Now the government is asked by the consenting distributors and a substantial group of organized exhibitors, but who do not represent the majority of the independent exhibitors of the United States, to approve certain amendments to the Consent Decree. The amendments provide, in substance, that the distributors may sell in groups not to exceed thirteen pictures of which five pictures must be trade shown; the remaining eight are "identified."

The objections of the Independent Exhibitors, Inc., of New England to the proposal are numerous. In the first place, it obviously increases block-buying from five to thirteen or an increase of 160 per cent and is, therefore, a step backwards. This provision restores and increases the inequality of competition between the exhibitor and distributor because the block is so large that the exhibitor cannot afford to pass it up whether or not the pictures trade shown are attractive to him. There are too few pictures made to make it safe for an exhibitor to pass up a block of as many as thirteen. It also restores blind-buying to the industry. The argument that eight of the pictures are "identified" is ridiculous when the provision as to identification is examined. It is so elastic that "a picture based on the Bible" would be sufficient identification. As a practical matter, it must be admitted that there is no identification and that these eight pictures are as "blind as a bat." It is rather strange that the distributors refuse to identify pictures in a manner to make it possible for exhibitors to determine the suitability of a picture when they have now over one hundred pictures which could be trade-shown. I understand that this new plan is for a period of one year and, if so, there is absolutely no reason why, having one hundred pictures completed and many in production, the distributors should decline to identify the picture adequately so as to reduce to a minimum the evils of blind buying.

To offset the objections to block-booking and blind-buying there is offered a privilege of cancellation. It is submitted that this "privilege" is inadequate. In the first place, only the exhibitor paying less than $200.00 per picture has any cancellation privilege, and the exhibitor who pays more than $200.00, as well as the public who attend his theatres, receives absolutely no protection. In the second place, it is submitted that experience has indicated, and it is admitted by the representative of one of the consenting companies, that the value of the pictures that may be cancelled is always added to the face of the contract so that the distributor loses nothing and the exhibitor who cancels loses the pictures cancelled but pays for them. I further want to point out that the cancellation privilege, for whatever it is worth, is not as liberal as what was offered by the distributors in trade conferences in 1939.

The argument is offered that the consenting companies are released anyway from any restriction as to the method of selling as of September 1st by the provision in the Consent Decree and, therefore, an amendment which restricts the companies to selling in blocks of thirteen is better than no amendment which would permit consenting companies to sell in blocks of fifty or an entire year's product. My answer to this is that the consenting companies prospered amazingly, despite the loss of foreign markets, by selling in blocks of five. Moreover, in their conferences with independent exhibitors they asserted repeatedly that they were satisfied with the block-of-five method of selling and proposed to continue with it, and would agree to selling in larger blocks only as a "concession to the independent exhibitors." It is respectfully submitted that, if the Department of Justice does not consent to the proposed amendments, the block-of-five method will be continued in the industry because by this method the distributor can get the maximum film rental. This "concession" is only "a peace offering" to an organization of exhibitors who have sponsored legislation and litigation that is against the distributor's interest but in the interest of the independent exhibitors and the public.

I desire particularly to call your attention to the fact that the proposed amendments to the Consent Decree do not

(Continued on Page 28)
EVENY TIME UP...

VICTORY THEATRE DAYTON

GARY COOPER AS
"SERGEANT YORK"

A HIT!

Three times up in Dayton—at road-show, advanced and popular prices—and a holdover hit every time! Ditto the holdovers for Kansas City, Memphis, Los Angeles, Columbus, Nashville, Jacksonville and dozens of other key spots! What a wonderful man 'The Sergeant' is!

WARNER BROS.
Batting Average!

"KINGS ROW"
"IN THIS OUR LIFE"
"JUKE GIRL"
"THE BIG SHOT"
"WINGS FOR THE EAGLE"
"THE GAY SISTERS"

1000%

GARY COOPER in "SERGEANT YORK" with WALTER BRENNAN • JOAN LESLIE

GEORGE TOBIAS • STANLEY RIDGES • A HOWARD HAWKS PRODUCTION • Produced by JESSE L. LASKY and HAL B. WALLIS

Original Screen Play by Abem Finkel & Harry Chandlee and Howard Koch & John Huston • Based Upon the Diary of Sergeant York • Music by Max Steiner
RKO-RADIO . . . Reviews of 5 in First 1942-43 Block

'THE BIG STREET' UNUSUAL COMEDY-DRAMA IS ENGROSSING
Rates ● ● + generally

RKO-Radio.
89 Minutes
Directed by Irving Reis.

With a plot that goes far afield from the run-of-the-mill and a set of characters with a Runyonesque flavor, "The Big Street" has the ingredients that go to make up a mass appeal film. The unusual story contains snappy dialogue, "different" situations, delightful comedy with sombre undertones. The tragic ending, coming as a complete surprise, adds to the picture's stature. The cast, with the exception, does an excellent job. But the selfish, arrogant showgirl who becomes a cripple, has her biggest dramatic role to date, and although the load seems a little too much for her to carry, she does creditably. Henry Fonda, in a part ideally suited to his talents, that of a simple-hearted busboy catering to Miss Ball's every whim, makes the most of it. Some of the supporting players stand out in scene-stealing bits. This entertaining fable should be above average at box-Offices generally, with word-of-mouth boosting returns in subsequents.

Fonda, a busboy, has a secret passion for Lucille Ball, though frail of heart in his manner. Ball helps Fonda get a job in her nite-spot after he is fired by MacLane. When MacLane sees Ball with playboy William Orr, he strikes her and she is seriously injured when she falls down the stairs. Fonda and Ball's maids, Louise Beavers, give her the finest care in the hospital, while she thinks it is all being done by Orr. The busboy takes her to his room when she comes out of the hospital, a cripple. She demands to go to Florida for the winter and he takes her there, pushing her on a wheelchair from New York to Miami. She sees Orr there, and when her condition, he backs out of seeing her again. Fonda, realizing she will die if she does not get what she wants, forces MacLane, whose night-spot is a front for a jewl-thief racket, to lend him his club for a gala affair to be given in her honor. All his Broadwayite friends attend and forcing them to stay throughout. When Ball realizes all that Fonda is doing, she has a change of heart, but it is too much for her and she collapses in his arms. Irving Reis has directed without missing a trick. None of the scenes pall, and even though many stretch credibility, the director has managed to make it believable. Eugene Pallette, Agnes Moorhead, Sam Levine, Ray Collins and the others make a varied and humorous set of Broadway characters. Barton MacLane works smoothly as the gangster - restaurateur. Vera Gordon is worthy of special mention in a heart-wrenching bit. Ozzie Nelson and his band are seen briefly in the final sequence.

STINE

REVIEWS IN THIS ISSUE

The Big Street
Highway By Night
Journey Into Fear
Mexican Spitfire's Elephant
Wings and the Woman
Somewhere I'll Find You
The War Against Mrs. Hatley
Priority of the Forehead
The Talk of the Town
Danger in the Pacific
They All Kissed the Bride
Hi, Neighbor

Bullets for Bandits

'HIGHWAYS BY NIGHT' ACTIONFUL PROGRAMMER LACKS NOVELTY
Rates ● ● in neighborhoods and rural:

RKO-Radio.
62 Minutes
Richard Carlson, Jane Randolph, Jane Darwell, Barton MacLane, Ray Collins, Gordon Jones, Renee Haal, George Cleveland, Martin Lamont, Jack LaRue, John McGuire, James Sea, Cliff Clark, Paul Flix.
Directed by Peter Godfrey.

Stock situations, hackneyed dialogue and a trite plot relegates "Highways by Night" to the lower half of duels. Its major asset is its action, which is especially plentiful in the last half. Lacking in suspense because it telegraphs its plot early, every situation can be easily foretold. Stereotyped charac-
ters are played in uninspired manner by most of the cast. This is slated to be a secondary dualler in neighborhood and rural spots. Will do its best business in action houses.

Carlson, millionaire truck manufacturer, described by his uncle, Ray Collins, as "an amoeba" decides to get a job and see what the other half is like. He stumbles into a murder committed by Jack LaRue and is ordered killed. On the "ride," he is thrown off the murder truck and escapes. He meets up with Jane Randolph, whose truck has been damaged by Barton MacLane's competing syndicate and gets a job working with her and her brother, Gordon Jones. When a fat contract to move a hotel comes along, Carlson beats MacLane out of it and narrowly escapes death at the hands of the gangsters. When Randolph discovers that he is rich, she will have nothing to do with him. However, he calls in eight of his own trucks to save their hauling business and finally wins the Fair Jane.

Newcomer Jane Randolph looks and acts like a Hollywood starlet. In a brief role as Miss Randolph's aunt, Jane Darwell has little to do but look pretty. Gordon Jones does rather well as the boy whose brains are in his fists. Barton MacLane and Jack LaRue are typical as adequate. Peter Godfrey's direction paces the show fairly well, but the poor fellow hadn't much of a chance with this material.

BARTON

'JOURNEY INTO FEAR' ORSON WELLES' FIRST PROGRAMMER
Rates ●● as dualler generally

RKO-Radio.
70 Minutes
Directed by Norman Foster.

This is Orson Welles' first quickie! The producer of the painstakingly different "Citizen Kane" and "The Magnificent Ambersons" has here tossed off a little mystery programmer very much in the manner of the early Hitchcock films from England. The story is that of a little Hitchcockian characters, the cleverly contrived little surprises, the steady (if not always consistent) flow of plot — everything, in fact, except the inimit-

able Hitchcock suspense. But, then, Norman Foster, who directed, is no Hitchcock. "Journey Into Fear" is a good programmer, because it is novel. The association of Joseph Cotton, the European representative for an American munitions company, who, upon his arrival in Turkey, finds himself the object of a planned assassination by Nazi agents. Welles, in the role of the head of Turkish secret police, compels Cotton to take a small cattle boat out of the country, and leaves his wife behind in their hotel. The would-be Nazi assassins are also on the boat and Cotton is in constant fear of his life. When the boat docks, he is forced to accompany the Nazis, but makes his escape and rushes to a hotel at which he had wired his wife to meet him. There he runs smack into the leader of the Nazis again, but again escapes from a window. In a dune-thriller climax on the slippery edge of a ledge around the hotel, Cotton is pursued by the Nazi agents, one of whom is killed by the Turkish secret police chief and the other slips to his death. Cotton makes his American salesman just a plain guy in trouble. A colorless performance. Welles plays little more than a bit. (He acted the entire role in two days before he left for South America.) Dolores Del Rio, who does a very capable job as a member of a cheap dancing act who befriends Cotton. Like most of the others, her character is not clearly defined. The others, most of them unknowns, are odd and interesting people.

BARTON

FILM BULLETIN
RKO-RADIO—Continued

'MEXICAN SPITFIRE'S ELEPHANT TYPICALLY SLAPSTICK ENTRY IN SERIES

Rates ● + as secondary dualler

RKO-Radio. 
Minutes.
Lupe Velez, Leon Errol, Walter Reed, Eliza-Blair, David Rice, Lyda Birock, Marlon Martin, Lyle Talbot, Luis Alberni, George Cleveland, Martin Lamont, Jack Briggs, Arnold Kent, Max Wagner, Tom Kennedy.
Directed by Leslie Goodwins.

In the latest of the Spitfire's series, Leon Errol is Lord Epping and Uncle Matt again hoggs the whole show with a characterization that is not too apt to afford much amusement. Containing all the slapstick cliches typical of the series, "Mexican Spitfire's Elephant" hasn't even the novelty of Errol's dual performance to recommend it. Lupe Velez again files into her violent, Spanish-sputtering rages which have long since lost their comic effect. However, Lupe somewhat redeems herself by singing and dancing satisfactory a nightclub staged number. The story (this is not a jungle picture!) is one of those muddled vehicles designed merely to transport Errol's character and which is strictly for the secondary spot on naborhood duals and where the series has been popular.

Lyle Talbot, notorious diamond smuggler, and Mme. Mollison又是 Elephant! he contains a fabulous gem on Lord Epping to escape customs inspection, Epping, believing the elephant has only sentimental value, misplaces it and is continually bounded by the two. Velez convinces Uncle Matt to don his disguise and mislead the crooks, who she believes are trying to black-mail Epping. When Talbot finally threatens to kill Epping if he does not deliver the elephant, Epping finds it and brings it to a War Relief affair at which he is guest of honor. A Chinese magician finds the elephant in Epping's pocket during the show and Talbot obtains possession of it, but customs inspectors who have been tailing Talbot capture him with the assistance of Uncle Matt and Velez.

Elizabeth Risdon, as Uncle Matt's wife, has her usual embarrassing mixups with Errol, two personalities Walter Reed, as the Spitfire's husband is seen briefly and to poor advantage. Lyle Talbot struggles through his role as though he were ashamed of it (not without reason). Marlon Martin makes a seductive partner-in-crime.

Leslie Goodwins' direction is on par with the rest of the series.

STINE

'WINGS AND THE WOMAN' INTERESTING, WELL ACTED SAGA OF AMY MOLLISON

Rates ● ● + in class spots; less in nabes and rural

RKO-Radio. 
97 Minutes.
Directed by Herbert Wilcox.

"Wings and the Woman" is a thoroughly British picture, a sentimental flight in the air. It proves a detriment to American box-office-This, however, could and should have been made only by the English. Produced and directed by Herbert Wilcox, it is typically underplayed, beautifully acted completely without heroics. It holds the interest throughout. The story of Amy Johnson Mollison, pioneer aviator, and Jim Mollison, record-breaking aviator, and the telling, though necessarily episodic to encompass their careers authentically, brings to vivid light the role of women in aviation. American audiences remember Amy Mollison's epic flights. As Anna Neagle plays her, she becomes a truly great woman. Robert Newton as the daredevil, drink-loving flyer who later becomes her husband, plays the role magnificently. Although there is a tendency to show too many air scenes, each has its own significance in the Mollisons' careers, which, after all, was flying. Production is good, and the English accents are unusually intelligible. The lack of marquee names, with the possible exception of Miss Neagle, will hold this back, but word-of-mouth will help. "Wings and the Woman" deserves exploitation. Once the customers come in, they won't be disappointed.

Starting with Amy Johnson's schooling and pausing only long enough to show her desire for individuality and freedom from the control of men, the story runs swiftly into her memorable solo flight from England to Australia. She becomes front page news internationally and meets Jim Mollison. Mollison, inspired by her flight, flies from Australia to England and after a series of such adventures as the others, they are married. They continue to vie for each other's records until they decide to fly together. This decision proves unfortunate, for all of their mutual endeavors end disastrously. Mollison turns to drink and women at every opportunity and Amy finally divorces him. Years later, when England is at war, they meet again briefly as ferry pilots, just before Amy plunges to her death in the English Channel.

While Anna Neagle and Robert Newton have the picture pretty much to themselves, the rest of the cast is flawless. Edward Chapman and Joan Kemp-Welch are fine as Amy's parents and Hay Petrie contributes a sparkling bit as a British general whose words are filtered through an enormous mustache.

Wilcox's direction is fast-paced, well-timed and he did a fine job of holding together the episodic story.

BARNY

M-G-M...Reviews of 2 1942-43 Releases

'SOMEBODY I'LL FIND YOU' RAMBLING ROMANCE HAS HIGH MARQUEE PULL

Rates ● ● ● + on star value

M-G-M.
108 Minutes.
Directed by Wesley Ruggles.

Teaming Clark Gable with Lana Turner is sucdire box-office, even if "Somewhere I'll Find You" is a rambling, wordy vehicle. Here again the fatal Dec. 7, 1941 date becomes an important part of the plot, but much of the picture's timely value is dissipated by repetitious and overly-talky footage. More than half of the picture is devoted to the heroine's seemingly endless shutdown back and forth between the dash-undependable Gable and his steadier young brother. Not until the final quarter does Director Wesley Ruggles seem fit to speed up the action and, fortunately, these concluding Philippine battle scenes are reported withlhs. The picture's star value should mean good box-office in first-runs and the better naborhoods, but word-of-mouth may adversely affect subsequent showings.

When Clark Gable and his brother Robert Sterling, well-known news reporters, return from a foreign jaunt, their stuffy editor refuses to accept their war trouble is brewing with Japan. Gable doubles-crosses the editor, has the story headlined and is fired. The meeting with his brother's girl friend (Lana Turner) ignites a spark and results in a break-up with Sterling. Gable, however, soon tires of the girl and she ac- cepts an unwanted marriage proposal in Indo-China. With Miss Turner reported missing, their editor sends the two brothers to the East to locate her. When she is found, she continues to play up to Gable, but he again turns her down and sends her away on a honeymoon with Sterling. After war is declared, Gable, covering news at Bataan, finds his brother in the fighting forces and Miss Turner acting as a nurse. With Sterling killed in an heroic stand against invading Japanese, Gable sends out the news story and goes on to cover new battle-fronts.

Clark Gable gives a convincing portrayal of a "love 'em and leave 'em" type of newspaper man. Robert Sterling is adequate in the less-colorful role of his "one woman" brother. Although Lana Turner is scarcely the type to portray a foreign news corres- pondent, she shines in the romantic scenes. Gable has a stand-out bit as a bombastic editor and Patricia Dane and Lee Patrick are fine as hard-boiled females.

LEYENDECKER

M-G-M...Continued on Page 10
MAKE WAY FOR ANOTHER BEST 20TH CENTURY-FOX

PICK A DATE EARLY

AND SOON!" — The Independent

CERTAIN

Directed by Gregory Ratoff • Produced by William LeBaron
MUSICAL IN THE TRADITION!"
—Motion Picture Daily

"SHE SHOULD LURE THE PUBLIC IN DROVES"
—Film Daily

"SHE'S SLACKENS!"
—M. P. Herald

TO REGISTER A HIT"
—Hollywood Reporter

FOOTLIGHT SERENADE

JANE WYMAN • James Gleason
Phil Silvers • Cobina Wright, Jr.
Screen Play by Robert Ellis, Helen Logan and Lynn Sterling • Based on a Story by Fidel LaBarba and Kenneth Fari
PARAMOUNT...Review of 1 1942-43 Release

'PRIORITIES ON PARADE' TUNEFUL HODGE-PODGE LACKS NAME VALUE
Rates • • generally as a supporting daller

Paramount, 79 Minutes.
Directed by Albert S. Rogell.

Several lively tunes and some laugh-provoking slapstick comedy are the chief assets of 'Priorities on Parade,' a minor musical lacking nuance. Laid against an aircraft plant background, the plot is a nonsense hodge-podge peopled with peppy youngsters or such unlikely defense workers as the gadget-eyed Jerry Colonna and his man-crazy stooge, Vera Vague. The lead is played by a newcomer, Johnnie Johnston, who, in addition to leading a swing group, puts over two song hits, "I'd Love to Know You Better" and "Conchita Lopez" in fine crooning style, while the entire cast scores with a snappy war bond tune, "Pay Day." The picture was inexpensively made, but rates some exploitation because of its songs and patriotic appeal. Its biggest boosters will be swing fans in naborhood spots.

In the story, Johnnie Johnston leads his five out-of-work swingsters and Ann Miller, who sings with the band, into an aircraft plant where he puts on an impromptu show for the troops. The Ranger is impressed, and puts them on defense duty with permission to entertain in their spare time. When Miss Miller quits, Johnnie finds a welding boss who develops into an attractive girl (Betty Rhodes) after hours. Johnnie then plans a show at the plant to which talent scouts are invited, but Ann Miller hears of it and asks for her old song spot. Although the other girl is disappointed, she convinces Johnnie and the boys that they should stay at the defense plant and let Broadway offers wait until the war is won.

Jerry Colonna and Vera Vague clown their way through the film and, although their humor is obvious, it gets good laugh reacted.
Ann Miller, who does a satisfactory acting job as the mercenary swing soloist, has a stand-out tap number, "Co-operate with Your Air Raid Warden," that is most effective in her song routines. Albert S. Rogell made the most of inadequate story material.

'WE TALK OF THE TOWN COLUMBIA'S FIRST HIT OF '41 SEASON
Rates • • • + generally

HOLLYWOOD PREVIEW
Columbia, 117 Minutes.

This is Columbia's first real hit production of the season now ending. With its trio of top-ranking stars, Cary Grant, Jean Arthur, and Ronald Colman, a story that is both powerful and delightfully humorous, and expert direction by George Stevens, "The Talk of the Town" is definitely headed for popular favor. While the story has serious overtones, it is comedy most of the way. It will appeal to intelligent theatre-goers as well as the lovers of broad comedy, and is a worthy successor to "Mr. Deeds" and "Mr. Jordan." It will do ace business in all locations.

In the story, Cary Grant, an outspoken worker, is charged with the burning of a Massachusetts woolen mill and the death of a foreman in the fire. The trial fixed by the crooked owner of the mill, is going against Grant when he escapes from jail and takes refuge in a farmhouse owned by Jean Arthur, whom he had known in their school days. She is putting the house in shape for a new tenant, the dean of a law school (Ronald Colman). The dean arrives unexpectedly, and the girl hides Grant in the attic. The incident inadvertently reveals his presence in the house because he feels the urge to argue with the professor about strict adherence to the letter of the law. Jean introduces him as the gardener. The two men become fast friends, and when the professor accidentally discovers that Grant is an escaped prisoner, he is torn between his legal ethics and his liking for the man. But eventually the professor risks his pendulum appointment to the Supreme Court, to save Grant from an organized lynching mob and prove his innocence. Colman gets his court appointment and Grant gets Jean.

The three stars are perfectly fitted with characters written to order for them. As the outspoken and liberal-minded Dilg, Cary Grant scores a solid hit with the audience, with a performance that is a mixture of force and humor. Jean Arthur is delightful as the somewhat bewildered girl who finds herself in the middle of many complications. Ronald Colman, wearing a beard to make him look older, is a joy as the professor and he has never given a better performance. Edgar Buchanan heads the supporting cast as Grant's attorney, who is doing his best to get his client out of trouble. Glenda Farrell is a hard-boiled but alluring manicurist. Emma Dunn adds to the comedy as Miss Arthur's mother, and the other members of the cast are all excellent.

George Stevens has supplied fine screen craftsmanship and expert direction that brings out all the drama, suspense and comedy in the intricate-writing story.

CRAWFORD (Hollywood)
IT SOUNDS THE ALERT FOR LAUGHS

The GREATEST FUN-TEAM ON EARTH

JOAN OF OZARK
JUDY CANOVA • JOE E. BROWN

EDDIE FOY, JR. • JEROME COWAN
ALEXANDER GRANACH • ANNE JEFFREYS
JOSEPH SANTLEY—Director

Original screen play by Rahl Harari, Eve Greene & Jack Townley
Additional Dialogue by Monte Brice & Bradford Ropes

A REPUBLIC PICTURE

BUY U.S. WAR SAVINGS BONDS
DANGER IN THE PACIFIC ROUTINE ADVENTURE PROGRAMMER

Rates • + for minor action spots; fair supporting dualler in cheap nabs

Universal.
60 Minutes
Leo Carrillo, Andy Devine, Don Terry, Louise Allbritton, Edgar Barrier, Turhan Bey, Holmes Herbert, David Hoffman, Paul Dubov, Dwight Frye, Nelle Marx.
Directed by Lewis D. Collins.

An attention-compelling title, tacked on another hackneyed jungle plot, is likely to prove this action programmer's best selling point. In other respects, "Dancer in the Pacific" is a routine adventure film heavily-padded with library shots of ferocious natives and wild animals. The three stars, Carrillo, Devine and Terry, do well enough in stock characterizations they should be considered. Within the leading lady and most of the supporting cast are less than adequate. As a supporting dualler, this will get by in cheaper naborhood and rural comedy, but not in a high-sounding one.

The story starts with Don Terry, explorer-scientist, again postponing his wedding to Louise Allbritton, wealthy aviatrix, in order to accompany an expedition to a Pacific island to help a young missionary and his neighbors in the jungles of the South Seas.

The party starts with Don Terry, explorer-scientist, again postponing his wedding to Louise Allbritton, wealthy aviatrix, in order to accompany an expedition to a Pacific island to help a young missionary and his neighbors in the jungles of the South Seas.

In addition to being photographed unattractively, Louise Allbritton, gives an amiable performance. Edgar Barrier, on the other hand, is an obvious pair of villains. Andy Devine's gravel-voiced comedy gets an occasional smile.

THEY ALL KISSED THE BRIDE' FROTHY, LONG-WINDED FARCE WITH NAME VALUE

Rates • + in first runs; less in naborhoods and small towns

Columbia.
85 Minutes
Directed by Alexander Hall.

Frothy, frivolous and decidedly long-winded, 'They All Kissed the Bride' has good name value, although neither of the co-stars are seen to their best advantage. Joan Crawford, playing the role intended for the late Carole Lombard makes a stunning appearance, but puts too much effort into an implausible and generally unpleasant comedy portrayal. Melvyn Douglas plays with his customary ease and finesse, except when the role becomes too embarrassing for a polished actor. The dialogue is studded with some clever quips and individual scenes, notably a drunk sequence and the bride-kissing episode, which are the comic highlights. Billie Burke's direction is brittle and slow-moving with the outcome of the story being perfectly obvious after the first half-hour. Two top-grade stars, with first-rate production values and supporting cast, will insure good returns in the majority of first-runs. Business in naborhoods and small towns only fair.

Miss Crawford isn't the bride, but her sister, a career woman who runs her successful trucking company with an iron hand. Melvyn Douglas, a writer who has been the subject of Miss Crawford's unfair treatment of her employees, crashes the sister's wedding, kisses the bride and arouses the interest of the lady executive. After being arrested for unlawful entry, Douglas threatens suit, but agrees to cancel if Miss Crawford will dine with him. Eventually the lady softens enough to get drunk, and win a jilters contest at her employees' annual dance. Further complications take place, but she continues to pursue Douglas and the finish sees them riding away for a honeymoon on one of her own trucks.

Allen Jenkins, as a good-natured trucker who sides in bringing the high-hat Miss Crawford down to earth. Billie Burke, in one of her most engaging flattery matron portrayals, surpasses the stars in acting honors. Roland Young Nydia Westman, Ivan Simpson and Mary Treen provide competent support. Helen Parrish, as the putting bride, is below par.

LEYENDECKER

'HI, NEIGHBOR' HIGHLY ENTERTAINING HOKUM

Rates • • — in naborhood and small town houses

Republic.
72 Minutes
Jean Parker, John Archer, Janet Beecher, Bill Shirley, Marilyn Hare, Pauline Drake, Fred Sherman, May Boley and Lulubelle and Scotty, Barbara Jo Allen, Don Wilson, Roy Acuff and His Smokey Mountain Boys and Girls, Lillian Randolph, Harry "Pappy" Cheshire.
Directed by Charles Lamont.

Highly-entertaining hokum, made to delight naborhood and small town audiences. "Hi, Neighbor" gives Republic's newest program a good start. Among the features which rate exploitation are a wealth of familiar radio personalities and several catchy tunes all of which are incorporated in a serviceable backwoods plot. The old-sters will find Harry "Pappy" Cheshire and Lulubelle and Scotty especially amusing, for the youngsters there's some lively hen-cat gryating while Harry "Pappy" Cheshire will en-joy taking part in a "community sing" for the title song for a finale. Although first-run patrons might label it "corny," it's full of wholesome, down-to-earth humor for the family trade.

The typical musical comedy plot takes place on the grounds of a tiny mountain college presided over by "Pappy" Ogle. Miss Beecher who also runs it as Hi, Neighbor Lodge during the summer term. When its donor (Janet Beecher) hears that the beloved love-lorn couples among the guests, she threatens to withdraw her financial support. However, the young college students, headed by Lulubelle and Scotty, must save the college from epidemic and keep all concerned on the college grounds, Meanwhile, Miss Beecher's niece (Jean Parker) falls in love with a young professor, but the latter agrees to give up the girl if the aunt will permit the college to continue. When news of this bargain leaks out, the students picket Miss Beecher's home until she agrees to straighten out all matters.

Jean Parker and John Archer are capable in the romantic leads and Janet Beecher gives a first-rate dramatic portrayal as the embittered spinner. Among the radio personalities, Barbara Jo Allen (Verap Vague) contributes her familiar fluffy characterization; Lulubelle and Scotty sing several hill-billy tunes and Harry "Pappy" Cheshire shows possibilities as an actor of home-spun roles similar to his "Barnyard Follies" radio program. Charles Lamont's direction is lively.

LEYENDECKER

'BULLETS FOR BANDITS' AVERAGE BILL ELLIOTT WESTERN

Rates • • — in western spots

Columbia.
53 Minutes
Bill Elliott, Tex Ritter, Frank Mitchell, DorothyThomodore, Edythe Elliott, Forrest Taylor.
Directed by Wallace W. Fox.

An average western starring the stalwart, hard-hitting Bill Elliott. "Bullets for Bandits" will please the action devotees. Elliott, who continues in the role of Wild Bill Hickok, lends far more conviction to this cowboy series than does his co-star, Tex Ritter, who plays a crooning sheriff. Luckily, the latter's role is of minor importance in this former programmer, his acting and fight action aplenty as well as a dash of sentiment thrown in for good measure. The incidental comedy by Frank Mitchell raises a few smiles, but the romance angle of this vehicle is weaker than usual. Strictly for the horse opera palaces.

The story is concerned with Wild Bill's adventures while trying to protect Queen Katic (Edythe Elliott) a middle-aged woman whose ranch is being threatened by a gang of desperate outlaws. Elliott, who resembles Queen Katic's wistrel son, is framed on a murder charge and when the sympathetic sheriff (Tex Ritter) refuses to arrest him, the outlaws organize a lynching gang. Wild Bill, with the aid of Queen Katic and a few others, manages to hold off the attacking outlaws until Ritter arrives with a pose to save his life.

Of the supporting cast, Edythe Elliott does the best acting in the role of Queen Katic, courageous ranch owner. Dorothy Short is ampapers as the heroine.

DENLEY.
COLUMBIA

Concern over the replacement of Sam Briskin, awaiting a call to active service with the Signal Corps, has apparently been ended with the naming of Sidney Buchman to take over a portion of Briskin’s chores immediately. Buchman, a writer, is currently scripting two pieces for George Stevens, “Come One,” “Come All” and “American Way.” He is president of the Screen Writers Guild.

For some time it has been expected that the studios would begin canvassing the list of older leading men to replace those players called by the draft. As a result Warner Baxter, in retirement for four years, is a new addition to Columbia’s contract roster. He will play the lead in a new series based on the radio program, “The Crime Doctor.” Ralph Cohn will produce.

Several months ago Studio Size-ups predicted a one picture Columbia B deal for a leading man who is “Destroyer Man” and it will be produced by Lou Edelman.

Abby Berlin is set to take over the production reins on the Blondie series when incumbent Robert Sparks goes into the Marine Corps… “Victory Caravan” is the title of a new original for immediate Columbia production dealing with the romantic adventures of a Hollywood actress and a buck private… Leslie Brooks deferred a spot in “The Commandos” has been moved into a more important assignment in “Underground Agent”… Jaye Martin, on the coast for a one picture deal with Gregory Ratoff, has been given a term contract at Columbia.


METRO-GOLDWYN-MAYER

The wholesale revamping of MGM’s contract list, an exclusive Studio Size-ups story, is being substantiated as one by one the headliners negotiated with the company for a period of years announce their withdrawal. Jeanette MacDonald, reportedly offered a new pact, has deferred decision for several months—during which time she will make a concert tour and devote her talents toward entertaining the men in service. However, it is believed that her next musical will be made at RKO. Nelson Eddy’s name has been crossed off the list. Myrna Loy’s marriage is considered just a dodge to cover her MGM wash-up since she has entered into active discussions with other studios on future movie work. Greta Garbo and Norma Shearer have deals pending at Warners.

Additions to MGM roster include Mary Astor, who has been given a term contract; Lucille Ball, who will split her time between Culver City and RKO, and Zero Mostel, New York Cafe Society comedian. Irene Dunne continues to be mentioned as a likely MGM contractee and Dolores Del Rio’s frequent visits to the lot in recent months indicate that the Mexican beauty is under consideration by the studio.

The report that sales head William F. Rodgers would leave his MGM post Sept. 1st was squashed by the announcement that he has been given a five-year of extension of his contract at increased salary and the promise of less film office interference. Rodgers and Nicholas Schenk are reported to have split over the former’s insistence that “Mrs. Miniver” be released at regular admission prices—a policy that was finally accepted by the Metro board.

George Bruce, whose novel, “Navy Blue and Gold,” was a Metro box-office winner in 1937, has been given a term contract after completing a feature assignment at Columbia for “Peburuh.” Formerly with Edward Small, Bruce’s contract is a three-way ticket calling upon him to produce, direct or write. No assignment in any division has been announced for him as yet.

A check-up on the number of MGM employees with the armed services discloses that 280 from the Hollywood studio are working for Uncle Sam. 155 men from Metro’s British organization are serving abroad. Leading the Hollywood contingent is the construction department which has contributed 46 men. Clark Gable’s papers have been filed with the Air Corps and he has been placed on the available list, but there are no prospects of his immediate induction into service. Consequently, a new Gable film is in progress of which several properties on the star’s list has not been divulged.

Walter Pidgeon and Joan Crawford have been assigned the headlining positions in a series of “Underground Agent” pictures which Metro is producing. About the WAAAC, it has a script by Anita Loos and will go into production when Miss Crawford finishes “Reunion.”

William Saroyan and MGM may not enjoy much personal friendship as a result of the fracas precipitated by his attempted debut as a film producer-director-writer, but that has not interfered with Clarence Brown’s decision to place Saroyan’s “The Human Comedy” before the cameras as the first of the films he will make under a new directorial contract. Howard Estabrook is preparing the screenplay. Brown’s next will be “White Cliffs of Dover.”

Five of America’s top name bands, Harry James, Vaughn Monroe, Tommy Dorsey, Jimmy Dorsey and Bob Crosby, a record number to appear in a Metro production pictures on one studio lot, have been added by MGM for a series of musical productions. Bands will be prominently featured in “Anchors Aweigh,” “Gigi Crazy,” “Best Foot Forward,” “Du Barry Was a Lady,” “I Do I Do,” and “Treatin’ Lily Mars.”

The Hays office lists 300 newspaper and magazine correspondents covering Hollywood and if that number were polled to find filmmaking’s best-listed and most efficient press agent, the honor would fall unanimously into the lap of Dean Dorn, Metro publicist. This week Dorn interrupts 18 years of service to MGM to lend a hand to the United States Army. To Dean Dorn a salute from your reporter and many thanks for seven years of straight steers and cheerful cooperation. A grand guy.

Duke Ellington and his musical aggregation have replaced Cab Calloway in “Cabin in the Sky.” A new wing has been added to MGM’s sound department… “Liberty Ships,” to be produced by Robert Sisk, has been placed on the studio’s immediate production schedule. Like “Joe Smith, American,” it dramatizes a war industry… About the most impressive of the films dealing with American war production being planned is a story called “America.” King Vidor will direct; Spencer Tracy will star. The megaphoner is on a tour of Pittsburgh, Detroit and Chicago to gain background material for the film. It will get rolling when Tracy finishes “Keeper of the Flame”—George Stevens is being sought by MGM on a loan-out arrangement with Columbia.


MONOGRAM

Monogram completed its first “package deal” in the acquisition of “Cosmo Jones,” the radio program. Deal gives the studio two pictures and options for more. Included are the services of Frank Graham creator of the character; author Walter Gering and director James Tinling. The first will start shooting September 15. The King Brothers are under the wire with a second-front yarn based on the original by Humphrey Cobb (Earl Williams, Marilyn Green titled, appropriately enough, “The Second Front.”

The Hollywood press hasn’t seen Margie Hart’s movie debut in “Lure of the Islands,” but it is reported to be cleaning up on a tour of the Army camps and in several important bookings...
Gloria Gaye, singer, goes into “Suicide Squad”... "While Zombies Walked" will be a Lindsey Parsons production starring Mantan Moreland.

Heavy August production schedule at Monogram sees five pictures ready for shooting this month: "Here Come the Marines," "Little Smokers", "Bill" (Paulette Goddard-Ray Milland), "Henry Aldrich Gets Glamour" (Jimmy Lydon-Charlie Smith), "Lucky Jordan" (Alan Ladd-Helen Walker).

PARAMOUNT

Somebody blundered in the selection and handling of Zorina for the role of Maria in "For Whom the Bells Toll."... Lots of time and money has been wasted — and now the dancer has been pulled out and Ingrid Bergman substituted. It should have been obvious to the Paramount officials that Zorina, lovely as she is dancing on the stage, is not a good screen type for romantic roles.

All the hubbub about finding a proper ending for "Wake Island" is regarded here as designed to cover up the fact that the film isn't all it is cracked up to be and may not meet with the approval of military heads, who must approve it before it is put into release.

Although enjoying the largest backlog of completed pictures in its history, Paramount will continue its heavy production pace through the summer and fall months. At this writing 22 stories are in various stages of production, 19 are slated for filming at Paramount with the others divided between Harry Sherman and the Pine-Thomas unit.

A Marine team is promised in the casting of Robert Preston and William Tabbert. In "Whale Island" and "Wake Island," the lovely heroine of Ginger Rogers has been cast as "Allie" in "Wake Island." The yarn is an old one, but it will be revamped to suit current headlines.

Ginger Rogers is up for another dramatic role, Emmy Blair, the lovely heroine of Ginger Rogers' best selling novel, "And Now Tomorrow." This will follow "Lady in the Dark" on Miss Rogers' schedule at Paramount.

John Farrow reports to Paramount on a term contract after he finishes "Commandos Come at Dawn" for Columbia..."Hands of Mercy," about American nurses during the siege of Batan, has been given to Mark Sandrich for immediate production...Joel McCrea has been on the inside track for the role of Dr. Wassel. We think he is too light-weight for the role...Don Loper will dance with Ginger Rogers in "Lady in the Dark" — eliminating Fred Astaire as a factor in the production. Loper is a night club entertainer...Sol Siegel's schedule of A pictures includes "Galveston" for Dorothy Lamour; "Decoy," co-starring Fred MacMurray and Alan Ladd, and "Hostages" which will feature Zorina. Franchot Tone's new Paramount picture begins with "Bill of Goods," by Billy Wilder and Charles Bracket. The latter will produce, with Wilder directing...Henry Aldrich becomes a rookie in "Henry Aldrich Does His Bit."

IN PRODUCTION—"For Whom the Bells Toll" (Gary Cooper), "Whale Island" (William Tabbert, Martin Goldsmith) has been moved up for release..."Henry Aldrich Gets Glamour" (Jimmy Lydon-Charlie Smith) has been moved up for release..."Henry Aldrich Gets Glamour" (Jimmy Lydon-Charlie Smith), "Lucky Jordan" (Alan Ladd-Helen Walker).

NEW RELEASES

For details on these pictures see Release Charts in the PRODUCTION RECORD

COLUMBIA
Blonde for Victory August 6
Bad Men of the Hills August 13
Talk of the Town August 20
Sheba Squared August 27
Vengeance of the West September 3
My Sister Eileen September 25
Overland to Deadwood September 25

M-G-M
Calling Dr. Gillespie July and August
Jackass Mail
Pierre of the Plains
Crossroads
Affairs of Martha

MONOGRAM
Smart Aleck August 7
Hillybilly Blitzkrieg August 14
Riders of the West August 21
One Thrilling Night August 28
Arizona Stagecoach September 4
King of the Stallions September 11
Isle of Missing Men September 18

PRODUCERS RELEASING

That much sought after Pathe trademark may become PRC's with very short time, according to rumors circulating at the studio. Deal seems to hinge on the outfit's ability to turn out a representative $60,000 picture — the kind that will give the Pathe rooster something to crow about.

Timeliness is emphasized in the titles on the PRC agenda. "Miss M from Moscow" is slated to go before the cameras this week under the auspices of Albert Herman and George Merrick, who are reproducing under the name of M. & H. Productions. "Corrigedor" starts later this month with Edgar Umler directing for Atlantic Pictures. PRC was upheld in its claim to the "Corrigedor" title, which was also claimed by 20th-Fox. "Lady from Chungking," a collaboration between Charles and Fred Stern and director William Nigh, is due to start rolling soon.

A showmanly idea is the inclusion of the Pollack and Ruby tune, "Zip Your Lip," which is having a big platter play in "The Yanks Are Coming."

IN PRODUCTION—"Along the Sundown Trail" (Lee Powell-Art Davis), "Secrets of a Co-Ed" (Otto Kruger-Tina Thayer).

REPUBLIC

An all-girl cast will begin work immediately in an untitled yarn about the WAACS. Albert J. Cohen is in charge...Republic has sold its 1942-43 program to Fox-West Coast..."Navy Bride," a story purchased two years ago, has been dusted off as a potential vehicle for Ruth Terry...First of the Roy Rogers big-scale westerns to start this month is "Heart of the Golden West."...These Roy Rogers films will get the budget that formerly went to the Autry westerns. The famous Hall Johnson choir will be seen and heard in "Golden West."...Republic has put a horse-drawn wagon into service to carry film negatives from the studio to the laboratory. So it goes in this war.

Ten pictures are slated for production here this month: "X Marks the Spot," "El Dorado," "Mike Reilly," "Young Man vs. the Black Dragon," "Dead Man's Gulch" (Don Barry), a Mesquite western, "Johnny Doughboy" (Jane Withers, "Mr. M. and the Pigeons," "Black Market," Heart of the Golden West" and "Pride of the Commanders." The last two will be produced by Edmund Grainger.

IN PRODUCTION—"Ice Capades Revue" (Ellen Drew-Rich Denning).

RKO-RADIO

Having completed arrangements for a 3½ million dollars loan, RKO was able to announce a 1942-43 program consisting of 45 features and 185 short subjects.

Ten of the features will be made by independent producers and 35 will be turned out by the company.

Top attractions will be as follows: "Once Upon a Honeymoon" (Ginger Rogers-Cary Grant), "Bundies for Freedom" (Cary Grant), "Gibson Girl" (Ginger Rogers), "Look Out Below" (Fred Astaire), "I Married My Sister" (Crystalind Russell-Fred MacMurray), "China Sky" (Claudette Colbert-Randolph Scott), Jean Arthur in an untitled vehicle, "This Land Is Mine" (Charles Laughton),...
Jean Gabin's next assignment will be "Tampico," by Ladislas Fodor, who will do the adaptation. Robert Bassler will produce.

IN PRODUCTION—"Springtime in the Rockies" (John Payne-Beatty Grable), "China Doll" (George Montgomery-Geene Tierney), "The Ox-How Incident" (Henry Fonda-Dana Andrews), "My Friend Flicka" (Roddy McDowall-Preston Foster), "Mearest Man in the World" (Jack Benny-Priscilla Lane), "Life Begins at 8:30" (Monty Woolley-Ulda Lupo), "The Undying Monster" (John Howard-James Ellison).

UNITED ARTISTS

Localities take with a grain of salt the report emanating from the East that David O. Selznick is seeking to buy UA. The possibility that either Charlie Chaplin or Mary Pickford would ask out Selznick and one or both of them to sell a major part of UA to Mr. Selznick would hardly make such an offer — knowing its futility.

Benedict E. Bogeaus, president of the General Service Studios, has become a UA producer. An independent film he has been working on the life of Sid Grauman, famous Los Angeles nurse who discovered a new cure for infantile paralysis. Rosalind Russell will play the lead.

Hunt Stromberg is rapidly forming an organization. James Gunn, 21-year-old novelist, has been signed to do the script adaptation of "Guest in the House." Joseph Gilpin has been named production manager for Stromberg. Janis Carter, young actress, has been signed to a term contract. Frank Bank, son of the RKO's lineup for the new season are the usual March of Time releases — replaced by another series called "This Is America."

The variety of activity to be reported this week on Samuel Goldwyn who is awaiting word from Gary Cooper about the renewal of his contract. Cooper's pact expired with "Pride of the Yankees" and Goldwyn has been anxious to sign another contract since the summer. It is said that the last flurry of activity was prompted by the huge success of "The Bells Toll"... Cooper, whose years of steady success have brought the point where he is the most potent of office personalities, could name his own figure anywhere between $10,000 and $15,000. Stromberg has both made overtures, while United Artists has discovered with him the possibilities of arranging a deal similar to the project of Jimmy Cagney.

Before other studios to the punch in lining up material about the Soviet war effort, Samuel Goldwyn paid a record price to Lillian Hellman for an original story based on her trip to Russia. Washman for Hill and the contract was signed, the details of which have not yet been made public by the moghul himself, so that the production which Goldwyn hopes to get before the cameras immediately. Meanwhile he has slipped a Soviet episode into "They Grow in the Spring," covered by RKO. Hartman and his Catholic faith had seen him start his five years contract as writer, producer and assistant to the head man.

RKO isn't going to fool with Pare Lorentz's "Name, Age and Occupation." This ambitious project is looking for its major in the person of the actor he was looking for in his new screen film....Simone Simon is causing the RKO publiciteers plenty of trouble because of her refusal to meet the press.

"Once Upon a Honeymoon" (Ginger Rogers-Cary Grant), "They Got Me Covered" (Bob Hope-Dorothy Lamour), "Ladies Day" (Lupe Velez-Eddie Albert), "Cat People" (Simone Simon-Tom Conway).

20th CENTURY-FOX

"Thunder Birds," made early this spring by William Wellman, has been on the studio's release retreats. Pending some conditions necessitated the alterations — the first major Hollywood casualty of this sort. Alfred Werker, directing the new footage, will rush the retakes to facilitate immediate release, thus preventing further oustanding of the material.

Anxious to bring his production, "The Life of O. Henry" to 20th Century, the studio which sponsored his ambitious "Tales of Manhattan," Boris Morros is still hoping that Paramount will realize his four will direct and it cast will be assembled for the production which Goldwyn hopes to get before the cameras immediately.

Although 20th, as a matter of policy, has moved cautiously on handling war, there is now an apparent shift in its policy toward a radical realist. There has been a captured a strong position in the studio's story line-up. At present 21 pictures in various stages of preparation have war angles. John Steinbeck's "The Moon Is Down" heads the list of titles. "Imhotep" (with Charles Boyer, Jean Arthur) and "Brophy, and an untitled story of the Signal Corps by John Gunter are other A pictures. In the lesser branches the list is led by "Sketch Books," "Eight Short Men in a Boat." (story is mapped from a submarine), "Ground Pilots," and "Women with Wings." The last three named have been assigned to Ralph Dietrich, who also faces the task of adapting Claire Bothe's "Margin for Error" to the screen. Originally slated for filimization by Ernt Lubitsch, this play has been on the books for some 18 months. Dietrich is reported to have an angle which will give time-linements to the comedy-drama of the original material, which has been around the city in this country. Otto Preminger has been signed to direct and play the lead, while Milton Berle will probably get the policeman role done on the New York stage by Sam Levene.

While the Samuel Goldwyn Organization has endowed him with the reputation of being a sharp individualist, had a chance to prove it last week when he took a suspension for refusing the lead in "The Undying Monster." Sandberg insisted that he needed a rest after an arduous seven months of continuous work. The picture went into production by shifting James Ellison into the role intended for Sandberg.

The "Teen Girl"..."Handy Andy"..."Helen's next musical, will be made in Technicolor...Rights to "The Last Beat Hope" by Helen Deutsch have been bought by 20th...Gene Powier and his son, Gene Jr., have sold their first collaborative effort, "Let Him Have A-Deck Hand."...Ian Keith's "The Last of the Mohicans" is back at his desk after a trip to Alaska...Frank Werfel has started work on "The Song of Bernadette," William Perlgberg production..."Condors in the Air," about Gilder pilots, is being done..."Samson in the Desert," which is a project for the company would be set up at the studio..."Adventures of Smilin' Jack"...Jack Pierce, veteran makeup man, is experimenting with plastic rubber for the phoney faces and head pieces necessary to movie making.

IN PRODUCTION—"Forever Yours" (Deanna Durbin-Edmund O'Brien), "Arabian Nights" (Sabu-Maria Montez), "Pleas and Fantasy" (Charles Boyer-Edward G. Robinson), "Moonlight in Havana" (Allan Jones-Janet Frazee), "Shadow of a Doubt" (Teresa Wright-Joseph Cotten).

WARNER BROS.

Benjamin Glazer, who left Warners two years ago, has returned to the lot as an independent producer.

Author William Faulkner was signed to a term contract last week with a clause inserted that he perform his literary efforts within the confines of the studio's adaptations of Smilin' Jack...
In the Release Chart, the date under "Details" refers to the release 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 in states where there is censorship. All new productions are on 1942-43 programs unless otherwise noted. (T) immediately following title and running time indicates Technicolor production.

**REPRESENTING LILY MARS**

Musical—Shooting started August 3

Cast: Judy Garland, Richard Carlson, Ray McDonald, Bay Bainter, Spring Byington, Connie Gilchrist, Bob Crosby and His Band.

Director: Norman Taurog
Producer: Joseph Pasternak

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United Artists

20th Century Fox

1941-42 Features (50-60) Completed (54) In Production (0)
1942-43 Features (15) Completed (21) In Production (5)

Life Begins at 8:30

Drama—Shooting started July 27

Cast: Monty Woolley, Idia Lupino, Sara Allgood, John Shepard, Proctor Cates

Director: Irving Sichel

Producer: Nunnally Johnson

Story: A once great stage star, who has lost his position in the theatre through drink, is trying to stage a comeback, but loses his big chance because he gets drunk when he discovers that his daughter is going to marry a young man whom he dislikes.

The Undying Monster

Horror Drama—Shooting August 3

Cast: Elisha Cook, Jr., James Ellison, Aubrey Mather, Helen Alleyne, Heather Thatcher

Director: John Brahms

Producer: Bryan Foy

Story: A deal with a man who has a twisted brain and a passion for killing.

Release Chart

In Production

Title—Running Time Cast Details Rel. No.

Youth's In Revolt (98) W. Tracy — J. Sawyer 7-20

1942-43

About Face (42) W. Tracy — J. Sawyer 12-15

Black Swans (42) W. Dennis — M. Woodworth 2-6

Citizen Kane (50) J. Rogers — N. O'Hara 4-20

Duel with Hitler, The Details under title: Hitler's Vates

Duo Are Pretty People (46) H. Woodworth — J. Rogers 11-1

Fall in Love (72) W. Tracy — J. Sawyer 6-20

Fiesta (45) (1) J. March — A. Morena 8-23

Flying with a Witch (39) Details under title: Cohen's Nuisance

Gold Rush, The (60-64) (72) W. Tracy — J. Gibson 1-22

Gentlemen After Dark, A (55) Details under title: Heldra's Romance

Hayfever (47) W. Tracy — J. Gibson 1-22

Juno and the Paycock (130) (1) G. Cooper — D. Napier 2-12

Kukan, Battle Cry of China Documentary 8-7

Lorelei (42) O. De La Reul — D. Napier 9-29

Miss Annie Rooney (84) S. Tracy — W. Carpin 3-9

Mons and Missipers, The Missy Allen (36) W. Cumston — M. Blank 3-23

Mr. Smith Goes to Washington A. Howard — N. Martin 1-30

McGuinness from Brooklyn Details under title: Mr. and Mrs. Brooklyn

Nazi Resistance Details under title: Pratice Chicken

One Good Orphan in Wishing Town (52) J. Rogers — N. O'Hara, 4-20

Prairie Chicken Details under title: F. Cooke

Real Glory, The (82) Details under title: T. Gish's Home

Shanghailed Ghetto (100) S. Tracy — V. Morris 9-6

Ships with Wings (93) Details under title: T. Gish's Home

Tann, Musher Details under title: T. Gish's Home

Three Cockeyed Sailor (77) Details under title: T. Gish's Home

To Be or Not to Be (99) Details under title: T. Gish's Home

Twin Beds (82)

Release Chart

1941-42 Features (47) Completed (50) In Production (0)

1942-44 Features (23) Completed (50) In Production (0)

1944-45 Features (8) Completed (50) In Production (0)

1945-46 Features (17) Completed (50) In Production (0)

1946-47 Features (12) Completed (50) In Production (0)

1947-48 Features (12) Completed (50) In Production (0)

1948-49 Features (12) Completed (50) In Production (0)

1949-50 Features (12) Completed (50) In Production (0)

Flesh and Fantasy

Drama—Shooting started July 20

Cast: Charles Boyer, Edward G. Robinson, Thomas Mitchell, Anna Lee, C. Aubrey Smith, Dame May Whitty, Barbara Stanwyck

Director: Julien Duvivier

Producers: Charles Boyer and Julien Duvivier

Story: A psychological drama about a prominent English writer, who hears a voice telling him to commit a series of murders.
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<th>Cast</th>
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<tr>
<td>Allen Jones</td>
<td>3-9</td>
<td>J. M. Brown</td>
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<tr>
<td>Jane Frazee</td>
<td>4-8</td>
<td>T. Ritter</td>
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<td>Marjorie Lord</td>
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<td>Bert Raff</td>
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<td>Tommy Williams</td>
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<td>J. H. Rittenhouse</td>
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<td>Tom Tully</td>
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<td>W. L. H. Stuart</td>
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<td>William Bakewell</td>
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<td>Dorothy DeBor</td>
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<td>R. F. Finch</td>
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<td>Leon Belasco</td>
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<td>C. Monahan</td>
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<td>Albert Hays</td>
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<td>Delmar Wadsworth</td>
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<td>Louis Calvert</td>
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<td>William Elmer</td>
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<td>Jack Spinner</td>
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<td>Billie Burke</td>
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<td>Robert Armstrong</td>
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<td>Margaret Livingston</td>
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<td>Julia Hill</td>
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<td>H. E. Harris</td>
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<td>Louise C. Hall</td>
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<td>Jennifer Jones</td>
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<td>Gay потребитель</td>
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IT'S TIME FOR A BIG LAUGH AND A BIG SHOW!

Pardon My Sarong

In their Newest, Biggest, Balmiest Hit!

Bud Abbott and Lou Costello

with Virginia Bruce

Robert Paige • Leif Erikson • Lionel Atwill • Nan Wynn • Samuel S. Hinds
Tip Tap and Toe Dancers • The Saronga Dancing Girls

The Four Ink Spots

and Those Sensational Harmony Hits

Original Screen Play, True Boardman • Nat Perrin • John Grant • Dance Oragnized and Staged by Katherine Dunham
Directed by Erle C. Kenton • Associate Producer, Alex Gottlieb • A Mayfair Production

National Release August 7th
"This is America."

To meet the need of every American to learn, to know, to feel, and to keep aflame in his heart everything that is American and means America, RKO Radio Pictures takes pride in presenting—

"This is America."

The vital, moving, challenging story of America . . . its people, its machines, its heart and soul . . . its courage, its hopes, its fears, its dreams.

It is not journalism, but it is related to reporting . . . It is truth that has its roots in the deepest human emotions.

It is—"America."
It is a living story that cries to be told . . . and it will be told—frankly, authoritatively, dramatically—and with such powerful appeal that we believe it will become the most discussed subject the theatres of America have ever presented.

"THIS IS AMERICA" will be released every four weeks, each subject two reels.

Signed
RKO Radio Pictures, Inc.
"HOLIDAY INN' ALL RAVES FOR THIS MUSICAL
(PARAMOUNT) "...Standout songs and brilliant performing make a beguiling entertainment...Mark Sandrich has staged the show with the care and pace that a musical demands...Almost no cumulative excitement in the proceedings, and the device of having various national holidays symbolized in music becomes definitely repetitious...Crosby and Astaire do some of their finest performing..."Cook, N. Y. HERALD TRIBUNE"..."Plenty of the ingredients which spell success for show business...They include one of the finest scores ever turned out by the tunesmith, a bunch-shot story with a new sani, a cast bristling with stars and brilliant newcomers whose work is guaranteed to lay fans in the aisles," Mortimer, N. Y. MIRROR. — "...Gay spirited frivolity...Full of the most tuneful songs any movie score has had in years." Cook, N. Y. WORLD-TELEGRAM. — "...A clear occasion for naturalizing the fascinating little homespun movie dramas and how autumn, all pictures combined, if everyone clicked the numbers...McManus, PM. — "...Should immediately be listed as the best musical drama of the year...As memorable as a Thanksgiving feast, but, like a feast, towards the end you may begin to wish that some of it could be saved for another picture, another meal." Winston, N. Y. POST.

"INVISIBLE AGENT' SILLY AND DANGEROUS, SAYS N. Y. TIMES
(UNIVERSAL) "...As obvious a breach of taste as the screen has provided in the past season...To say it is silly is not enough. While the German Army advances with seven-league boots, such a feeble and miscalculated jibe is downright dangerous...Reduces the facts of the war to the level of a comic strip." T. S., N. Y. TIMES. — "...Fine honesty of purpose...Doesn't have a story of similar calibre...Has a few worthy tears and a passable amount of humor, but it also has an inscruitable romantic triangle." Dana, N. Y. HERALD TRIBUNE. — "...Not a great picture, because the mass of material, comic, human and documentary, fails to fuse into a single effect...Consistently interesting and entertaining...Among the lesser brand of A productions, it is pretty close to the top of the heap." Winston, N. Y. POST. — "...Rather substantial and satisfying...Has taken some of the drama out of the air and put on the ground...Doesn't bear inspiringly, but it is nevertheless very definitely in the right..." Cook, N. Y. WORLD-TELEGRAM. — "...Fools fantastic tale...They (cast) play, for the most part, with tongue in cheek." Cameron, N. Y. DAILY NEWS.

"WINGS FOR THE EAGLE' CALLED BREEZY AND HUMAN WAR FILM
(WARNER BROS) "...Breezy and human war film...Moments of patriotic fervor are not overdone, therefore more effective...Lilac and flag, four-dimensional universe upon a dashing sense of humor and while it develops a few dramatic situations, for the most part its tone is light and the dialogue is of a clever, bantering variety." Cameron, N. Y. TIMES. — "...Fine honesty of purpose...Doesn't have a story of similar calibre...Has a few worthy tears and a passable amount of humor, but it also has an inscruitable romantic triangle." Dana, N. Y. HERALD TRIBUNE. — "...Not a great picture, because the mass of material, comic, human and documentary, fails to fuse into a single effect...Consistently interesting and entertaining...Among the lesser brand of A productions, it is pretty close to the top of the heap." Winston, N. Y. POST. — "...Rather substantial and satisfying...Has taken some of the drama out of the air and put on the ground...Doesn't bear inspiringly, but it is nevertheless very definitely in the right..." Cook, N. Y. WORLD-TELEGRAM. — "...Fools fantastic tale...They (cast) play, for the most part, with tongue in cheek." Cameron, N. Y. DAILY NEWS.

"CROSSROADS' SATISFACTORY AS HOT WEATHER ESCAPE—ROSS
(METRO-GOLDWYN-MAYER) "...Although it is no great shakes as a thriller or drama and is not so engrossing that it will take your mind off the weather front along the I40 road...At least it is satisfactory as a hot weather escape." Ross, N. Y. WORLD-TELEGRAM. — "...Sets out to be a romantic melodrama but never achieves the tone or tautness of one...Antiquated charade which never quite makes up its mind how serious it wants to be..." T. S., N. Y. TIMES. — "...Tricky script and expert direction...May lack the staccato pace of an out-and-out thriller, but it has inherent suspense and excitement...Vary the ordinary cops and robbers nonsense of screen melodrama with beguiling effect," Barnes, N. Y. HERALD TRIBUNE. — "...Story seems exceedingly remote, like Graustark...Nothing to say against the picture except that it may seem currently inconsequential." Winston, N. Y. POST.

"PRIORITIES ON PARADE' NEITHER PRAISED NOR PANNED
(PARAMOUNT) "...Obvious and slap-happy, but it's lively and simple, too...Jokes produce laughter, if no deep and abiding satisfaction." Winston, N. Y. POST. — "...Has fairly catchy tunes and some good gags...If the plot doesn't bother you too much, you'll enjoy it..." Hicks, N. Y. WORLD-TELEGRAM. — "...If what you want is tunes to tide you over hot days, here they are...Short on plot and long on legs and looks...No Ziegfeld Follies at all, but a frolicsome pup for the dog days." Mortimer, N. Y. MIRROR. — "...Swing music, tap dancing, Jerry Colonna and defense work propaganda have been scrambled together in a hot appetizing film...Never more than a middling musical...Not my idea of good propaganda or good entertainment..." Barnes, N. Y. HERALD TRIBUNE. — "...Running series of gag...songs and sketches that trip as often as they run...Hit-or-miss film. As a morale builder, it has the tonic properties of a tall glass of lukewarm water." T. S., N. Y. TIMES.

"FLIGHT LIEUTENANT' TITLE JUST A COME-ON—HERALD-TRIBUNE
(COLUMBIA) "...Title proves to be just a come-on to lure the naive into the theatre...One of the lesser of Columbia's minor productions." E. G., N. Y. HERALD TRIBUNE. — "...Mawkish sentimentality appears to be the chief ingredient in this dreary father-and-son tale...Dirt-like direction and lackadasical performances...Musty yarn." T. M. P., N. Y. TIMES. — "...Routine material redeemed to a large extent by an engrossing plot; it stands in every other standpoint, scenic and direction, as a Passable entertainment." Cook, N. Y. WORLD-TELEGRAM. — "...Accepted sentimental ingredients of a father-and-son screen yarn...Performances are all good, and the story can't help but move its audience just as its familiar plot has done dozens of times before...The crowd with two eyes on the box-office." Thirer, N. Y. POST. — "...Early part is slow, but gains momentum and entertainment value as it goes along. The story is real tear-jerker...Packs some good emotional kicks." Werner, N. Y. MIRROR.

"TOMBSTONE, THE TOWN TOO TOUGH TO DIE' RATED GOOD WESTERN
(PARAMOUNT) "...Satirizing, thrilling and remarkably well done props for lovers of the great open spaces," Mortimer, N. Y. MIRROR. — "...Among the best of the many Western horse operas. Excellent cast, excellent film." E. G., N. Y. HERALD TRIBUNE. — "...Harry Sherman has produced another lickety-split yarn...Hasn't varied the formula a bit." T. S., N. Y. TIMES. — "...Main appeal is its high mortality...A very lively Western, better than average, though not up to the highest standards." Winston, N. Y. POST.

"PIERRE OF THE PLAINS' GETS MIXED REVIEWS
(METRO-GOLDWYN-MAYER) "...Leisurely and ambling, with occasional spurts for flourish of shootin' irons...Carroll's easy-gaited performance gives the whole picture a tone that sets it apart from the usual." Cook, N. Y. WORLD-TELEGRAM. — "...Has a fine sense of humor which adds innumerable chuckles to its action excitement...Amusing and entertaining..." Winston, N. Y. MIRROR. — "...There is quite a positive thrill to the action...Entertainment at its best..." Dana, N. Y. HERALD TRIBUNE. — "...Has enough merit in its casting and in its amusing outdoor scenery to serve as enjoyable hot weather diversion...Photography is one of the picture's chief charms." Cameron, N. Y. NEWS. — "...Meanders carelessly through a series of hackneyed little adventures without ever being very amusing...Requires no energy to watch..." T. S., N. Y. TIMES. — "...Fast-moving, well acted and expertly directed, though pretty thick in spots...Better than average Grade 'B' action thriller." Mortimer, N. Y. MIRROR.
The headlines made this movie! And the smart showman is going to sell it with headlines. The “racket” films have always had a huge following and Monogram has delivered one that has the added value of sizzling timeliness. The title, “Rubber Racketeers” tells the story—the yarn of gangdom’s easy money boys sabotaging Uncle Sam’s war effort by setting up a “black market” of “hot rubber.” Stolen tires given a quick “once over” to make them appear new—tires that often spell death on the open road. The newspaper headlines have been pre-selling this story for you since shortly after Pearl Harbor. With that start and a “hot” title like “Rubber Racketeers,” you have something to revel in, Mr. Showman.

GLENDA FARRELL
“A NIGHT FOR CRIME”
WITH LYLE TALBOT
THRILL-PACKED Drama of the Mecca of the Movies, that streaks from Sunset Boulevard to Reno in a blaze of action! The ‘Inside Story’ of studio life, written by Jimmy Starr, famous Hollywood columnist, starring lovely GLENDA FARRELL in her greatest role.

MURDER-MYSTERY IN A HOLLYWOOD BLACKOUT!

BUSTER CRABBE
IN
“FURY OF THE JUNGLE”
A STARK DRAMA of unbelievable courage — packed with explosive action and savage thrills — written by the Jungle itself in a living Hell of Horror! Life’s tragedies in the raw, with Buster Crabbe battling the man-eating jungle beasts of a primitive wilderness to save a sorong-clad beauty!

THE EPIC OF THE WORLD WAR!
MEN of bronze and steel — of indomitable spirit — who never surrendered! Deeds that will live as long as our history shall be read! A page of epic heroism!
THE DRAMA of undefeated souls — told in a mighty picture that stirs the heart and fires the imagination. CORREGIDOR!

AN EXPLOITATION SPECIAL FOR THE MILLIONS!
LIFE on the loose! High-jinks in high-gear! A sensational story based on the actual experiences of a famous foot-lights favorite. It takes you behind the scenes and turns the spotlight on the real life of a Bur-le-que Queen. A glamorous star in the role.

AMERICA ON THE MARCH! The Musical-Comedy Exploitation Special of the Year! The thrill of martial music and patriotic songs, composed by Lew Pollock and Tony Stern, with Henry King and his orchestra. Jackie Heller and a distinguished cast. Packed with excitement and laughs!

THE YANKS ARE COMING
HENRY KING and His Orchestra - JACKIE HELLER
Balance of cast to be announced.

VALENTINE WONG
CHINA’S FIRST LADY OF THE SCREEN!
IN “LADY FROM CHUNGKING”
HEROIC CHINA at death-grips with the Beasts of Nippon — with ANNA MAY WONG in an unforgettable portrayal of China’s most heroic lady. A story written by the headlines of today — as Tokyo strikes at the heart of China!
10 PACEMAKERS ★ 8 SPITFIRES

ANNA MAY WONG in
"THE DEVIL'S SISTER"

ROCHELLE HUDSON in
"QUEEN OF BROADWAY"

GEORGE ZUCCO in
"DEAD MEN WALK"

FRANK ALBERTSON in
"SILENT MEN"

RICARDO CORTEZ and JEAN PARKER in
"TOMORROW WE LIVE"

GEORGE ZUCCO in
"THE BLACK RAVEN"

"SECRETS OF A CO-ED"

"RAIDERS OF THE PACIFIC"

"BOYS OF THE ROAD"

"BABY-FACE MORGAN"
WITH MARY CARLISLE • RICHARD CROMWELL
ROBERT ARMSTRONG • CHICK CHANDLER • WARREN HYMER
CHARLES JUDELS • VINCE BARNETT • RALPH HAROLDE

"PERMIT TO KILL"

"ATLANTIC WOLF PACK"

"THE GHOST AND THE GUEST"

"PRISON SHIP"

"MISS 'M' FROM MOSCOW"

"AMONG THE MISSING"

"ALASKA OUTPOST"

18 WESTERNS

6 ADVENTURES OF
BILLY THE KID
STARRING
BUSTER CRABBE
WITH
AL (Fuzzy) ST. JOHN

6 THE LONE RIDER
STARRING
BOB LIVINGSTON
WITH
SMOKY MOORE AND DON BARCLAY

6 TEXAS RANGERS
WITH
ART DAVIS
TEX O'BRIEN
AL (Fuzzy) ST. JOHN

PRODUCERS RELEASING CORPORATION
OPPOSE UMPI SALES PLAN

(Continued from Page 4)
tell the whole story and are entirely misleading to the rank and file of motion picture exhibitors. The Consent Decree, I believe, never contemplated that the exhibitor who contracted for the exhibition of motion pictures after screening would nevertheless have to buy them blind as to price. However, that is exactly the method invoked by one of the consenting companies during the brief operation of the Consent Decree, and an approval of the proposed amendments would be construed as sanction to the other companies to adopt the practice which places the exhibitor at the mercy of the distributor, and contributes greatly to the inequality in competition between the exhibitor and distributor.

I cannot concede the right to a distributor, after he has made a picture and knows the cost of production and after it has been screened and he has a reasonable idea as to its box-office value, to insist that the exhibitor sign a contract for this picture and leave it to the arbitrary power of the distributor to name the price at a later date. To concede this right to the distributor means that the exhibitor must throw himself at the mercy of the distributor or if he does not wish to do so, he must lose his availability.

The proposed amendments, nor the Decree itself, do not include the exhibitor's contract that the exhibitor must sign in order to get pictures to keep his theatres open. The terms and provisions and clauses of any contract are left solely in the hands of the distributor, and the exhibitor cannot change a single provision; he must sign on the dotted line if he wants the pictures. It would be possible, if the amendments are approved, for any distributor to change any clause he desires that may benefit him although it may injure the exhibitor, and thereby create even greater inequality in competition between the exhibitor and distributor. One major company, though not one of the consenting companies, has so changed the clause defining the meaning of the word "release" of a picture that it has actually refused to deliver to exhibitors a picture contracted for in an entire block unless the exhibitor agrees to increase the cost of admission during the run of the picture. The effect of this is that established availability and clearance is destroyed if the exhibitor thinks that his patrons are paying enough for admission to his theatre. If this non-consenting company can write the terms of the contract as it pleases, and since there is nothing in the Consent Decree nor in the proposed amendments that prohibit this, an approval of the proposed amendments would be construed as governmental blessing for distributors to write the terms of exhibitors' contracts to benefit themselves even though it may be detrimental to the exhibitors' interests.

I submit on behalf of the Independent Exhibitors of New England that for the above considerations the Department of Justice should not consent to the proposed amendments. The industry is now enjoying prosperity in spite of the Consent Decree. One company has already sold a block-of-five after the trade showings to be delivered at the end of the current selling season, and other companies are about to do the same thing. It is said that the new plan is for one year. It would be far better to continue with the present plan for another year — at least the United States Government would not be a party to a retrogressive step in the motion picture industry that is fraught with so much danger and is objectionable to a substantial group of independent exhibitors and the public groups as well.

Yours respectfully,
(Signed)
NATHAN YAMINS,
Chairman, Executive Committee.

YOUR BIG CHANCE
MR. EXHIBITOR — TO SERVE UNCLE SAM

SEPTEMBER — OUR BILLION DOLLAR BABY!

Secretary of the Treasury Morgenthau announces that he has designated the motion picture industry as the spearhead of the War Savings September drive. The goal is One Billion Dollars — $1,000,000,000!

Our industry — in all its branches—is to be the bridgehead, the commandos, the inspiration for the entire drive in September — an impressive distinction and challenge!

Our industry will function as did the retailers in July. It will be up to us to take the leadership and guarantee the success of the campaign.

The Hollywood Victory Committee has met and reported the cooperation of every studio, star and producer.

Top-flight screen stars will appear at some 300 rallies in as many cities throughout the country in September.

The Treasury Department is now working on plans to qualify some 5,000 theatres as official bond issuing agents — enabling those houses to sell bonds and make immediate delivery. The theatres will be stocked with blank bonds without collateral or cash investment.

The Treasury Department promises groups of returned war heroes for rallies. We also may have available war material, grim relics brought back from the battlefields of land, air and sea.

A campaign book is in preparation and will be ready within ten days.

It is hoped to so route the stars that they will be guaranteed $1,000,000 bond sales per rally. We'd now like to hear from cities that can arrange $1,000,000 rallies.

Full cooperation from all Treasury Department representatives is assured to our motion picture committees.

The drive will have the general title: "Salute-to-our Heroes" month. The slogan will be "Buy a bond to honor every mother's son in service." These are just the high-spots of the campaign. More details will be coming shortly.

Please start thinking and planning and organizing. There is no time to waste. This is the biggest, most vital job our industry has undertaken in this war.

Cordially,
MARTIN G. SMITH, Ohio, Chairman.

F I L M  B U L L E T I N
The huge Warner Bros. Maitbaun in Philadelphia will be reopened shortly, according to reliable reports. The deluxe 5000-seater has been shuttered for about seven years. Although the reason generally offered is the mid-city business boom brought on by an influx of government and defense workers, some Philly movie people are inclined to associate the WB step with the plans of William Goldman to start operating the former legit Erlanger as a film house. Ted Schlanger, head of the WB Circuit in six Philadelphia area, told FB that the plans for the Maitbaun are still in the "discussion stage."

Former U. S. Senator Matthew M. Neely, sponsor of the famous Neely anti-block-booking bill of several years ago, won the Democratic nomination to the Senate, tantamount to election, in the West Virginia primaries last week. This has opened speculation in the trade as to whether Mr. Neely will resume his efforts to banish block booking by legislation.

Loew's, Inc. reported a 1st profit of $7,245,811 for a 40-week period which ended June 4. This, after all deductions including an increase in the reserve for Federal taxes of $1,625,000, still showed a favorable comparison for the same period last year which was $7,206,466. Paramount's net earnings for the second quarter are expected to exceed three million dollars, according to Wall St. reports. Such a figure would surpass by more than $100,000 the company's first quarter earnings.

Ned E. Depinet, president of RKO-Radio pictures, announced that there will be 40 features, 6 westerns and 81 shorts on the company's 1942-43 program, with twelve of the features already completed and six of those, trade-shown. The six westerns have also been completed and four features are now in production. The new program includes two Sam Goldwyn productions and features from the following independent producers: Herbert Wilcox, Sol Lesser, Walt Disney, Jerrold Brandt, Jack Votan and Edward Golden. The shorts schedule has 51 one-reelers and 30 two-reel subjects, with 104 issues of the RKO War Bond program included. The six westerns are all Tim Holt vehicles. The new selling season will start on Aug. 25 with the first block of five. Should the suggested UMPI selling plan go through, eight pictures will be added to the block.

David E. "Skip" Weshner was appointed director of advertising and publicity at United Artists, succeeding Monroe Grenchal. The latter has been granted an extended leave of absence to work with the WPB in Washington. Previous to his year-and-a-half term at UA as Director of Exploitation, Weshner had been with Warner Bros. for thirteen years.

Si Sandler, Metro's advertising head, will handle display ads in trade papers, magazines and newspapers for the gigantic Bond Sales Campaign due to start on Sept. 1. Harry Goldberg, Warner Theatres ad director, will have charge of all screen promotion work, and Ernest Emeling, acting advertising and publicity head of the Low circuit was named by Oscar Dobr, campaign chief, to prepare a special roadside to be used in theatres. Over 3000 theatres are already listed with the Treasury department for the drive, with a total of 5000 in prospect by the end of this month. At an Association of Motion Picture Producers meeting, it was voted that at least three important pictures from the major studios would have certain speeches plugging the bond sales. Stars of the pictures would appear in these. Charles Einfeld has been appointed chief director of the 300 rallies to be held in connection with the billion-dollar drive.

Rodney Bush has been assigned to handle trade paper advertising for 20th-Fox under Hal Horne.

Milton Silver, who had been working on a special free-lance assignment, has completed his job and is no longer with Fox.

A committee to purchase ambulances for the American Field Service has been set up under the chairmanship of Neil F. Agnew, Paramount's General Sales Manager, with the campaign to get under way in all of the 31 exchange centers. Each will have a local committee, and the co-chairmanship of an exhibitor and a distributor, and a quota, based on the territorial population, will be given each committee.

General Sales Manager Bob Mochrie of RKO Radio announced that J. B. Brecheen, branch manager of the Charlotte, N.C., office, has been promoted to branch manager of the Washington, D.C., territory. Replacing Brecheen at Charlotte, will be R. F. Branon, who was moved up from salesman in the same office. Branon has held sales jobs with RKO for 12 years, before which he had been associated with Pathé.

"Mrs. Miniver," Metro's pride and joy, entered its tenth and final week at the Radio City Music Hall, with a million dollar gross for its Music Hall appearance looming as it entered its final week. According to Gus Kyssel, managing director of the theatre, approximately one and a half million people will have seen it when it bows out after its ten-week, record breaking stay. Metro's share of the grosses will run over $300,000. Not bad!

The film carrier situation is on the merry-go-around again. A new ODT ruling lifted all restrictions on the operations of film delivery trucks, except those which might apply to any vehicle, such as traveling 40 miles an hour. The original ODT decision exempted film carriers from regular carrier restrictions, then amended the ruling to a full load going and 75 per cent burden returning. The next regulation handed down by the ODT said that the truck must have a full load on a consistent basis. The latest decision now reverses to the original. Meanwhile, Cleveland, New York and Philadelphia film carriers are seeking to eliminate Monday deliveries and pick-ups.

The battle between Producers Releasing Corp. and Twentieth Century-Fox for rights to "Corregidor" was settled with PRC receiving clear rights to the title, Fox will be permitted to use "Corregidor" in a title of a picture now preparing, but not as a single-word title.

One of the most important cast changes in recent Hollywood productions took place when Vera Zorina, who had been selected to play the role of Maria in Paramount's "For Whom the Bell Tolls" was removed from the cast and Ingrid Bergman took her place. Shooting of scenes in which Maria was seen had already started, when Paramount suddenly decided that Zorina lacked "glamour" with her cropped hair.

London has sent its third quarterly installment of $5,000,000 to the eight major companies, bringing its remittance of frozen funds to $13,000,000 on a scheduled $20,000,000 payment. The final payment scheduled for late October will complete the current financial agreement with Britain against grosses earned during the fiscal year ending November 1. A new monetary agreement will be made in London this month to release the $50,000,000 still frozen in that country.

The new general manager of Fox West Coast Theatres is Arch M. Bowles, who has been with the circuit as Northern California head since 1922. Bowles has been associated with San Francisco theatres for 25 years and for the first time will make his headquarters in the West Coast offices in Los Angeles.

"Not a dark house in more than 20 years of film delivery service!"

NEW JERSEY MESS结合ER SERVICE
Member National Film Carriers' A-s-n
230 N. JUNIPER STREET
PHILADELPHIA
LOCUST 4822 RACE 4090

Economically Sensible for All Your Deliveries to Be Made by
HIGHWAY EXPRESS LINES, INC.
HORLACHER
PHILADELPHIA
1225 or 1239 Vine St.
WILLIAMSBURG 2381
Member National Film Carriers, Inc.
Baltimore
1801 Bayard St.
WASHINGTON
1638 3rd St., N. E.
447 W. 17th St.
NEW YORK
M. Lawrence Daily, Natery Public, Phila.
AUGUST 10, 1942
“September is your month!"

THE GREATEST OPPORTUNITY OUR INDUSTRY HAS EVER KNOWN!

MUST!

1. Campaign Book “Showmen at War” now in the mails. READ EVERY WORD OF IT!
2. Sign and return the “Count Me In” Card inserted in Campaign Book.
3. If you do not receive Campaign Book and Card within reasonable time, communicate fast with War Activities Committee, 1501 Broadway, (Room 408), New York City.
4. Not one minute to lose! In August alone, our industry must do a three-month job of preparation!
5. Contact your State, County and Local War Activities Chairman for organization meetings of exhibitors in your locality.
6. Contact your State, County and Local Administrators of Treasury Department, War Savings Staff.
7. Take advantage of all existing War Saving machinery in your locality, tying them into your industry's September Drive.
8. Order immediately from your National Screen Accessories Branch Office the materials shown in Campaign Book.

IF YOU REMEMBER PEARL HARBOR
“We’re ready
Uncle Sam!”

AN HONOR TO SERVE OUR COUNTRY!

The U. S. Treasury enlists The Motion Picture Industry to lead the nation during the month of September in a history-making BILLION DOLLAR BOND AND STAMP CAMPAIGN

September will be called: “SALUTE TO OUR HEROES” MONTH! Our slogan is: “Buy a Bond For Every Mother’s Son in Service!”

Watch trade papers for further details. New developments every minute!

SPONSORED BY THE WAR ACTIVITIES COMMITTEE OF THE MOTION PICTURE INDUSTRY, 1501 BROADWAY, NEW YORK CITY (ROOM 408), IN COOPERATION WITH THE TREASURY DEPARTMENT, WAR SAVINGS STAFF.

YOU’LL REMEMBER SEPTEMBER!
CHOOSE YOUR BONDS!

One Billion Dollars in War Bonds for the Month of September
The Motion Picture Industry's SALUTE-TO-OUR-HEROES

THE INDEPENDENT EXHIBITORS TRADE JOURNAL
After “KINGS ROW” we yelled “Watch Annie!”
After “JUKE GIRL” we yelled “Annie’s terrific!”
Most guys believed us. They were smart.
Because right now, all smart chillun got

Ann SHERIDAN in

“WINGS FOR THE EAGLE”

All This...
Held over at New York Strand! 3rd weeks in Hartford and Washington!
Topping “Juke Girl” everywhere!

And SHERIDAN, too...
From the company the whole industry now recognizes as No. 1.

From WARNERS!
ARNOLD PUTS INDUSTRY 'ON ITS OWN'

The Government's Thurman Arnold offers four reasons why the Department of Justice has rejected UMPI's plan for selling film in blocks-of-13, five trade-shown, eight sight-unseen.

(1) Trade-showing is desirable. (2) There are now ready for trade-showing approximately 100 features for the 1942-43 season. (3) To sanction blind-selling would be inconsistent with the Government's position in the anti-trust suit. (4) The large backlog of features completed will (a) permit the distributors to sell blocks as large as 13, (b) grant cancellation privileges, (c) trade-show all pictures.

We think they are good, sound, reasonable reasons. Reflecting upon the original purposes of the Government's suit against the five consenting majors, it is difficult to see how Arnold could have accepted the UMPI proposal without colliding head-on with those purposes. Aside from the intent to divorce theatre operation from production and distribution, the general scope of the Government suit was the breaking of the grip held on production distribution by the Big Five. Via the Consent Decree, the Justice Department agreed merely to relax their hold.

Specifically, the part of the Decree pertaining to film selling aimed at the achievement of two principal benefits for exhibitors and the public. First, the elimination of blind selling; an opportunity for the film buyer to see the pictures before he signs the contract, so that he might employ his judgment on behalf of his boxoffice and his public. Second, the prevention of a monopolized market by outlawing the sales of large full-season blocks by each of the majors. A corollary to the first aim was the justified assumption that the quality of pictures would improve if subjected to the examination of exhibitors in advance of buying. And expected to flow from the second aim was a broadening of the film market by the entrance of new producers.

We have no intention of debating here the question of whether these anticipated results have materialized. One point worth noting, however, is that those exhibitors and those producers who used the Decree intelligently last season apparently are satisfied with it.

What, in effect, does the rejection of UMPI's plan mean to the trade? A. F. Myers, general counsel of Allied and keynoter of the unity idea to evolve a program to superecede the Decree's selling provisions when they lapse on August 31st next, takes the position that Mr. Arnold has left the industry pretty much in a muddle.

A bulletin issued by Mr. Myers promptly after the rejection came down charges the famous trust-buster with throwing sand in the industry's eyes by "jumping on his verbal horse and galloping off in all directions." Myers has reason to chide Arnold, for the UMPI committee was obviously functioning under the impression that the Department of Justice would take a stand on some modification of the selling provisions. Legally speaking, Myers also is justified in questioning the assistant attorney general's procedure.

Mr. Myers says that the Arnold statement makes the "sky the limit—legally," that distributors can sell as many pictures as they desire in one block, that they can sell them all blind, that there is no restriction against selling long-term monopolistic franchises to affiliated theatres. Obviously, the allied leader is taking a purely legal viewpoint.

It is our opinion that Mr. Arnold did the only sensible thing possible under the circumstances. There was a great deal of pressure on him for adoption of the UMPI plan, and some opposition to it. The anti-trust division chief seemed to feel that the blocks-of-five scheme had not had sufficient time to prove its merit and he was powerless to enforce it further. What he has done now, as Mr. Myers says it, "put the industry on its own." Actually, the Government has turned down the blocks-of-13 proposal, but the industry has really not been left in a muddled state.

Mr. Arnold has told the five consenting majors that they are free to sell their films as they see fit. But he

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warns them that he still holds a weapon. "In the judgment of the Department, the motion picture decree has not yet succeeded in accomplishing its objective. Its operation must be watched during the remaining period before final decision is made as to whether it affords adequate relief without involving the remedy of divortement and dissolution." There is nothing veiled about that. It is a direct warning to the distributors not to transgress.

But the Government attorney does more than threaten. He charts a clear course for the distributors. He says plainly enough that the Department of Justice prefers to have all pictures trade-shown, that it cannot sanction blind-selling, that there is no limit on the size of blocks of trade-shown features, and that the Government approves of the idea of offering cancellations in cases where larger blocks are sold. For all the negative character of the statement, Mr. Arnold verily presents the industry with a constructive program.

Nor should UMPI be chagrined by the "rejection" of its plan, for with the exception of the blind-selling portion, the Government has actually adopted that program and has given the consenting majors an opportunity to govern themselves as to sales policies.

There is every indication that the film executives are accepting Arnold's hint and advice with good will and wisdom. FILM BULLETIN queried the sales executives of the consenting majors and has received assurances from each one that no action will be taken of the lapsing of the selling provisions of the decree. All five plans to continue trade-showings of all features. So far, only Metro has adopted the cancellation feature of the UMPI plan. Following are the statements issued to FILM BULLETIN by the five companies.

M-G-M: We are now offering a group of eight pictures, all trade-shown, to be released subsequent to September 1st. Unrestricted cancellation privileges of 10 to 20 percent will be extended to those of our customers who lease the entire group and who are in the lower brackets outlined in the discussions with the UMPI committee. (This statement from William F. Rodgers by phone from Hollywood.)

PARAMOUNT: Paramount contemplates no present change in method of sales. (Neil Agnew.)

RKO: We will offer for sale starting next Tuesday, Aug. 25, our first block of five pictures for the 1942-43 season. (Robert Mochrie.)

20TH CENTURY-FOX: Our new season started in August and we have trade-shown and offered block of five pictures for August release and block of five pictures for September release. We anticipate having additional block available for screening in early September and future productions will be offered as rapidly as we will be able to trade-show. (Tom Connors by wire from Canada.)

WARNER BROS: No formal announcement. Will follow substantially same selling policy. Last season, have already sold 30 pictures of block of five. Another in September. Will continue to trade-show all feature product. (From authoritative representative of WB, who did not wish to be quoted.)

**TEXT OF ARNOLD STATEMENT**

On November 20, 1940, in an anti-trust suit against the eight major distributors of motion pictures, a Consent Decree was entered against the five theater-owning distributors. That Decree suspended further prosecution of the suit against the consenting defendants for an experimental period of three years.

The purpose of the decree was to determine whether the industry could be restored to competitive conditions without involving the remedy of divortement of distribution from exhibition and dissolution of the distributor-owned circuits of theaters. It was not the intention of the Department to sanction non-competitive control of the industry either by the consent decree itself. The Department provided a quick remedy of arbitration with respect to certain unfair trade practices. It also prohibited blind-selling of feature pictures and limited their block-booking to blocks-of-five for the 1941-42 selling seasons, a one-year period expiring on August 31 of this year. These blind-selling and block-booking limitations terminate as of that date because the Department was unable to obtain a like decree against the three non-consenting defendants prior to June 15, 1942.

The only limitation at present existing with respect to features released and contracts made on and after September 1, 1942, is the general provision of the Sherman Act preventing concerted action to establish non-competitive practices.

A plan for selling the features of the five consenting companies during the 1942-43 selling season, known as the UMPI (United Motion Picture Industry) plan was presented to the Department in July of this year with the approval of most of the organized independent exhibitors. To carry out that plan, the Department was asked to consent to an amendment to the decree approving the sale of pictures in blocks of not more than 13, eight of which could be sold with no more identification than a reference to a star or featured player appearing in the picture or the title of a book or play on which it was based. Such identification is the kind of blind-selling the Department complained against when it filed suit. The plan also provided for a certain minimum cancellation privilege which was not offered for incorporation in the decree but which each defendant represented itself, by a letter to the Department, as being willing to incorporate in its 1942-43 contracts.

All of the public groups which communicated their views to the Department opposed the plan as did the organized independent producers and a number of independent exhibitors.
20th CENTURY-FOX...6 in 1942-43 Program

'ORCHESTRA WIVES' LIVELY MUSICAL LOADED WITH MASS APPEAL
Rates • • • generally if exploited

20th Century-Fox.
98 Minutes.
Directed by Archie Mayo.

A lively musical with a novel and interesting story concerning the behind-the-scenes lives of touring orchestra members, "Orchestra Wives" is swell entertainment. And with name bands rated the top attractions in the amusement field, this looks like sure-fire box office if exploited to the hilt. Glenn Miller and his popular band play "At Last" and three other tunes which are already on their way to radio popularity. The plot has many laughs, a few heart-throbs and numerous human interest touches with Archie Mayo's direction making it seem true-to-life at all times. Cesar Romero, Ann Rutherford, Carole Landis and several other familiar 20th-Fox players have rarely been favored with more suitable roles. Swing enthusiasts and joke box fans — and their name is legion in the naborhoods and small towns — will find this "in the groove" and audiences generally will also enjoy it.

As the story opens, the members of Glenn Miller's band, as well as their wives, are dismayed at the prospect of another tour which bores their popularity but plays havoc with home life. While the band is playing a mid-west town, the cornetist (George Montgomery) falls in love with a local girl (Ann Rutherford) and marries her on the spur of the moment. Her honeymoon is spent on a train and when she joins the other wives she finds them an idle, gossiping lot. The wives take delight in informing the newcomer that her husband is still carrying the torch for the band's vocalist (Lynn Bari) and the latter lets her suspect the worst. When she finds it was all a put-up job, Miss Rutherford starts trouble between the other wives and causes the band to break up while she splits with her husband. Later she arranges a meeting for Glenn Miller and all his four fiancées and the band is put together while she makes up with Montgomery.

Ann Rutherford has her best screen role to date as the small town girl who becomes an orchestra wife and George Montgomery is handsome and capable in the opposite role. Standout performances are contributed by Cesar, Romero, as a pianist with a roving eye; Carole Landis, who, at last, is perfectly cast as a trouble-making wife; Virginia Gilmore, who scores as a dim-witted spouse, and Lynn Bari, Grant Mitchell and Tamara Geva. Glenn Miller adequately handles his brief dialogue bits while the Nicholas Brothers do another show-stopping dance routine replete with leaps and splits.

LEYENDECKER

REVIEWS IN THIS ISSUE

Orchestra Wives
Iceland
Careful, Soft Shoulders
Tales of Manhattan
Berlin Correspondent
Just Off Broadway
Desperate Journey
Across the Marshall Busses Roar
Now Voyager
Wake Island
Secret Enemies
A Yank at Eton
Cairo
Seven Sweethearts
Pardon My Sarong
Isle of Missing Men
Down Rio Grande Way
Riders of the West
Phantom Killer
Hello Annapolis
Parachute Nurse

As always, Miss Henie gives a pleasing, effortless performance but it is on skates that she shines as a great personality. John Payne is capable, Jack Oakie has scant comedy opportunities and Joan Merrill puts over two torch songs in her warm, throaty style. Sterling Holloway, Felix Bressart, Fritz Feld and the other Icelandic characters all contribute engaging portrayals.

DENLEY

'CAREFUL, SOFT SHOULDERS' SILLY, UNBELIEVABLE ESPIONAGE YARN
Rates • • as a supporting dualler only

20th Century-Fox.
69 Minutes.
Virginia Bruce, James Ellison, Aubrey Mather, Sheila Ryan, Ralph Byrd, Charles Tannen, Dale Winter, Sigurd Tor, William B. Davidson, Lenita Lane, Wade Boteler.
Directed by Oliver H. P. Garrett.

As far-fetched and ludicrous an espionage tale as "Careful, Soft Shoulders" certainly has not become nonsensical and tiresome. And when the heroine becomes involved with a Nazi spy ring under the impression that she is a member of the Secret Service, the spectator feels impelled to echo James Ellison's remark: "Hasn't this gone about far enough?" Oliver H. P. Garrett's direction is confused and slow-paced throughout. This will make a weak supporting dualler in any type of house.

The story opens at a Washington Sunday cocktail party. Here Virginia Bruce, hearing about the Pearl Harbor attack, blithely announces that she would like to be a modern Mata Hari. At her home that night, Aubrey Mather represents himself as a member of the Secret Service and persuades her to join his staff and get information from James Ellison, son of a Naval consultant. Actually, Mather is a Nazi agent but the unsuspecting Miss Bruce follows his instructions. Eventually she leads Ellison and several others into a Nazi trap but, after a daring escape, the girl redeems herself by sending fake radio signals to Axis U-boats.

Virginia Bruce is handicapped by an impossible role as well as by a series of outlandish hits and hair-plans. James Ellison is adequate as a play-boy hero and Aubrey Mather makes an impression as the oily Nazi agent.

LEYENDECKER

A U G U S T 2 4, 1 9 4 2
'TALES OF MANHATTAN' STAR-STUDED AND EPISODIC, WILL BE BOX OFFICE HIT

Rates • • • + generally

20th Century-Fox
118 Minutes

Directed by Julien Duvivier

One of the most eagerly-awaited films in years, 'Tales of Manhattan,' the star-studded, episodic saga of a tail coat, is a picture with tremendous box office possibilities. Like 'If I Had a Million,' of a decade ago, the picture is composed of various unrelated stories, ranging from the humorous to the tragic, connected by top-flight stars and supporting players. While the galaxy of stars gives the picture unlimited selling value, Charles Laughton and Edward Robinson are prominently featured for the episodes which make this a memorable dramatic achievement. The story starts on a highly melodramatic and theatrical note, switches to a gay and somewhat-forced comedy scene and then slowly builds into the picture's most affecting and completely absorbing sequences. The final part, where gloom and poverty are changed to excitement and good fortune, brings it to an original and satisfactory conclusion. The picture is overlong but Laughton's direction is capable throughout, he has difficulty in completely capturing the spectator's interest during the early part of the tail coat runs, but this is more than made up for by an other. This should be a smash hit in first runs and the majority of naborhoods, only slightly less successful in communities where the stars will carry it through.

The tail coat is made-to-order for Charles Boyer, a matinee idol who wears it on opening night and then is shot by the jealous husband of his former flame (Rita Hayworth). Boyer's butler sells the coat to Cesar Romero who needs it for his wedding to Ginger Rogers. When the latter discovers a love note in the pocket, Romero persuades his pal (Henry Fonda) to pretend the coat was his and, before long, the girl finds herself more interested in the best friend. A pawnbroker then sells the coat to Charles Laughton, struggling musician who is given a chance to conduct his composition in Carnegie Hall. The coat is too tight and, when it rips, Laughton laughs. But Laughton discards the coat and the shame-faced males also take off theirs and then applaud the symphony. The coat is then given to a mission where the kindly owner persuades Edward G. Robinson, a drunken bum, to wear it to the 25th anniversary of his college class. Robinson carries off the decision when his classmates accept him until his past life is exposed by George Sanders. His friends stick by him however, and the coat is next stolen by a second-hand shop by a stick-up man who pockets $50,000 and then is forced to throw the money-filled coat on an airplane when it catches on fire. This manna from heaven is found by colored sharecroppers (Paul Robeson and Ethel Waters) who, with the help of the coat, win the respect of an old negro who has requested a scarecrow.

The highest acting praise goes to Charles Laughton, who makes the struggling musician a pitiful, as well as faintly-humorou, figure, and to Edward G. Robinson, whose magnificent portrayal of the disillusioned bum will wring the hearts of many. Also worthy of honors, to a slightly-less-degree, are Paul Robeson and Ethel Waters, as the singing sharecroppers. Other stars included as a sardonic husband; James Gleason, as a kindy mission owner; Victor Francen, as a symphony conductor; Chester Clute, Harry Davenport, Mae Marsh and Christian Rub. Charles Boyer gives his customary polished performance, but Ginger Rogers, Paul Henreid, Cesar Romero and Roland Young, in sketchy roles, are merely adequate — no more.

LEYENDECKER

'BERLIN CORRESPONDENT' EXCITING HEADLINE PROGRAMMER

Rates • • in action spots; OK supporting dualler elsewhere

20th Century-Fox
70 Minutes

Directed by Eugene Forde.

As a headline programmer, stressing timelessness, thrills and anti-Nazi propaganda, 'Berlin Correspondent' is well-suited to action spots, a melodramatic programmer which includes hair-brain escapes and numerous improbabilities, the film holds the spectator by virtue of a swift pace and a steadily-mounting suspense. The relentless methods of the Gestapo, the many horrors of the dread concentration camp and the hatred of many old-line Germans for the Nazi regime have all been well-depicted by Director Forde. But the tail coat is wholly lacking in marquee pull, the title is a strong selling point and the picture should make a good supporting dualler generally.

The story opens in November, 1941, as Dana Andrews, who broadcasts from Berlin nightly, is supplying America with the Reich war secrets despite the censorship of the Gestapo. When all his regular henchmen fail to learn where Andrews gets his information, Kosleck employs Virginia Gilmore, an unwilling member of the secret service, to spy on the American. Her disclosures put her own father in jeopardy of his life and it is Andrews who saves her from the Gestapo. Gilmore does well in one of her jealous Nazi feminine agent parts. Virginia Gilmore is capable and attractive as the worried heroine.

Dana Andrews is convincing as the radio correspondent, and all transactions of a visiting prison doctor, a masquerade which would fail to fool even the dim-witted Nazi officials. Martin Kosleck, who specializes in such roles, is excellent as the devious Gestapo chief. Mona Mari does well in one of her jealous Nazi feminine agent parts. Virginia Gilmore is capable and attractive as the worried heroine.

'JUST OFF BROADWAY' AVERAGE MIHICA SHAYNE PROGRAMMER

Rates • • as supporting dualler

20th Century-Fox
66 Minutes
Lloyd Nolan, Marjorie Weaver, Phil Silvers, James Cagney, Richard Derr, Chester Clute, Joan Valerie, Don Costello, Francis Pierlot, Grant Richards, Grace Hayle, Oscar O'Shea, Leyland Hawker, Howard Haade, Mary Field, Alexander Lockwood.

Directed by Herbert I. Leeds.

"Just Off Broadway," latest in the Michael Shayne series, is up to the standards of the world's most entertaining series. As a juror on a murder case, Shayne takes it upon himself to sneak out and investigate several clues and his resultant night's prowling leads him into several exciting situations. Of course, it is extremely unlikely that a private detective would ever do this, but, as a juror in a murder trial but, once over this hurdle of implausibility, Director Herbert I. Leeds keeps the film moving swiftly and within the bounds of probability. The comedy interludes are numerous and are cleverly inserted whenever the plot threatens to become too melodramatic. This will amuse the Shayne followers, keep amateur detectives guessing and prove acceptable fare in the majority of dual or small-run engagements.

The story starts and ends in a New York courtroom where Janie Carter is on trial for murder. Although the case seems to be going against the girl, Michael Shayne, on the jury, is convinced that someone else is guilty especially after a testifying witness is killed by a knife throw. In the resultant confusion, Shayne, after being locked in that night, he drugs a fellow juror and sneaks out to investigate. Against his will, the meddling newspaperman (Marjorie Weaver) tags along and aids him in tracking down clues. In and out of a vaudeville theatre, a nightclub and a warehouse, they go the pair and they are spotted only by Phil Silvers, news photographer who snaps Shayne's picture. Shayne dodges back into his room just in time and, at the next day next, he exposes the apparently-innocent defense attorney as the murderer. However, in the end, a verdict of not guilty is given Shayne for violating jury rules and contempt of court.

Lloyd Nolan gives naturalness and a light approach to the Shayne character, Marjorie Weaver contributes both humor and the romantic angle as Shayne's newspaper girl friend, Phil Silvers, as a flustered news photographer, and Chester Clute, as a timid juror, also supply laughs while Don Costello and Alexander Lockwood add a sinister note.

DENLEY

FILM BULLETIN
Paramount's GOLDEN FIVE

THE FIRST GROUP IN PARAMOUNT'S PEAK YEAR
1942-1943
“Wake Island,” the screen's Paramount's GO

“Wake Island”

Brian Donlevy • Macdonald Carey • Robert Preston
Albert Dekker • William Bendix • Walter Abel • Directed by John Farrow

What it's got—The greatest boxoffice title that any theatre can today put on a marquee. A name that has appeared and will appear on the front pages of the nation's newspapers day after day.

What's behind it—The picture will help four great organizations in their efforts—The War Relief Fund of the American Red Cross, The United States Treasury in its sale of bonds and stamps, the recruiting campaign of the United States Marine Corps and the Marine Corps League. These groups are prepared to utilize the picture to help them—the press book carries all details.

What they say about it—Film Daily—“Stirring epic which will thrill the nation.” Variety—“One of the most striking pictures of the year."

“The Major and the Minor”

starring Ginger Rogers • Ray Milland
with Rita Johnson • Robert Benchley • Diana Lynn
Directed by Billy Wilder

What it's got—Ginger Rogers at the peak of her boxoffice career in her best performance—Ray Milland fresh from his triumph in "Reap the Wild Wind"—a great supporting cast—ace direction.

What they think about it—LIFE thinks enough about it to make it its "Picture of the Week." Redbook thinks enough about it to make it the picture of the month for October. Every magazine has picked it as the picture of the month.

Musical note—We have had written a tune called "The Major and the Minor" which is headed straight for the Hit Parade!
"THE GLASS KEY"
Brian Donlevy • Veronica Lake • Alan Ladd
Bonita Granville • Richard Denning • Joseph Calleia
Directed by Stuart Heisler • Based on the Novel by Dashiell Hammett

WHAT IT'S GOT—What's it got? Well, there's Dashiell Hammett's greatest story—there's Alan Ladd, hot as a pistol at the boxoffice—there's Brian Donlevy, sure to be a marquee national hero after "WAKE ISLAND"—there's little Miss Dynamite, Veronica Lake. What a trio and what a story! Who could ask for anything more?

"PRIORITIES on PARADE"
Ann Miller • Betty Rhodes • Jerry Colonna
Johnnie Johnston • Vera Vague • Directed by Albert S. Rogell

WHAT IT'S GOT—The Number 1 gams and the hottest and most exciting dancer today—Ann Miller—Jerry Colonna and Vera Vague, the raves of the air waves—Betty Rhodes, a solid singer with a real punch and the Mutual network buildup behind her—and some great numbers, including "CONCHITA LOPEZ," soon to be queen of radio music.


"WILDCAT" Richard Arlen • Arline Judge
William Frawley • Larry "Buster" Crabbe • Arthur Hunnicutt • Elisha Cook, Jr.

WHAT IT'S GOT—The expert Pine-Thomas production touch—which means RED HOT ACTION—a great cast—Richard Arlen, Arline Judge, Bill Frawley, Buster Crabbe in a blazing picture of "hot" oil.

Ginger in her top performance!
IN PRODUCTION — Paramount's great Technicolor version of the Ernest Hemingway best-seller — directed by Sam Wood and starring Gary Cooper — "FOR WHOM THE BELL TOLLS"
WARNER BROS...Reviews of 5 in 1942-42 Program

'DESPERATE JOURNEY' Rousing War Adventure Will Wow Masses

Rates • • •

Warner Bros., 109 Minutes


Directed by Raoul Walsh.

Warner's certainly earns its title of 'The Action Company.' No other studio in the world can jolt movie fans out of their seats with such sheer stunning force. Take 'Desperate Journey,' for instance. It is a wild and woolly, far-fetched adventure yarn about the five members of a downed Allied bomber, who give Hitler his worst headache of the war while making their way across the breadth of hostile Germany to the safety of England. They kill countless Nazi soldiers and sentries, blow up a munitions factory, they plague an exasperate Nazi general. Always, these five daredevils seem doomed, but inevitably they escape. No one will believe it, but everyone will enjoy it and immensely, because it has the fascination of madness. It is the most roaring, most exciting, most fantastic adventure film of the war so far. It never stops long enough to permit logic to catch up with its story, nor the spectator to catch his breath. Raoul Walsh's direction is superb for this sort of thing. It moves fast and recklessly, and his timing for punch and laughs is perfect. A grand cast, led by the two ideal adventurers, Errol Flynn and Ronald Reagan, play it all to the hilt. 'Desperate Journey' is going to be a great favorite with the masses. It should turn out to be one of the top grossers of the season.

The story goes off with a bang. A crew of six airmen from Allied nations in one bomber are assigned an objective in Germany. When the leader is mortally wounded by anti-Nazi planes, reckless Errol Flynn takes command, hits the objective, but their plane is downed. The five escape and start a trek across Germany. Eventually they are captured and brought before Raymond Massey, Nazi chief. When he tries to bribe American agent with a promise of leniency if he reveals the secret of the bomb sight, Reagan slugs him and they all escape. From that point they go through many adventures, always pursued by the relentless Massey, until they reach the Holland border. There they are helped by Nancy Coleman, who is doing underground work against the Nazis. Finally, only Flynn and Reagan are alive as they charge on to a secret Nazi flying field and make off with a plane to return to England. In their possession the stolen plans for Nazi underground plane factories.

Flynn and Reagan are ideal for their dashing roles. The support is uniformly good. Massey being outstanding as the chagrin Nazi who chases them to prevent the facts of their escape from leaking out to his superiors. There is only a suggestion of romance between Flynn and Nancy Coleman. They hope to meet when the war is over.

BARTON

'ACROSS THE PACIFIC' Absorbing Espionage Film Splendidly Acted

Rates • • • in action spots; slightly less generally

Warners

97 Minutes


Directed by John Huston.

A fast-moving and absorbing espionage film exceptionally well-acted and directed, 'Across the Pacific' is good action entertainment. The fine 'Maltese Falcon' featured trio, Bogart, Astor and Greenstreet, again directed by John Huston, are seen in made-to-order sophisticated roles imbued with mystery and intrigue. The story of the exciting events on a Pacific-bound steamer just prior to Pearl Harbor is plausible in spots, but the suspense has been well-maintained throughout and the climax is an exciting one. The comedy moments, as well as the witty dialogue between Bogart and Miss Astor, are strictly for adult enjoyment but they won't offend. While this lacks the fascination of 'The Maltese Falcon,' its appeal will probably be as wide. Will garner above average grosses generally. Best for action spots.

The story takes place in Canada with Humphrey Bogart, who has been court-martialed from the U. S. Army, being refused in the Canadian Artillery. Taking a boat bound for Yokahama, via New York and Panama, he meets Sydney Greenstreet, sociologist, and Mary Astor as the other passengers. Bogart is attracted to Miss Astor, while Greenstreet, who has an affinity for the Japs, attempts to bribe him into revealing U. S. Army information. At the New York stop, Bogart is shown to be an Army Secret Service man who is instructed to trap Greenstreet and to learn about the girl. At Colon, Greenstreet pays Bogart for the plane flight schedule over the Canal. Meanwhile Miss Astor has disappeared and, with the aid of loyal Chinese, Bogart locates her being held by Greenstreet and Jap agents. The plan to blow up the Gatum locks fails when Bogart escapes his captors and shoots down the Japanese-piloted plane. Humphrey Bogart is capable and convincing in one of the more heroic of his hard-boiled roles. Mary Astor is extremely attractive and handles both her dramatic and comedy roles. Sydney Greenstreet plays the suave and insidious villain to perfection. They make a sure-fire box office team. Very well produced. The minor roles are ably assisted by Son Yung, the Ruman, and the three 'Nazi' agents. The story is well directed, and the acting throughout is splendid. Special mention must be made of the British cast. They are splendid throughout, and the act like the heroines, looks and dresses like a girl of "easy virtue." Rex Williams does outstanding work as the enemy agent while such familiar old-timers as Van Lew and Vera Craig have amusing bits.

DENLEY

'BUSSES ROAR' Slow-Starting Secondary Dualler

Rates • as supporting dualler only

Warners

61 Minutes

Richard Travis, Julie Bishop, Charles Drake, Elizabeth Fraser, Peter Whitney, Eldred McRae, Frank Wilcox, George Meeker, Rex Williams, Vera Lewis, Harry C. Bradley, Richard Fraser, Willie Best, Lee Gordon, Barbara Hale, Joffie Williams, Creighton Hale, Chester Gan, Bill Kennedy.

Directed by D. Ross Lederman.

Inexpensively produced and minus marquee names, 'Busses Roar' is a run-of-the-mill supporting programmer. Opening in a bus terminal where various assorted travelers have assembled to board the San Francisco bus, the picture takes over-long to introduce the numerous characters. The human interest touches and romantic interludes in these scenes are never more than mildly interesting and fail to compensate for the slow pace of the first half-hour's unreeling. Once the bus gets started, the action also speeds up and the picture finally races through to an exciting climax. On the whole, however, it makes dull fare which, even as a bottom dualler, will have difficulty holding the attention of naborhood patrons.

Among the leading characters in the story are Julie Bishop, who is broke and trying to borrow the fare to San Francisco; Richard Travis, a Marine, and George Meeker, a clock salesman, who offer to help the girl, and Rex Williams, a foreign agent who intends to plant a bomb on the north-bound bus. When the girl fails to get her fare from the other two males, she accepts Williams' offer to take his brief case to San Francisco without realizing it contains a bomb. On the bus, Williams transfers the bomb to various articles of luggage and, when they are forced to halt for a black-out, carefully chooses a sparsely populated time to race to a target area. But Miss Bishop grabs the wheel of the speeding bus and guides it to safety while Williams, a mild-mannered passenger reveals that he had removed the detonator from the bomb.

Richard Travis makes an upsanding Ma rin, but Julie Bishop is the heroine, looks and dresses like a girl of "easy virtue." Rex Williams does outstanding work as the enemy agent while such familiar old-timers as Van Lew and Vera Craig have amusing bits.

YORK
WARNER BROS.—Continued

'NOW, VOYAGER' POWERFUL WOMEN'S PICTURE

Rates • • • + generally

HOLLYWOOD PREVIEW

Warner
119 Minutes
Bette Davis, Paul Henreid, Claude Rains, Gladys Cooper, Bonita Granville, Ika Chase, John Loder, Lee Patrick, Franklin Pangborn, Katherine Alexander, James Remar, Mary Wickes, Janis Wilson, Frank Puglia, Michael Ames, Charles Drake, David Clyde.

Directed by Irving Rapper.

In "Now Voyager," Warners presents the most powerful woman's picture of recent months. Just under two hours in running time, it seems half that in the viewing—high tribute to the absorbing, fascinating manner in which this delicate story is told. A completely adult psychological drama, it stands out as a film of great depth, beauty and understanding. It is the story of an ugly woman who finds physical and spiritual beauty in the kindness of a physician and in the love of a man. Still unfilled, however, is her womanly right to a home and husband. In the affection of her lover's daughter, herself an ugly duckling, she meets something finer and infinitely more satisfying. Casey Robinson's sympathetic screenplay is brilliantly interpreted in Irving Rapper's restrained direction and the fine performances of an excellent cast combine to form an outstanding movie—tailor made for the mature trade. This is headed for big grosses.

Bette Davis is Charlotte Vail, ugly, late child of Gladys Cooper who rules her New England family with an iron hand. Fat, bespectacled, garbed in ill-fitting clothes, at 28 she has all the earmarks of a slothful old maid. At the instigation of her sister, Ika Chase, psychiatrist Claude Rains takes an interest in her case. He succeeds in bringing her to his rest home where a new figure and encouragement create an entirely different woman. But the cure is not yet complete. She goes on a sea trip and meets Paul Henried, who is unhappily married but completely loyal to his demanding wife. In South America Bette and Paul separate. Home again in Boston, Charlotte almost succeeds in getting along with her mother, but her old chin is too good for her, and she has to flee to create a quarrel. Blaming herself, Bette again turns to Rains and his clinic. Here she meets Henreid's daughter, ungainly, unpopular—a miniature of herself. They leave the rest home together and the younger thrives, becoming a normal, noisy little girl. Henreid comes to visit them and quarrels bitterly with Bette, then reach an understanding when he learns that she has not befriended the child because of pity—but because of her great love for him.

Players who show promise. Charlotte Vail is one of Bette Davis' best performances. Devoid of mannerism and tricks, it is a sharp, moving characterization. Henreid is perfect. Claude Rains, Gladys Cooper, Bonita Granville and Ika Chase stand out in the supporting cast. Mary Wickes' bit as a nurse is a highlight.

HANNA (Hollywood)

'SECRET ENEMIES' JUST A QUICKIE MELODRAMA

Rates • • as supporting dualler or in minor action spots

Warners
59 Minutes
Craig Stevens, Faye Emerson, John Ridgely, Charles Lang, Robert Warwick, Frank Reicher, Rex Williams, Frank Wilcox, George Meeker, Roland Drew, Addison Richards, Philip Merivale, Stuart Holmes, Cliff Clark, Ruth Ford, Fred Kelsey.

Directed by Ben Stoloff.

A minor melodramatic item from the Warner production mill, "Secret Enemies" will suffice to fill the supporting spot on netherord bills or lesser action houses. One of countless pictures with a plot that makes use of the fatal December 7th date, this has occasional suspenseful moments and Director Ben Stoloff has taken care to keep up a swift pace, often at the expense of plausibility. The climax is burdened with a crudely-staged set-to between the counter-espionage hero and a Nazi spy group with the double used for Robert Warwick being readily spotted by audience members. While the title and timely theme may attract a few patrons, the players' marquee value is nil.

In the story, Craig Stevens, young attorney who has been raised by a German-born naturalized American, is unaware that his guardian has been forced to cooperate with a Nazi spy ring, headed by Robert Warwick. When Stevens' pal, a U.S. counter-espionage agent, is murdered by Warwick's henchmen, he also joins the government agency and, after training, is assigned to New York. Stevens rounds up Warwick and his henchmen but his girl friend (Faye Emerson) aids in their rescue. Later they are again captured after a spectacular invasion of a Hudson River hunting lodge and Miss Emerson is then exposed as Warwick's wife.

Craig Stevens, Faye Emerson and Charles Lang, who have the leads, are personable players who show promise. Robert Warwick is an excellent type for the pompous head of the Nazi spy ring and Frank Reicher and other familiar character actors do good work.

DENLEY

PARAMOUNT...1 in First 1942-43 Block

'WAKE ISLAND' STIRRING, TIMELY AND INTENSELY REALISTIC

Rates • • • if exploited; more in action spots

Paramount
78 Minutes
Brian Donlevy, Robert Preston, MacDonald Carey, Albert Dekker, William Bendix, Barbara Britton, Walter Abel, Mikhail Rasumny, Damian O'Flynn, Phillip Terry, Don Castle, Bill Goodwin, Frank Albertson, Rod Cameron, Jack Mulhall, Charles Trowbridge.

Directed by John Farrow.

"Wake Island" will be an inspiration to American youth. By closely following newspaper and radio accounts of the heroic battle, without resorting to unnecessary comedy or romantic interest, the scriptwriters and Director John Farrow have turned out a grim and powerful action film that is stirring, timely and realistic. The natural comic antics and by-play between Robert Preston and William Bendix, as a pair of restless Marines, supply the film's few lighter moments and, except for the opening flash of a pretty girl and a young child making their goodbyes to MacDonald Carey and Brian Donlevy, the film dispenses with feminine characters. This is an epic of wholesale destruction and its climactic scenes showing the handful of U.S. Marines being bombarded by the Japs from sea and air culminates in death or capture for the Americans. It shows war in its cruelest aspect and this may prove too strong for feminine patrons; male audiences will thrill and applaud it. Names are only fair but, if heavily sold, it should do good business, especially in action spots.

The basic story of a gallant defense of Wake Island, small Pacific outpost, under continued Japanese attack, is familiar to the average American. The human tale concerns the arrival of a construction superintendent (Albert Dekker) and his refusal to take orders from Brian Donlevy, new Marine force commander. Arriving at the same time is MacDonald Carey, flier, who after news of Pearl Harbor and his wife's death in the attack, goes to a brave death while downing enemy planes. With the garrison's supplies and ammunition almost exhausted, Donlevy refuses to surrender and captures the invading Japanese, the first to land on the island before opening fire on them. Eventually the Americans are overwhelmed by superior fighting strength.

As the Marine commander, Brian Donlevy gives one of his expert hard-boiled characterizations and MacDonald Carey's splendidly-restrained performance as the avenging flier should give him further boost in popularity. William Bendix is a delight as "Smackie," a dim-witted marine.

YORK

FILM BULLETIN
Selling facts about "Between Us Girls"

UNIVERSAL'S HIT FOR LABOR DAY AND THE NEW SEASON!

78,000,000
MAGAZINE READERS
WILL SEE THIS FULL
PAGE AD IN THE
BIGGEST CIRCULATION
MAGAZINES!

On the news stands
from August 25th
through Sept. 15th

Here are the magazines carrying this ad...

LIFE, LOOK, LIBERTY, COLLIER'S, AMERICAN MAGAZINE, TRUE STORY, FAMILY CIRCLE,
PHOTOPLAY-MOVIE MIRROR, CHARM, HOLLYWOOD, MOTION PICTURE, MOVIE STORY,
TRUE CONFESSIONS, ROMANTIC STORY, GLAMOUR, MOVIE RADIO GUIDE, STARDOM,
SCREEN GUIDE, MOVIE LIFE, MOVIE STARS PARADE, MOVIES, PERSONAL ROMANCES,
RADII MIRROR, TRUE EXPERIENCES, TRUE LOVE & ROMANCE, TRUE ROMANCES, MODERN
ROMANCES, MODERN SCREEN, SCREEN ROMANCES, SCREENLAND, SILVER SCREEN, PIC.

WATCH FOR OTHER NEWS ABOUT THIS KOSTER HIT

Your theatre is on the front line of the war in September... "Salute To Our Heroes" Month must sell a billion dollars in Bonds and Stamps!
M-G-M…3 in First 42-43 Block-of-Eight

'CAIRO' RIDICULOUS TRAVesty ON SPY STORIES

Rates ++ as dualler generally

M-G-M
100 Minutes
Jeanette MacDonald, Robert Young, Ethel Waters, Reginald Owen, Grant Mitchell, Lionel Atwill, Edward Gianelli, Mitchell Lewis, Dooley Wilson, Larry Dunn, Dennis Hoey, Myron Healey, Rhys Williams, Cecil Cunningham, Harry Worth, Frank Richards.

Directed by Major W. S. Van Dyke, II.

This is an abominable waste of time, talent and money. The projection room in which this reviewer saw "Cairo" lost its six other spectators about midway of the film, while this hardy reporter remained almost to the finish. Then we just couldn't take any more. No sillier or phonier story has reached the screen in years. It simply doesn't make sense and it's a pity that Metro saw fit to waste the talents of lovely Jeanette MacDonald, Robert Young and Ethel Waters forever in that script. Probably realizing how bad it all was upon completion, the studio tackled on a preface to the inevitable and an eruption of spy stories. "It is really an epitaph. "Cairo" is a fit subject for cancellation.

Robert Young, small town reporter, decides to go to Cairo to learn about the war when he is assigned to war correspondent. His ship is torpedoed in the Mediterranean and he finds himself on a raft with a Nazi agent, posing as a British spy. He is told to contact other agents in Cairo and is duped by them into believing that motion picture star Jeanette MacDonald is a Nazi spy. He manages to become her butler and acts so peculiarly that she becomes suspicious. He finally learns the facts, manages to round up the spy ring, and saves Allied trophies from destruction by a radio-controlled bomber after parachuting to safety from the plane.

Jeanette MacDonald sings several numbers beautifully, but one can hardly appreciate her in the midst of the ludicrous goings-on. Ethel Waters also does credit.

Major W. S. Van Dyke II should have refused to direct it, if he read the script before he started shooting. We doubt that he did however, since it is obvious that he did not know at any time what was going to happen on the next page.

BARTON

'SEVEN SWEETHEARTS' PLEASANT FAMILY FARE

Rates ++ as dualler generally

MGM.
98 Minutes.
Kathryn Grayson, Van Hefflin, Marsha Hunt, S. Z. Sakall, Cecilia Parker, Diana Lewis, Peggy Moran, Isobel Elsom, Louise Beavers, Donald Meek, Carl Esmond, Lewis Howard.

Directed by Frank Borzage.

JosephPasternak proves in his first MGM production that he has lost none of the skill which made his pictures popular. To "Seven Sweethearts" he has brought a quaint setting enhanced by jaunty situations, pleasing characters and a light, charming story with occasional musical interludes as part of the action. The technique is similar to the gay foreign pictures we used to see and is a pleasant change from the usual Hollywood pattern. Clean as a whistle, it should prove especially popular with the family trade.

To a little Dutch community in Michigan comes Van, a jaded young reporter assigned to cover the annual tulip festival. Here he finds himself in the midst of seven sweethearts, who are trying to attract the young father in running the local inn. Case hardened, Hefflin tries to ignore the girls, a sly and unworlly group with the exception of the eldest Marsha Hunt, who is anxious for a stage career and sees in the young reporter an entree to the footlights. Van kids her along but meanwhile falls for the youngest, played with great appeal by Kathryn Grayson. The situation is complicated by a family tragi-

'PARDON MY SARONG' TYPICAL ABBOTT AID COSTELLO NONSENSE

Rates ++ on popularity of stars

Universal
88 Minutes.
Bob Abbott, Lou Costello, Virginia Bruce, Robert Paige, Lionel Atwill, Nan Wynn, Leif Erickson, William Demarest, Samuel S. Hinds, Marie MacDonald, Jack LaFlos, Irving Bacon, Elaine Morey, Charles Lane, The Four Ink Spots, Tip, Tap and Toe.

Directed by Erie C. Renton.

The latest Abbott and Costello romp takes them to the South Seas where the comedies are permitted to run riot through their most nonsensical story to date. In "Pardon My Sarong," these two irrepressible screwballs have inserted moss-covered gags and the broadest sort of horse-play but, as always, they get high laughs anyway. In addition, the film has a lavish production, luscious South Sea beauties and numerous songs and specialty artists to aid in making this a box-office winner wherever A & C are a draw — and this takes in practically every type of theatre.

As two bus drivers tired of traveling the same old Chicago route, Abbott & Costello agree to drive Robert Paige, wealthy playboy, and a bevy of showgirls to the West Coast. When the bus company detectives catch up with them in Los Angeles, they take refuge on Paige's yacht which is starting in the Los Angeles-Honolulu race. The crew deserts and Paige and the boys, with Virginia Bruce, a stowaway, land on an uncharted South Pacific island. There they become involved with a crook (Lionel Atwill) who is attempting to steal a fortune in jewels belonging to the natives. The boy skill this film and are rewarded by the old chief with a ceremonial feast, as well as an eye-illuminating native bride for Costello.

Abbott and Costello's most important comedy aid is Sharkey, the almost-human seal, who even steals several scenes. Robert Paige and Virginia Bruce do little but provide a minor romantic angle. Lionel Atwill and Leif Erickson serve as the comedy team. However, Nan Wynn waltles "Lovely Luana" and "Vingo Jingo" effectively, and the Four Ink Spots harmonize with "Do I Worry" and "Shout, Brother, Shout!". Tip, Tap and Toe do some nifty tap dancing, and the Katherine Dunham dancers have a terrific ensemble number. Although through all these slow up the plot, they are musical high spots.

LEYENDECKER

FILM BULLETIN
COLUMBIA

The Ellery Queen series has finally been dropped. Never amounted to much and had become far less attractive to exhibitors now that William Grauman, who read and planned for it, has returned to London, a classic American true story, is soon to reach the screen. It will be picturized by Samuel Bronston, who recently did the screen version of "Martin Eden" incorporating many episodes from the author's own biography. Film, which was called an apology by the great London for the murderous "Eden," will take precedence over Bronston's plan to bring the life of General Billy Mitchell to celluloid.

Femme headliners Claire Trevor, Linda Darnell and Doris Dudley have been signed for B. P. Schulberg's "City Without Men" which will have newcomer Michael Duane in the male lead... Continuation of the "Blonde" series is assured Jeapite Robert Sparks' new job on active duty with the Marine Corps. Another producer will be assigned to the group. Two scripts are ready for production — "Blonde Goes to Washington" and "Blonde Goes to Hollywood."

Indicative of the new enterprise in Columbia publicity since the advent of Howie Mayer is the neat plant in a Hollywood daily early last week which will probably have been blown to a syndicated story by the time this comment reaches print. The story discloses the "news" that Washington lawyers are urging Columbia to return "Talk of the Town" to the sound stages for retakes on the ending wherein Ronald Colman, Supreme Court Justice, loses the girl (Jean Arthur) to unemployed Cary Grant. Capitol City mouthpieces were reported agast at the scenarist's conclusions that even a demented girl would turn down a S. C. Judge. Love, they are reported to have agreed, is a funny thing — but not that impractical.

You might almost call Columbia the Lookheed of the studios, what with nine pictures shooting at once — a record for the year!

IN PRODUCTION—"The Desperadoes" (Randolph Scott-Glenn Ford), "Commandoes Come at Dawn" (Paul Muni-Anna Lee), "Something to Shout About" (Don Amerche-Jack Oakie), "Underground Agent" (Bruce Bennett "Billy"

"How Do You Do"

(Bert Gordon-Jinx Falkenburg), "Ride, Mountain, Ride" (Russell Hayden-Boo Will), "The Frightened Stiff" (Loretta Young-Brian Aherne), "Junior Generals" (Fredric Bartholomew-Huntz Hall), "City Without Men" (Linda Darnell-Claire Trevor).

METRO-GOLDWYN-MAYER

Exclusive: "Metro-Goldwyn-Mayer presents!" That will be the tag for the revival of "How Do You Do?" which is planned for fall opening in a Broadway legitimate theatre. The step is unprecedented in that MGM will be the first movie company to eliminate the dummy corporation which, in the past, has camouflaged Hollywood's activities in the New York theatre. Move is far-reaching in view of the fact that it was only three or four seasons ago that the picture companies withdrew financial support from the legitimate theatre after a prolonged period of confusion resulting from authors' disagreements with management. New agreements reached between the two factions brought about Hollywood's re-entry into this branch of show business — but strictly on the q.t. MGM move, if successful, may mean wholesale activity by studios along the Great White Way in the form of tryouts of prospective movie material. In the main, however, out-in-the-open movie coin will be appropriated only when all rights are owned by the studio doing the financing. That is the case with "Show Boat" and MGM. Silent partner deals with recognized Broadway impresarios will continue where film rights are already in the hands of the market for the very simple reason that studios will find operations considerably cheaper when working through a front whose pocketbook is known to have cotton lining — not Hollywood silk.

Exclusive! For some weeks Studio Size-ups has been reporting the changes taking place among the headliners on MGM's contract roster. Apparently a concerted move is underway to bring as many stars into the company as prudence permits. Close on the heels of the signing of Irene Dunne and Mary Astor, we learn that Marlene Dietrich has been in close contact with the studio, discussing a long term contract which may eliminate her from the starring role of a Broadway musical planned by producer Cheryl Crawford.

Also on the talent front is the rumor that Orson Welles and MGM's Eastern office have been talking a deal. Ann Harding is sought for the title role in "Madame Curie," once planned for Greer Garbo. Gracie Fields has been signed for "The Man from Down Under" in which she will be co-starred with Charles Laugh- ton, another new MGM contractee.

The leading man situation has been a source of considerable anxiety to all studios, but MGM is attempting to meet it by aggressive tactics. Studio is combing all little theatres, Broadway, radio, vaudeville, etc. (thorougly, besides viewing the men available to Hollywood. The company has even been bashful enough to call other studios for tips on male players whose options are due and who might be dropped. The star system, so long the backbone of MGM's operations, is to receive no setback during the war if the men in charge can offset it.

Apropos of Clark Gable's joining the Air Corps as a buck private, Douglas Crane, former FILM BULLETIN reporter, now a Primitive First Class with the Coast Artillery, writes, "There won't be anyone left in the movies! I am waiting for a snappy musical with George Arliss and Betty Grable, or Lionel Barrymore with Judy Garland in 'Romeo and Juliet'... There may be more truth than humor to PFC Crane's remarks, but in a sense the magnificent underplaying of Gable is one of those things of which the picture industry may weel be proud. Coming close behind the Tony Martin scandal, Gable's lack of pretension and obvious sincerity must have given a bigger antitagonism to Hollywood stars. Gable wanted no part in string-pulling that might have won him a commission, preferring instead to work his way up. Film business has been good to Gable and he has repaid it in kind by his dignified and patriotic conduct.

There was quite a furore in Hollywood a few months back when your reporter had the temerity to "step out of line" and suggest the withdrawal of Paramount's "Louisiana Purchase" from the South American market on the grounds that the film gave an erroneous impression of American politics at a time when we could ill afford to jeopardize our good neighbor policy. Quite a number of men in the studios took the viewpoint that it was none of our business and exhibitors should not concern themselves with such weighty problems!

However, the Co-ordinator of Inter-American Affairs office figures that the War is everybody's business. MGM's "Panama Hattie," Warners' "Juke Girl" and PRC's "City of Silent Men" will not be shown in Latin-American countries "Hattie" shows members of the armed forces in a bad light, while both "Juke Girl" and "City" show lynchings. Moral of the triple ban is that Hollywood, in the future, had better not count on foreign revenue in instances where films deal cheaply and melodramatically with social issues. Yes, and we do think it is the business of a trade paper to tell Hollywood when it makes a picture that might be injurious to the national welfare!

Jack Chertok becomes production chief of the Motion Picture Society for the Americas on September 1. Chertok will continue with MGM, doing features with his assistants handling the shorts department...Producer George Haight has a new contract and "Women in Uniform" as his next picture. It will star Joan Crawford..."They Were Expendable," title is a quote from a Naval
American documentary drama of the war — a vivid, realistic reenactment of the great defense of the Pacific Isle by a small band of gallant Marines. It is true that the Paramount picture called for a great number of retakes but in the case of a picture like this they strengthened an already strong motion picture. We are happy to make this correction.

Financial report just issued by Paramount estimates its earnings for the second quarter ending July 4, 1942 at $2,908,000 after interest and all charges including estimated provision for all federal taxes have been deducted... Paramount and the four other major distribution companies are handling release of the government film "World at War". Preston Sturges is doing his own narration for "Great Without Glory," story of the Boston dentist who discovered anaesthesia... Jane Wyatt has been signed for the feminine lead in "Buckskin Empire" opposite Richard Dix. "Night Plane from Chumming" is Walter MacEwen's initial production since joining Paramount several months ago. Ralph Murphy will direct Robert Preston, Ellen Drew and Albert Dekker in the leading roles... "True to Life" is the title of the comedy to star Mary Martin, Dick Powell and Victor Moore... James Kirkwood, Jr., 18-year-old son of James Kirkwood, will make his screen debut for Pine-Thomas in "You Can't Live Forever..." Rene Clair, they say, has done such a magnificent job of direction on "I Married a Witch" that the picture's preview will find him one of the top megaphoners in Hollywood. Easily understood is Paramount's snappy option-lifting which occurred a couple of weeks ago. Clair draws "The Man Who Had No Private Life" as his next assignment. It is an unproduced play by Otto Furth.

IN PRODUCTION—"For Whom the Bell Tolls" (Gary Cooper-Ingrid Bergman), "The Crystal Ball" (Paulette Goddard-Ray Mil- ley), "Loco de Jordan" (Alan Ladd-Helen Walker), "Night Plane from Chumming" (Robert Preston-Ellen Drew).

PRODUCERS RELEASING

Jack Schwartz, head of a mid-western chain of independent theatres, has turned producer at PRC with a specific plan in mind. He feels the public wants westerns with big names and is now out to prove it. Schwartz has an untold story in preparation and the following players have been lined up to head the cast, Florence Rice, John Litel, H. B. Warner and Jean Brooks. William Drefuss will direct.

Tabulation of completed pictures at PRC discloses that 12 pictures are scheduled for release up to November.

IN PRODUCTION—"Miss V from Moscow" (Lola Lane-Noel Madision).

NEW RELEASES

For details on these pictures see Release Charts in the PRODUCTION RECORD

COLUMBIA

Talk of the Town...August 20
Sabotage Squad...August 27
Vengeance of the West...September 3
Counter Espionage...September 10
Spirit of Sanford...September 17
A Man's World...September 24
Mystery Eileen...September 25
Overland to Deadwood...September 23

MGM

(First 42-43 block)

Apache Trail...August 20
Cairo...August 27
Panama Hattie...September 3
Seven Sweethearts...September 10
Somewhere I'll Find You...September 17
This War Against Mrs. Hadley...September 24
A Yankee at Eton...September 25

MONOGRAM

Riders of the West...August 20
One Thrilling Night...August 28
Arizona Stagecoach...September 4
King of the Stallions...September 11
Jail of Missing Men...September 18
Police Bullets...September 25

REO

Bambi...August 21
The Big Street...September 4
Man From Spite's Elephant...September 11
Wings and the Woman...September 18
Bandit Ranger...September 25

PRODUCERS RELEASING

Jungle Siren...August 21
Billy the Kid in Law and Order...August 21
Frontier Marshal in Prairie Pals...September 4
A Night for Crime...September 15

REPUBLIC

Sunset Serenade...September 4
Bells of Capiatstrano...September 18
The Old Homestead...August 17
Shadows on the Sage...August 24
Youth on Parade...September 11

CENTURY-FOX

Pied Piper...August 22
Lost and Edgar Allan's...September 4
Orchestra Wives...September 11
Berlin Correspondent...September 12
Cattle of Soft Shoulders...September 16
Just Off Broadway...September 25

UNIVERSAL

Boss of Hangtown Mesa...August 21
Between Us Girl...September 4
Give Out Sisters...September 11
Sherlock Holmes and the Voice of Terror...September 18
Half Way to Shanghai...September 18

WARNER BROS.

Across the Pacific...September 5
Buses Roar...September 19
REPUBLIC

Republic can congratulate itself for having received Generalissimo Chiang Kai-Shek a written foreword which will be used in the “Flying Tigers.” This picture, incidentally, is getting so many hurras, that show-wise Republic is losing no time in planning a sequel.

Bobby Heen, the boy soprano, who retired from pictures a couple of seasons back, will play himself in “Johnny Doughboy” — the same story that they tried the other year and the production schedule will see Republic working at top speed during the final days of August with three top pictures before the curtain goes down. "Johnny Doughboy” (James Cagney, "Mr. M. and the Pigeons” and “Pride of the Commandos”.


RKO-RADIO

Sam Goldwyn has succeeded in further antagonizing exhibitors by dictating his own terms to RKO on the release of “Prize of the Yankees.” Ned DePinet and Ed Alpersen, unalterably opposed to Goldwyn’s single bill demands and raised admissions were forced to capitulate after trial bookings in Boston, Kansas City and other key points showed high grosses under the Goldwyn plan. This has been confirmed by considerable difficulty in forcing the terms on subsequent-run showmen and those in less competitive situations than the try-out cities.

At least once a year a Hollywood studio will find itself with a skeleton on the shelf in the form of an uncompleted, unreleased film. RKO counts two at the moment — Pare Lorentz’s “Name, Age and Occupation” and Orson Welles’ “It All Came True.” The former has been weighed and found to have been a failure. It will probably be forgotten. The Welles’ Brazilian opus is not so easily brushed off due to government participation in the film while it was in the making. The name of the cost — some $300,000. Dispute between Welles and RKO arose when the film flown back to Hollywood disclosed that original purpose of the film had been discarded, that Welles was shooting a story locked tightly in his own mind and not one arranged off the cuff so to speak. Now Mr. Welles has been tossed out of the RKO family and the question is whether to smoke a temporary pipe of peace with the boy wonder or toss it in the RKO catalogue as a competitor. Uncle Sam is an interested onlooker. Late reports have it that MGM is interested in both Welles and “It All Came True” and RKO has been approached regarding the sale of “Parker.” RKO has had a contract with the government and it’s acceptance of the offer will hinge largely on Washington’s reaction to the deal. It is deemed likely that the government may use the frame as an opportunity to tax the taxpayers some money — dropping the situation squarely on RKO’s shoulders — by forcing the company to deliver the picture per agreement or dispose of it without the offered subsidy.

Taking no chances dep’t! Although the picture is by no means completed, RKO executives are brooding over a team Sam Goldwyn regarding terms to be asked for his next picture, the Bob Hope starrer, “They Got Me Covered.” Studio bigwigs want no repeat of the “Blind Piper” situation which found exchange offices arguing with first-runs on terms long after the picture was due for release. Not so happy is the new RKO financial report which reveals a $43,000 loss for the first quarter of 1942 as compared to a small operating profit during the final months of 1941. Writers watered the red ink — Perry Lieber is the new head of the Hays Office Publicity Committee. Major Alexander P. De Seversky, author of “Victory Through Air Power,” has been signed as technical advisor on “Bombardier” — Jack Holt is a last-minute addition to the cast of “Cat People.”

Charles Koerner is abandoning the time-honored tradition of new studio regimes which, upon taking over a plant, catalogoue old material, make films of ancient stories and are credited with great business acumen until the pictures hit the theatres. Mr. Koerner has refused to saddle himself with the $500,000 worth of stories purchased by his predecessors. Mr. Koerner has not yet announced a matter of fact, they will be written off on the books for the nominal value of $1.


UNITED ARTISTS

Plenty of plans are going forward here but still no production! Trade is wondering when Grad Sears will urge his company’s producers to get down to the business of making pictures.

One of the biggest deals in the history of UA is the $12,000,000 Jack Karlowsky-Maxie Inc. proposition. It calls for the comedian to produce 12 pictures — half of the number to star himself. Printed report that Ernst Lubitsch will direct the first for Benny is erroneous, but there appears to be substance to the rumor that Moss Hart and George S. Kaufman will do the writing. Outfit appears to
1942-43

**MONOGRAM**

1942-43 Features (32) Completed (32) In Production (0)
Westerns (24) Completed (17) In Production (1) 1942-43 Features (32) Completed (4) In Production (0)

**BOWERY AT MIDNIGHT**


**WAR DOGS**


**WEST OF THE LAW (1941-42)**


**RELEASER CHART**

1942-43 Features (24) Completed (23) In Production (0)
Westerns (18) Completed (14) In Production (0) 1942-43 Features (24) Completed (8) In Production (0)
Westerns (18) Completed (8) In Production (0)

**PARAMOUNT**

1942-44 Features (37) Completed (37) In Production (0)
Westerns (24) Completed (24) In Production (0)
Westerns (24) Completed (4) In Production (0)

**NIGHT PLANE FROM CHUNGKING**


**YOU CAN'T LIVE FOREVER**


**IN PRODUCTION**

[Details of title: Pending to Glory]

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1942-43

**American Empire**

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1942-43
MISS V FROM MOSCOW

Drama—Shooting started August 11.

Director: Al Herman
Producer: George Merrick

Story: A Young woman from Moscow meets a young American in New York, and they employ agents first to Paris and later to the United States.

THE BOSS OF BIG TOWN

Drama—Shooting started August 18.
Cast: John Litel, Florence Rice, John Miljan, Mary Gordon, Jean Kelley, Tommy Jackson, Frank Ferguson.

Director: Arthur Schwarz
Producer: Arthur Schwarz

Story: Deals with the Black Market companies now operating in the United States.

RELEASE CHART

1941-42

Title—Running Time  Cast Details  Rel. No.
Aling the Sudden Trail  L. Powell - A. Dukes  8-10  Bambi Over Burma  R. Craigie  6-5  296

Details under title: The Devil's Sister

Cassidy Lady  S. Blakeman-R. Harhart  6-6  12  219

Killer, Boss of Berlin  B. Drew - S. Dana  Reissue
House of Error (65)  H. Langdon - C. Rogers  2-23  410

Details under title: Gun Shy

Inside the Law  W. Ford - L. Watters  3-9  5-8  218

Details under title: Rogues in Clover

Jungle Shrine (11)  A. Corio - B. Craigie  6-29  8-21  203

Lone Rider in Chryse (59)  G. Heusten - Al St. John  1-26  3-13  261

Lone Rider in the Jukebox (59)  G. Heusten - Al St. John  1-32  6-25  205

Mad Melody, The (79)  J. Downs - C. Tesco  3-13  5-15  209

Man of the South  L. Foster - C. Slesier  3-20  10-2  209

Panther's Claw, The (74)  S. Blackerger - G. Baxa  4-17  217

Pioneer of Jura (64)  G. Michael  5-14  5-1  204

Rolling Down the Great Divide  B. Boyd - W. McKay  3-24  4-24  253

Sheriff of Sinaloa  R. Craigie - M. Leslie  10-10  4-3  229

Stranger, The (67)  F. Wayne - J. Cummings  5-4  6-10  212

They Rode by Night  T. Laffit - J. Dunfer  5-6  8-26  212

Tumblin' Trail  B. Boyd - A. Dari  5-18  7-10  259

Vikings in Libya, A  S. Porter - J. Woodbury  6-5  7-1  259

1942-43

Baby Face Morgan (65)  M. Cortolio- R. Cramwell  6-11

City of Silent Men  F. Allerton - J. Lang  7-20

Details under title: Silent Man

Law and Order  R. Craigie - A. St. John  7-20

Night for Crazy, The: Riders of the South  G. Farnall - L. Talbott  7-13  9-15

Prairie Pals  A. Davis - B. Boyd

Searchers, The Co-Ed  T. Temple  8-10

Tomorrow We Live  R. Corry - J. Parker  7-13  5-29

Yanks Are Coming, The  H. King and Band - T. Holt  8-10

OUTLAWS OF PINE RIDGE

Western—Shooting started August 11.
Cast: Don Barry, Lynn Merrick, Emmett Lynn, Noah Beery, Sr., Clayton Moore.

Director: William Witney
Asso. Producer: Edward White

Story: Don Barry and the outlaws attempt to help a lady and herd who are held up and lose the attempt to the man who has tricked the law.

X MARKS THE SPOT

Murder—Mystery—Shooting started August 11.
Cast: Damian O'Flynn, Helen Parrish, Neil Hamilton, Dick Purcell, Jack LaRue, Esther Muir, Anne Jeffrey.

Producer-Director: George Sherman

Story: A team becomes involved in a murder and is accused of the crime, so that he has to find the real murderer to prove his innocence.

RELEASE CHART

IN PRODUCTION

1941-42 Features (33) Completed (22) In Production (0)
Westerns (30) Completed (30) In Production (0)
Serials (4) Completed (4) In Production (0)

1942-43 Features (35) Completed (3) Production (2)
Westerns (26) Completed (24) In Production (0)
Specials (6) Completed (6) In Production (0)
Serials (4) Completed (4) In Production (0)

REPUBLIC

1941-42 Features (32) Completed (22) In Production (0)
Westerns (30) Completed (30) In Production (0)
Serials (4) Completed (4) In Production (0)

1942-43 Features (35) Completed (3) Production (2)
Westerns (26) Completed (24) In Production (0)
Specials (6) Completed (6) In Production (0)
Serials (4) Completed (4) In Production (0)

STAND BY TO DIE

Drama—Shooting started August 18.
Cast: Rosalind Russell, Fred MacMurray.

Director: Lothar Mendel
Producer: David Hempstead

Story: Before the Japanese attack on Pearl Harbor, an American woman flies on a dangerous scouting mission over the Japanese military islands in the Pacific.

RELEASE CHART

IN PRODUCTION

1941-42 Features (40-50) Completed (40) In Production (0)
Westerns (0) Completed (0) In Production (0)

1942-43 Features (56) Completed (14) In Production (0)
Westerns (0) Completed (0) In Production (0)

20TH CENTURY-Fox

1941-42 Features (50-60) Completed (54) In Production (0)
1942-43 Features (67) Completed (23) In Production (0)
### RELEASER CHART

<table>
<thead>
<tr>
<th>Title—Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Ref. No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adventure of Mark Twain</td>
<td>F. Marion &amp; A. Smith</td>
<td>1941-42</td>
<td>6-29</td>
</tr>
<tr>
<td>Air Force</td>
<td>J. Garfield &amp; G. Young</td>
<td>6-25</td>
<td></td>
</tr>
<tr>
<td>Desperate Sams. (The)</td>
<td>D. Marjane &amp; J. Montgomery</td>
<td>6-25</td>
<td></td>
</tr>
<tr>
<td>Prince's Oscar</td>
<td>B. DeRaffaeli-R. Cummings</td>
<td>7-20</td>
<td></td>
</tr>
</tbody>
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### IN PRODUCTION

#### 1941-42

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Big Shot, The (82)</strong></td>
<td>H. Bogert &amp; B. Handshall</td>
</tr>
<tr>
<td><strong>Escape from Crime</strong></td>
<td>R. Travis &amp; J. Bishop</td>
</tr>
<tr>
<td><strong>Guy Sister (108)</strong></td>
<td>D. Davis &amp; J. DeMeilland</td>
</tr>
<tr>
<td><strong>In This Bar Life (97)</strong></td>
<td>B. Davis &amp; J. DeMeilland</td>
</tr>
<tr>
<td><strong>I Was Frame (61)</strong></td>
<td>A. Ames &amp; J. Bishop</td>
</tr>
<tr>
<td><strong>Jake Guy (90)</strong></td>
<td>A. Sheridan &amp; R. Reagan</td>
</tr>
<tr>
<td><strong>Kings Row (124)</strong></td>
<td>A. Sheridan &amp; R. Reagan</td>
</tr>
<tr>
<td><strong>Law &amp; Order (101)</strong></td>
<td>D. Lincoln &amp; J. Bishop</td>
</tr>
<tr>
<td><strong>Mule Anderson, The (93)</strong></td>
<td>F. Emerson &amp; J. Bishop</td>
</tr>
<tr>
<td><strong>Mystery in the Big House (59)</strong></td>
<td>E. G. Robinson &amp; J. Bishop</td>
</tr>
<tr>
<td><strong>Pirates Wilderness, The (95)</strong></td>
<td>D. Lincoln &amp; J. Bishop</td>
</tr>
<tr>
<td><strong>Sentry Yard (134)</strong></td>
<td>G. Cooper &amp; J. Leslie</td>
</tr>
<tr>
<td><strong>Spy Ship (62)</strong></td>
<td>C. Stevens &amp; J. Montgomery</td>
</tr>
<tr>
<td><strong>Wings for the Eagle (83)</strong></td>
<td>A. Sheridan &amp; R. Reston</td>
</tr>
<tr>
<td><strong>Yankie Doodle Dandy (126)</strong></td>
<td>J. Capote &amp; J. Leslie</td>
</tr>
</tbody>
</table>

#### 1942-43

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
</tr>
</thead>
<tbody>
<tr>
<td>Across the Pacific (97)</td>
<td>H. Bogert &amp; M. Astor</td>
</tr>
<tr>
<td>Atlantic &amp; Old Line (60)</td>
<td>G. Grant &amp; J. Lane</td>
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<tr>
<td>Bosses Roar, The (60)</td>
<td>R. Travis &amp; J. Bishop</td>
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<tr>
<td>Cavalcade</td>
<td>H. Bogert &amp; J. Montgomery</td>
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<tr>
<td>Comin' Nymph, The</td>
<td>B. Duval &amp; J. Fontaine</td>
</tr>
<tr>
<td>Desperate Journey (107)</td>
<td>E. Flynn &amp; R. Reagan</td>
</tr>
<tr>
<td>Flying Fortress (23)</td>
<td>R. Greene &amp; C. Lehman</td>
</tr>
<tr>
<td>Gentlemen Flip</td>
<td>E. Flynn &amp; A. Smith</td>
</tr>
<tr>
<td>George Washington Squirt Hors</td>
<td>J. Benny &amp; A. Sheridan</td>
</tr>
<tr>
<td>Hard Way, The</td>
<td>J. Lupino &amp; D. Morgan</td>
</tr>
<tr>
<td>Hidden Hand, The</td>
<td>J. Stevens &amp; J. Bishop</td>
</tr>
<tr>
<td>New, Voyager (117)</td>
<td>B. Davis &amp; P. Herrard</td>
</tr>
<tr>
<td>Sorelos, The (5)</td>
<td>B. Davis &amp; P. Lucas</td>
</tr>
<tr>
<td>Watusi on the Rhine</td>
<td>J. F. Patterson &amp; T. Carr</td>
</tr>
<tr>
<td>You Can't Escape Forever</td>
<td>J. Capote &amp; J. Leslie</td>
</tr>
</tbody>
</table>

### SIZE-UPS

(Continued from page 17)

<table>
<thead>
<tr>
<th><strong>1941-42 Features</strong> (35)</th>
<th>Completed (35)</th>
<th>In Production (6)</th>
</tr>
</thead>
</table>

**WARNER BROTHERS**

- **1941-42 Features** (35) Completed (35) In Production (6)

**UNIVERSAL**

- Another Charles K. Feldman package deal will bring Michele Morgan and "Letters to Lucerne" for production shortly.
- IN PRODUCTION—"Forever Yours" (Deanna Durbin-Edmund O'Brien), "Arabian Nights" (Selma-Maria Montez), "Flesh and Fantasy" (Charles Boyer-John Ed Sherwood), "Moonlight in Havana" (Allan Jones-Jane Frazee), "Shadow of a Doubt" (Teresa Wright-Joseph Cotten), "Sin Town" (Constance Bennett-Brod Crawford).

**WARNER BROS.**

- The men who will turn "This Is the Army" into a picture production will match the contribution of Sergeant Irving Berlin, who produced the big musical extravaganza on Broadway, by contributing their services without pay. Lt. Col. J. L. Warner and Hal Wallis will be co-producers. Michael Curtiz has been assigned direct and Casey Robinson will collaborate on the screen play with Berlin. The men leave for New York as soon as Curtiz finishes "Casablanca."
- Mark Hellinger has been assigned to produce "I Wasn't Born Yesterday"...Triolo of pictures lined up for Benjamin Glazer's return to WB are — "The Pelican," "Deep Valley," and "Broken Journey." First named will star Edward G. Robinson. "Deep Valley" is from a novel by Dan Totheroh who is writing the screenplay...Clifford Odets, writing the screenplay of "Rhapsody in Blue," is testing John Garfield for the role of George Gershwin...Warner Bros. has received the War Department's invitation to produce a two-reel Technicolor national defense short subject under title, "Transport Command." All star pictures are getting plenty of attention.—what with Paramount's "Star Spangled Rhythm" and 20th's "Tales of Manhatta," Warners has hired David Butler to direct an all-star musical to go into production within the next thirty days.

**IN PRODUCTION—"Watch on the Rhine" (Bette Davis-Paul Lukas), "The Desert Song" (Dennis Morgan-Irene Manning), "Air Force" (John Garfield-Gig Young), "Adventures of Mark Twain" (Fredric March-Alexis Smith), "Princess O'Rourke" (Olivea de Havilland-Robert Cummings), "The Edge of Darkness" (Errol Flynn-Ann Sheridan).**

**INDEPENDENT**

Remember Franklyn Warner and Fine Arts? That was the outfit that took over the defunct Grand National company and looked like a comer in the production field for a time. Warner made the supposed mistake of putting his dough into property and equipment; it might have been a mistake then but his assets are probably two million dollars at present...

**FILM BULLETIN**

- 22
ARE HUSBANDS NECESSARY? Here's the picture that should be sold from the marquee right on down. With a title as provocative as this, the showman has a multitude of possibilities. Paramount has issued a press sheet featuring a teaser campaign centered around the title that is a hulu including some sweet little picketing stunts that can really pack them in. This should be played right up to the women, who are going to drag their husbands along to find out the answer to the intriguing question the title asks. The names, though subordinate to the title, have a satisfactory draw with Ray Milland and Betty “Kings Row” Field. The story, based on the best seller "Mr. and Mrs. Cugat," another selling point, involves the eternal triangle and you couldn’t ask for a more luscious siren than Patricia Morison. But above all, tease them in with that title!

A Paramount Picture.
Directed by Norman Taurog.
Screen Play by Tess Slesinger and Frank Davis from the novel, “Mr. and Mrs. Cugat” by Isabel Scott Rorick.
Associate Producer, Fred Kohlmar.
Photography, Charles Lang, Jr., A. S. C.
'ISLE OF MISSING MEN' GOOD INDE CAST, BUT PACE IS SLOW
Rates • • as dueller

Monogram
67 Minutes
Directed by Richard Oswald

Richard Oswald, producer-director from Europe making his American bow for Monogram, rates attention for having turned out a well-mounted production which, only for lack of action, would rate high on the list of recent independent releases. Long passages of dialogue retard the film's pace, this being its chief weakness. However, on the basis of the title and cast, it will serve adequately as secondary dueller for action and neighborhood spots.

Story has Howard cast as the governor of a prison island. Returning to his duties, he meets and falls for Helen Gilbert, a beautiful blonde, who is something of a mystery. He invites her to visit him on the island. It turns out that she is there to arrange the escape of husband Gilbert Roland, who has convinced her of his innocence. Learning the truth about him there is a repudiation and she falls into the arms of Howard. Roland is killed while making his escape.

Acting honors go to Alan Mowbray for a deft characterization of a drunken prison doctor—a familiar movie character who becomes quite real in Mowbray's hands. Howard and Miss Gilbert form an adequate if unexciting romantic team. Gilbert Roland and Bradley Page are excellent.

HANNA (Hollywood)

'DOWN RIO GRANDE WAY' HARD-HITTING STARS IN LIVELY WESTERN
Rates • • in western spots

Columbia.
57 Minutes
Charles Starrett, Russell Hayden, Britt Wood, Norman Willis, Rose Anne Stevens, Davison Clark, Edmund Cobb, Budd Buster, Joseph Eggenton, Paul Newlan, Betty Roadman.
Directed by William Berke

Those two hard-hitting cowboy stars, Charles Starrett and Russell Hayden, make good use of their fists and turn this into a lively fare for western addicts. Starrett enters the action late, but makes up for this by his numerous fights and a plentitude of other characters also take part. In addition, "Down Rio Grande Way" has an historical plot angle which puts it a notch above run-of-the-mill outdoor pictures. By keeping up a swift pace throughout, Director William Berke has held the romantic interest to a minimum, but cowboy devotees will make no complaint on this score.

As the story opens, the Republic of Texas, under Sam Houston's guidance, has applied for admission into the United States. However, a group of politicians, opposed to another slave state, band together to create unrest in Texas and thus block its entry into the Union. Charles Starrett, a Texas Ranger who poses as a rancher, learns that riding and shooting in which most of the Davison Clark, newspaper publisher, is actually in league with crooked tax agents while pretending to be an honest citizen. Starrett has great difficulty in keeping the hot-headed rancher Russell Hayden from lynching the tax agent, but eventually they discover the reason for the local unrest. In the finale, Houston makes a speech as the Lone Star flag is lowered and Texas is raised to statehood.

Russell Hayden gives an exceptionally likeable portrayal of the hot-headed rancher and Norman Willis, Davison Clark and Joseph Eggenton are satisfactory as the villains. Britt Wood supplies some mild comedy relief.

HANNA (Hollywood)

'RIDERS OF THE WEST'
JONES AND McCOY CLICK
Rates • • • for western houses

Monogram
60 Minutes
Buck Jones, Tim McCoy, Raymond Hatton, Sarah Padden, Harry Woods, Christine McIntyre, Charles King, Milt Morante, Walter McGrail, Dennis Moore, Silver.
Directed by Howard Bretherton

This outdistances previous entries in the Buck Jones-Tim McCoy series of Monogram westerns. It has a better screenplay than the usual sagebrush drama and more than the expected production value. There is a speedy tempo, plenty of action and considerable suspense in view of the fact that the identity of the heavy is known and it is mostly a matter of trapping him. It will get very good grosses in its category.

The Rough Riders show up in response to the plea of Sarah Padden for relief from the rustling that has been going on in her community. Jones, impersonating a Federal agent bent on a similar mission, McCoy as a ne'er-do-well, and Hatton as a medicine doctor, accomplish their designated task in typical Rough Riders fashion.

The three leads deliver their customary fine performances with good support from Sarah Padden and a topflight heavy in Charles King. Howard Bretherton's direction smooths the plot wrinkles and builds the action.

HANNA (Hollywood)

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FILM BULLETIN

24
'BAMBI' DOUBTFUL FOR GROWN-UPS, BUT A 'MUST' FOR KIDDIES—CAMERON

(RKO-RADIO) "...Grownups can take or let alone, but is a 'must' for children... Film fantasy of the most delightful sort." Cameron, N. Y. DAILY NEWS. — "...Disney's wizards have caught much of the breathless and breath-taking fantasy of Saltens' tremendous story... Left at least one grownup more than a little disappointed... Is going to please a great many people." T. S., N. Y. TIMES. — "...May not appeal to as wide an audience, but it is surely an enduring work of art, one which will give joy for years to come... A beautiful picture, a creation of wonder and freshness of which the studio may well feel proud." Winn, N. Y. POST. — "...Pictorially, 'Bambi' steps way ahead of all its predecessors... Almost entirely missing is the whimsical plot on which Disney pictures are usually strong... The great change is that Disney has quit making animated cartoons." Cook, N. Y. WORLD-TELEGRAM.

'THE PIED PIPER' STIRRING, DELIGHTFUL, EXCITING, UNUSUAL

(20th CENTURY-FOX) "...Stirring, tender entertainment...Generous slewing of mirth... Drama that rouse a warm-hearted, eager glow." Mortimer, N. Y. DAILY TELEGRAPH. — "...A surefire box-office natural, not only on the Screen, but across country too... Fast-moving, touching story." Mortimer, N. Y. DAILY TELEGRAPH. — "...A warm, winning and altogether delightful film... It is humorous; it also catches one at the throat at the least expected moments... Has suspense almost without trying...Irresistibly entertaining." T. S., N. Y. TIMES. — "...Exciting and unusual drama...Will have a wide popular appeal... Its qualities of restraint, originality, and side-lighted viewpoint of the war will provide interest for those demanding more." Winn, N. Y. POST. — "...Dramatized with subtle skill, honesty and restraint... One of a superior motion picture, as sure as a splendid bit of showmanship... An altogether brilliant job of film-making." Barnes, N. Y. HERALD TRIBUNE. — "...Deeply moving, yet heart-warming... Well worth a wait in any weather...Carries universal appeal." Cameron, N. Y. DAILY NEWS. — "...Tender and stirring tale... Off the beaten track of war pictures... Simple tale, but it is also dotted with humor, and sparks with human understanding... A rewarding experience." Werner, N. Y. MIRROR.

'THE BIG STREET' CALLED 'BOX-OFFICE NATURAL BY MORITMER

(RKO RADIO) "...However magnificently executed, it is a relentlessly somber drama on a barren theme... An exceptionally well-made film dealing with a subject scarcely worth the attention which has been lavished upon it." T. M., N. Y. TIMES. — "...Enormously interesting job... May be a few too many ponderous close-ups and background dissolves to suit the average moviegoer who's keen on speed and the 'telling.'" Thirer, N. Y. POST. — "...Engrossing and exasperating picture... Narrative at times is so jerky it becomes incoherent... Chances are audiences will come away singing few praises, but they will find it taking up more of their conversation." Cook, N. Y. WORLD-TELEGRAM. — "...Packed with cinematic power... Extraordinary range of treatment... Still somewhat disappointing... Lacks the relentless drive and unity... Though somewhat wanting as a whole, will find a fund of pictorial excitement and eloquence that is refreshing and compelling... Only a pity that it is always going off at loose ends." Barnes, N. Y. WORLD-TELEGRAM. — "...Will leave the general public coldly indifferent... An artistic achievement... Cast is superb... Story is dour throughout and no attempt has been made to lighten its sombre tone." Cameron, N. Y. DAILY NEWS. — "...Technically excellent representation of an over-dense and stuffy Victorian fable." Finn, PHILA. RECORD.

'THE GAY SISTERS' LABELLED JUST SO-SO

(WARNER BROS.) "...Sprawls. A lot happens, but you care very much... People laugh at the wrong times and fail to weep when events call for deep sympathy... Has enough action and variety to sustain interest." Winn, N. Y. POST. — "...Despite staunch acting and a handsome production, it is a rambling and cumbersome entertainment... A tiresome saga which should have remained a piece of literary fiction." Barnes, N. Y. HERALD TRIBUNE. — "...A rollicking boisterous pleasantness — thanks to Barbara Stanwyck... Her presence in it is the difference between a commonplace little romantic comedy and a mighty pleasant way for whiling away an hour or two." Cook, N. Y. WORLD-TELEGRAM. — "...Story is dragged out a little too long on the screen, but it is never dull as the girls manage to kick up enough trouble and excitement to keep the observer interested throughout." Cameron, N. Y. DAILY NEWS. — "...Impressive film, heavy drama for the most part." Werner, N. Y. MIRROR. — "...Long, gray and pretentious film... Not once offers the slightest reason to warrant the telling of its involved and trivial story." T. S., N. Y. TIMES.

'TARZAN'S NEW YORK ADVENTURE' REVIEWS MIXED

(M-G-M) "...All very new and not infrequently exciting." T. S., N. Y. TIMES. — "...Perhaps, best of the lot... Fun gets really wild." Mortimer, N. Y. MIRROR. — "...May MGM wanted to finish Tarzan for keeps. On purpose or not, that's what this did... In place of jungle lore that usually enlivens Tarzan movies, the script writers have substituted low-grade humor." Levitas, FM. — "...Consistently lively, but none of the human being is matched Cheetah's performance." Winn, N. Y. POST. — "...It is all fantastic, but the younger cinema-goers who care little for the factual aspects, will undoubtedly relish it... It is very much like those of previous Tarzans." E. G., N. Y. HERALD TRIBUNE. — "...Exciting plot. There's never a dull moment." Cameron, N. Y. DAILY NEWS.

'LITTLE TOKYO, U. S. A.' MIDICRO MELODRAMA—TIMES

(20th Century-Fox) "...So laden with hackneyed plot devices and stock Japanese characters that it smacks more of the conventional spy story than anything else... Mediocre melodrama." T. M. P., N. Y. TIMES. — "...Makes a few vague compromises in the direction of credibility... Things get pretty wild toward the finish." Cook, N. Y. WORLD-TELEGRAM. — "...Quite authentic blood-curdler fairly neatly packed into a headline-conscious penny-thriller... Won't do anyone any harm to see it." McManus, FM. — "...It aims before the effect of realism rather than abounding with synthetic thrills... A smattering of romantic plot." Thirer, N. Y. POST. — "...O.K. for a second-fiddle dualler." Mortimer, N. Y. MIRROR. — "...Impressionable melodrama... Tells its story well, with suspense and dispatch... Neat, tight direction and good performances." Hale, N. Y. DAILY NEWS.

AUGUST 24, 1942 25
FLIGHT LIEUTENANT... From Columbia, R. P. Schulberg presents the father-and-son story of aviation in the U.S. Army with Pat O'Brien and Glenn Ford in the starring roles, supported by Evelyn Keyes, Jonathan Hale and Minor Watson. It tells of a World War I flier, grounded for carelessness, who sacrifices his career and eventually his life so that his son might find happiness as a U.S. Army flier. Sidney Salkow directed from a script by Michael Blankfort.

SWEATER GIRL... Paramount's college campus mystery musical teams Eddie Bracken and June Preiser in their first lead roles, with Betty Jane Rhodes making her debut under her new Paramount contract. The story combines a college musical show with murder with Bracken eventually digging up the culprit after some close calls. Also featured are Philip Terry, Frieda Inescourt, Nils Asther and Elsa Neal. William Clemens directed.
'PHANTOM KILLER' WELL-MADE INDE MELODRAMA
Rates ● ● — for action houses and lower half of naborhood duals

Monogram
61 Minutes
Directed by William Beaudine

A smoothly worked out mystery melodrama, "Phantom Killer" can boast of more plot than the average independent film of its type without the confusing ramifications that form the other extreme. Karl Brown's screenplay is a compact bit of writing packed with suspenseful situations and numerous bright moments of dialogue. Director William Beaudine has handled it with the utmost finesse and the performances have the stamp of quality. Producer A. W. Hackel rates a hand for getting so much on the screen with his limited budget. Item will do all right in the action spots and it will satisfy in the secondary hole of naborhood duals.
Ingenious yarn casts John Hamilton as a wealthy man, who although deaf and dumb, is a great benefactor. Series of murders in three cities at the same time Hamilton is dedicating his charity projects leads assistant district attorney Dick Purcell to suspect him of the crimes. Against seemingly impossible odds he is able to produce evidence substantiating his belief.
Romance in light vein adds zest to the capable performances of Purcell and Joan Woodbury, the latter playing a femme new-hawk. Hamilton handles the heavy in good style. Mantan Moreland, Negro comic, holds his own as the porter who identifies Hamilton.
HANNA (Hollywood)

'HELLO ANNAPOLIS' FAIR NAVAL ACADEMY DUALLER
Rates ● ● — as supporting dualler only

Columbia.
62 Minutes.
Tom Brown, Jean Parker, Larry Parks, Phil Brown, Thurston Hall, Joseph Crehan, Ferris Taylor, Mae Busch, Stanley Brown, Robert Stevens, Herbert Rawlinson, William Blee, Georgia Caine, Gladden James.
Directed by Charles Barton.

A formula Naval Academy yarn with a cast of average marquee names, "Hello Annapolis" fails to rise above the supporting dualler classification. All the stock figures, including a wealthy, wise-cracking youngster contemptuous of the Navy; his rival, a hard-working midshipman, and the object of their affections, the pretty daughter of a late lieutenant commander, act in the accustomed manner under Charles Barton's direction. Early scenes are slow-moving, but the action picks up mid-way and finishes with an exciting sequence aboard an Annapolis training ship. The youngsters, at least, will find it enjoyable and the picture has a certain timely value as a means of inspiring American youth.
Best for naborhood and small town houses.

In the story, Tom Brown, wealthy fellow who scorns Navy tradition, arranges to join up as a means of winning the attention of Jean Parker. His plan to have his enlistment papers shelved fails and the widespread publicity forces him to actually join the fleet. Unable to resign, Brown joins Annapolis because resignation there is simpler. His rival, a midshipman (Larry Parks) has also made the grade at Annapolis and eventually he is the only student to tolerate Brown's scornful attitude. When he receives the "silent treatment," Brown determines to stick it out and, finally, he saves Parks' life on training ship and thus wins the respect of his fellow-students and Miss Parker, as well.

Tom Brown is competent enough as the hero, but he has almost passed the age for student roles. Larry Parks is excellent as the studious midshipman and Phil Brown stands out as a cadet who fails to make the grade. Jean Parker makes an attractive heroine and Mae Busch has a good bit as an acidulous secretary.

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HUNTZ GABRIEL HALL DELL
in
Smart Alecks

with MAXIE ROSENBLOOM

GALE STORM

Produced by SAM KATZMAN & JACK DIETZ
Associate Producer, BARNEY A. SARECKY
Directed by WALLACE FOX Screenplay by HARVEY GATES

AUGUST 24, 1942
TOMBSTONE, THE TOWN TOO TOUGH TO DIE . . . This Harry Sherman Production for Paramount has Richard Dix as a frontier marshal, Edgar Buchanan, Frances Gifford, Don Castle, Kent Taylor and Rex Bell in a story of the fight to make an Arizona town a place for decent people to live. The production was directed by William McGann and is reportedly based on true historical documents and old newspaper clippings.

BLONDIE FOR VICTORY . . . Blondie makes up a military group of the neighboring housewives in the Bumsteads' latest escapade for Columbia and almost wrecks the happy homes in the neighborhood before she realizes that the most effective way she can help the war effort is to save essential materials and buy War Bonds. Penny Singleton, Arthur Lake and Larry Simms have their usual roles. Featured are Stuart Erwin, Majelle White, Jonathan Hale and Ed Gargan.
'PARACHUTE NURSE' COL.
QUICKIE LACKS NAMES
Rates ★ as a supporting dueller only
Columbia.
63 Minutes.
Directed by Charles Barton.

Inexpensively produced and with a cast lacking even one known name, "Parachute Nurse" is a moderately entertaining Columbia quickie about a new branch of the defense service. The many sequences showing young hospital nurses training for the parachute corps should hold interest for feminine patrons even if the surrounding story is a routine one with most of the familiar complications and cliches. The film runs along uneventfully and, although the climax has several exciting moments, it doesn't pack enough thrills for action spots. Will make a fair supporting dueller in naborhoods and small towns.

In the story, two hospital nurses (Marguerite Chapman and Kay Harris), hearing that the U. S. Government is forming a corps of parachute nurses to drop medical supplies to inaccessible army points, quit their jobs to join up. Instead of the excitement and romance expected, the girls have a rigorous life governed by strict military supervision. After weeks of training, a girl from an earlier class (Evelyn Wahl) who has been ostracized because her brother is a German aviator, commits suicide when she makes her first parachute jump. This so unnerves Miss Chapman that she cannot summon up courage when her class is told to take their leaps. Through a trick, she forgets her phobia and rushes to the aid of an aviator friend when she believes his plane has crashed.

The cast includes some attractive young starlets, but the outdoor photography fails to show them up to the best advantage. The best are Marguerite Chapman, who does well as the heroine; Evelyn Wahl, as the unhappy parachute jumper; and Laurette Schimmoler, actually the president of the Aerial Nurses Corps of America, who lends conviction to a captain's role. The romance is supplied by William Wright and the comedy by a food-guzzling fat girl. Both are weak.

YORK

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Your Duty...
Your Privilege...
Your Opportunity...
To Serve Your Country

AUGUST 24, 1942
The March of Time will be released by 20th Century-Fox, said Spyros Skouras, head of the latter company, in a deal covering distribution in the United States and internationally. The pact gave 20th-Fox the rights to release of the March of Time full-length feature, "We Are the Marines." Louis de Rochemont production in cooperation with the U. S. M. C. Previously released by RKO Radio, the new March of Time releasing contract was signed by Tom Connors, vice-president of 20th-Fox and de Rochemont.

Major Lynn Farnol announced that he was closing his civilian public relations office on Park Avenue for the duration, his reason being that he was unable to give satisfactory attention to his duties atMitchel Field. Farnol was director of publicity and advertising for United Artists before being assigned to Mitchel Field public relations bureau.

Net earnings of $1,77,475 was announced by Warner Bros. Pictures, Inc., for a 36-week period ending May 30, 1942, after deduction of all charges, including present Federal income taxes and provision for Federal excess profits taxes. The present profit compared fairly favorably with that for the corresponding period the year before which was $1,435,445. The gross income after eliminating intercompany transactions amounted to $7,796,224 as compared to the previous year's $7,600,471.

Sidney G. Alexander has joined the advertising department of Columbia Pictures as assistant to David A. Lipton, Columbia's advertising and publicity director, effective Monday, August 24. Alexander resigned as vice-president of Weiss & Seltzer, advertising agency handling Columbia's account to take his present position. He had formerly been associated with the Buchanan agency.

Theatres cooperating in the scrap rubber and metal campaign were going great guns in reports gathered throughout the country. Eastern Pennsylvania and New Jersey were especially active in staging "scrap matinees" under the guidance of the Motion Picture Salvage Matinee Committee headed by Sidney E. Samuelson. Over 300 theatres succeeded in collecting over $250,000 pounds of scrap metal with a standard admission price of three pounds. In St. Louis, the Pancon & Marco-St. Louis Amusement Co. circuit is launching a drive in its 30 theatres which will be climaxcd by a free show September 5 in its first-run houses.

RKO studios have added an advertising exploitation section to the studio publica ty department under the direction of Ellis Vinson. Milton Howe, public relations staff member, is publicity manager of the new department, which will prepare campaigns for RKO releases far in advance of release so that they will be available for pre-release test runs as well as regular bookings. Meanwhile, in the East, RKO pictures announced that Frank T. Zinn was elected a member of the Board of Directors, succeeding Lunsford P. Yandell, who resigned to engage in Red Cross activities.

Phillips Holmes, matinee idol a few years back, and son of actor Taylor Holmes, was killed in a plane crash in Canada. Holmes was serving in the Royal Canadian Air Force at the time his plane crashed near Armstrong, Ontario.

A new organization was the result of a meeting held by The Independent Exhibitor of Cincinnati to protest present current terms and grievances against major companies. Calling themselves "The Indignant Exhibitors Forum," the group protested against high and ever increasing film rentals, preferred playing time, exorbitant percentage demands and delayed availabilities. They also went on record as protesting "the non-operation of the industry consent decree."

"Film Row" in Philadelphia held a flag-raising ceremony on Monday, August 17, to commemorate the men in the city's exchange center who had entered the armed services. Mrs. Edna R. Carroll, member of the Penna. Motion Picture Censor Board, made the presentation of the service flag which contained 77 stars. Jay Emanuel accepted the flag on behalf of the industry. Congressman James P. McGrerney represented the government on the speaker's rostrum.

Albert Deane of Paramount succeeds David Blum, Metro, as editor of the International Film Relations Committee's feature service.

New Zealand made its first remittance of 1942 when it made a payment of $777,200 to the major companies under the arrangement with distributors whereby the latter are permitted to draw out 75 per cent of the amount withdrawn last year.

Neil Agnew, Chairman of the Amusement industry Campaign to raise $500,000 for the American Field Service Overseas Ambulance Corps announced the completion of formation of the committees to aid in the drive. Advisory committee chairman is Guy E. Eysell, managing director of Radio City Music Hall. Abel Green heads the trade paper committee; Dan Michalove is chair man of the sports committee and the executive committee has L. E. Thompson as its chairman. Each of the 31 key cities is represented by an exhibitor and distributor.

**WAR ACTIVITIES COMMITTEE:** Hollywood stars already assigned to the "Stars Over America" tours in behalf of the Billion-dollar drive are Herbert Marshall, Joan Leslie and Walter Abel starting from San Francisco; Ronald Colman and Lynn Bari going from Oakland, Calif., to Kansas City; Edward Arnold and Lauren Bacall, Tex., to St. Paul, Minn.; James Cagney will tour from Chicago to Detroit; Greer Garson will work the South, going from Chattanooga to Nashville; Fredric March, Van Dunne will operate in Philadelphia to Scranton and Wilkes-Barre and Charles Laughton opens in New York City. This first group of stars will work for 10 days and will be followed by the next wave, who will also make the rounds for 10 days. The third group will start on September 20. In addition to the time mentioned for the first leg of the tours are Hedy Lamarr, Franchot Tone, Joan Bennett, Laraine Day, Hugh Herbert, Robert Young, Paulette Goddard, Dorothy Lamour, Bette Davis, Henry Fonda, Dennis Morgan, Claudette Colbert, Joan Crawford, Janet Gaynor, Margaret Sullavan, Walter Pidgeon, Jane Wyman, Vera Zorina, Alice Faye, John Payne and many others. S. Charles Einfeld is in charge of the tours... Oscar Deoeh, publicity head of the September campaign, has recruited Earl Wingart of the Eastern Public Relations Committee and Milton Grindle of Universal to aid him in the administrative and organizing details... The WC has issued a folder instructing exhibitors in the correct method of issuing War Bonds... All theatres certified as official issuing agents have received a copy... A special 100-foot trailer has been arranged by Harry Goldberg, chairman of the "screen promotion" drive, suitable to run starting September 1... National Screen is distributing the trailer at below cost ($1.50) and is also supplying one sheets, window cards, etc. For the 5000 theatres which will be qualified as official issuing agents for bonds, they offer a 75-foot trailer for $125... A $33,000,000 Commando Committee" composed of some 40 top industry leaders has undertaken the task of meeting one-thirtieth of the billion dollar quota, before September 1, with several reporting above $250,000 in sales to date.

**SAVE Time...Energy...Insurance...Worry...Money**

Economically Sensible for all Your Deliveries to Be Made by

HIGHWAY EXPRESS LINES, Inc.

HORLACHER

PHILADELPHIA 1235 or 1239 Vine St. 1801 Bayard St.

WASHINGTON 1638 3rd St., N. E.

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Member National Film Carriers, Inc.

M. Lawrence Daily, Notary Public, Phila.

**NEW JERSEY**

MESSINGER SERVICE

Member National Film Carriers' Ass'n

250 N. JUNIPER STREET

PHILADELPHIA

LOCUST 4877  RACE 4600

**FILM BULLETIN**
Thirty fighting days in September for our industry to fulfill the obligation that our Government has assigned us. We can make history and we will. A BILLION-DOLLAR MONTH is our goal! Not just one stunt or two, but something for every day! Not just showmanship, but showmanship that sells bonds! Have you read the Campaign Book? Below are suggestions to help plan your own September. For the land we love, FIGHT!

1. OPENING NIGHT “Salute to our Heroes.” Stop show 4 minutes. (Write for special bulletin on “Opening Night Salute.”)
2. Unveil “Buy A Bond To Honor Every Mother’s Son In Service” booth
3. $1,000 (Bond) Per Plate Breakfast to hop Sales
4. Service Men’s Photo Gallery in Lobby
5. Hero Rally in City Square
6. Big Stunt with Department Stores
7. Bond Rally in Churches
8. Luncheon to bond-booth salesladies
9. Free Ticket To bond-booth salesladies
10. Erect sale indicator in square
11. Labor Day Rallies; cooperate with labor
12. War Mothers’ Night
13. Dedicate city service flag
14. Tie up all radio stations
15. Launch third week with city-wide half-holiday
16. Every newspaper ad carries bond drive copy
17. War Wives and Sweethearts Nights
18. Honor Departing Selectees—Parade
19. Bond Banks-on-wheels touring city
20. Buy Bond To Honor Boys on Warship named for your City or State
21. War Stamp Matinees
22. Dedicate Victory House in square
23. Another War Mothers’ Night (weekly)
24. Tie up stores for a day to give away your postal cards to bond buyers
25. American Legion Day...parades...mass meetings
26. Factory Day—payroll allotment promotion
27. Bonds For Immediate Delivery—promote issuing agent theatres
28. Only $ .............to go to hit quota
29. Last Stand Battle for Quota
30. Great final rally—uniting all groups and whole city...torchlight parade...rallies all over town...quota...Victory

FIGHT! It’s our Industry’s SECOND FRONT!
ADVERTISING sells pictures . . . not budgets •
No showman can live on the big pictures alone . . . it's the day-to-day business that pays the rent . . . smash business is the gravy that keeps you happy and planning • ADVERTISING is the secret of those lovely black figures at the end of the year . . . planned advertising . . . steady advertising . . . intelligent advertising advertising that reaches all of the people . . . wherever they may be . . . and on every picture • Don't let Old Man Budget K.O. your Box Office • Sell Seats . . . with the 3 Best Sellers in the Business • Standard Accessories . . . Special Accessories . . . Trailers by

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY
To Give Them the Guns and Tanks and Planes and Ships...

THE MOTION PICTURE INDUSTRY HAS PLEDGED ONE BILLION DOLLARS IN SEPTEMBER

Are You Doing Your Share?
"M-G-M exhibitors are starting the season of 1942-'43 doing Miniver business with 'Somewhere I'll Find You.' That gives you an idea of our New Season releases."

GREAT EIGHT FROM M-G-M!
(Our First Group in 1942-'43)

CLARK GABLE, LANA TURNER in "SOMEBEWHERE I'LL FIND YOU"
Opening business in four of first seven test runs beat "Mrs. Miniver." In other three spots slightly behind where Miniver played advance prices. Being held for 2 weeks in all Loew engagements (some even longer!) America is flocking to popular Clark's latest with lovely Lana.

"TISH"—Test engagements top biggest hits of the season! Comedy sensation!
Another proven success to start your M-G-M year. Three cities were selected for test runs: Houston, Atlanta, Providence. These tests are literally astounding! They beat such top-grossers as "Tortilla Flat," "Ship Ahoy," "Courtship of Andy Hardy" and "Rio Rita." Mary Roberts Rinehart's beloved character, played by Marjorie Main, is audience riot!

"PANAMA HATTIE" starring RED SKELETON, ANN SOTHERN
When you read this, the first test engagements will have opened. Our prediction based on the uproarious Previews East and West is that box-office history will be made. The big Broadway musical comedy is packed with stars, song-hits; teaming with talent and hilarity. Extended run for your SRO sign!

"APACHE TRAIL"—A great Western Production on a Big Scale!
Let the trade critics describe it: "Big classification"—Box Office Magazine. "Meat for fans"—Film Daily. "You can recommend without reservation"—Showmen's Trade Review. "Bang-up job all around"—Hollywood Reporter. When Leo invades the Western field he does it in style!

MICKEY ROONEY in "A YANK AT ETON"

"THE WAR AGAINST MRS. HADLEY"—as newsworthy as "Mrs. Miniver"
Selected for big radio tribute on Kate Smith program, September 25th, as part of high-powered World Premiere promotion. (Every picture launched on this nation-wide hook-up thus far has leaped into the million dollar class!) Timely, thrilling with unforgettable performances by Edward Arnold, Fay Bainter, Richard Ney (of Miniver fame) and others.

JEANETTE MacDONALD, ROBERT YOUNG in "CAIRO" with Ethel Waters
A new twist in spy melodramas that hilariously kids the menaces. The stars at their best with torch-singer Ethel Waters repeating her stage triumphs and a production that spares nothing in magnificence. De luxe show, with roster of talent, hit songs, and sultry sirens. "Audiences will enjoy thoroughly."—Daily Variety.

"SEVEN SWEETHEARTS"—with Kathryn Grayson, Van Heflin, Marsha Hunt
Watch the nationwide publicity as M-G-M conducts survey for the seven most romantic cities (those with the most marriages) for simultaneous World Premieres. A sweetheart of a show with romance and gayety, gorgeous singing and those seven seductive sweethearts.

M-G-M BEST in the LONG RUN!
MORE ON THE DECREE AND UMPI

What should and what will follow in the wake of Thurman Arnold’s rejection of the proposed Umip sales plan? The answer to this question is provoking the thought of exhibitor leaders.

Allied’s A. F. Myers, father of the ill-fated “unity” program, had previously expressed his disappointment in Arnold’s flushing of a red light on the plan for selling film in blocks-of-13. In a current bulletin, Mr. Myers presents his “final thought” on the subject, as follows:

“A survey made by FILM BULLETIN, which has always favored the five-picture plan, indicates that Thurman Arnold in his expressed anxiety to prevent a uniform selling policy has succeeded in again saddling blocks-of-five on the exhibitors as a uniform policy.

“Thus the very thing that Arnold professes to oppose has been again fastened on the business by his own act. It cannot be said that he blundered into this blindly. He was warned by the exhibitors that the distributors intended to revert to the five-picture plan if he rejected the Umip plan.

“FILM BULLETIN thinks Arnold acted sensibly and that the consequences of his act are all to the good. It imputes legalistic reasoning to Counsel for Allied for saying that the distributors are now free to sell in any way they please—including the granting of long-term monopolistic franchises to the affiliated theatres.

“Of course, if Arnold is going to stand guard and crack the whip whenever the distributors get out of line, that is one thing. If removing all restrictions in the selling of film is the first step in a plan to gradually withdraw from and ultimately abandon the suit, that is a different thing. We will know more about this next month when the motion to compel Paramount to disgorge theatres acquired since the date of the Consent Decree comes up for hearing. Will it be pressed? Will there be further postponement? Or will Arnold let the matter drop?

“It must be conceded that Arnold pounced upon the weakest feature of the Umip plan. The provision for identifying pictures was not very effective. It had been greatly weakened at one of the last sessions when, apparently, the distributors insisted on inserting ‘or’ in place of ‘and,’ thus making it necessary to identify a picture by only one of the specified means.

“Counsel for Allied later told some of the principal executives they had played too close to their vests in the matter of identifying data, but they insisted the studios could do no more. Arnold scored a point when he referred to the large backlog of completed pictures which could be tradeshown and, hence, more completely identified.

“Evidently, trade shows have come to stay, gas rationing to the contrary notwithstanding. If so, this will act as a limitation on the size of the blocks that may be offered. It should not reduce them to uniformity, but, unless Arnold really cracks the whip, it will.

“We feel that Arnold owes a duty to the exhibitors and to the spirit, of not the letter, of the Sherman Act to exert the great influence of the Department of Justice to see it that blocks-of-five do not continue as standard practice; that the cancellations which he professes to favor are granted; that the exhibitors receive some of the relief which the Umip plan held for them.

“Unless Arnold really bears down, the pious protestations of his announcement will be ‘as sounding brass or a tinkling cymbal’.

Quite at odds with Mr. Myers’ view of the Umip plan rejection as a disaster is the elation felt by the Inde- (Continued on Page 4)
DECREE AND UMPI
(Continued from Page 3)

The bulletin from Boston first outlines what were regarded as the "evils" of the Umpi plan:

"(A) A 160% increase in block-booking, thirteen pictures at a time, instead of five.

"(B) A return to blind-selling, although practically every distributor now has considerable more than five 1942-43 completed pictures on hand, only five of their own choosing were to have been trasheddown.

"(C) With the limited supply of pictures due to war and probably other reasons, it would have been most difficult for an exhibitor to pass up a three-months' supply from any of the "consent" companies, thus defeating the Decree's attempt to break up the production monopoly.

"(D) Department of Justice approval of the Umpi plan would have legalized for Metro and all other distributors the Metro plan of allocating prices after the contract had been signed, a particularly vicious and inequitable method of leasing pictures."

There then follows the New England unit's positive reasons for approving the rejection.

"The Consent Decree leaves the Department of Justice free to press for theatre divorcement if, during the three year trial period, the monopoly in restraint of trade in the motion picture industry is not relieved.

"The Department of Justice, in its rejection of the Umpi plan, has clearly indicated that it would not tolerate a resumption of blind selling, and that in itself is a boon and a victory for every exhibitor sufficiently energetic to take the trouble to profit thereby.

"Although each company may by itself and independently of all other distributors set its blocks at any size it may see fit, the necessity for trade showings will prevent any of the full-line forcing so disastrous in the recent past.

"While it is also possible that individual companies may attempt to coerce exhibitors into buying all unsold blocks at any given sale, the buyer should remember that the forcing of shorts and newsreels with features is still prohibited by the Consent Decree."

The bulletin urges all exhibitors to report any attempts by distributors to force shorts or link blocks, "so that complaints could be lodged with the proper authorities in Washington."

There you have two completely divergent views of Mr. Arnold's step, but there is only common purpose between National Allied and Independent Exhibitors of New England as to the future. Both are resolved, as all independent exhibitors must be, that their rights shall not be trampled by any of the distributors who might be inclined to regard the expiration of the Decree's selling provisions as "open season."

Mr. Myers' challenge to Thurman Arnold to "exert the great influence of the Department of Justice" on behalf of the spirit of the Sherman Act has been properly addressed and aptly expressed. We refuse to believe that a public servant of Mr. Arnold's high calibre will do less than fulfill his duty to the limit. However, it becomes incumbent upon the independent theatre operators themselves to focus the attention of the Department of Justice on any abuses that might be practiced.

In effect, simply, the industry, both distributor and exhibitors, is again governing itself as to selling methods. Uncle Sam will be silently watching.

PRINT SITUATION

The print situation is steadily growing worse for independent exhibitors especially. We have been hearing more and more about the inability of distributors to furnish prints, and there is every indication that the situation will become acute before long. This is the time to think about possible solutions.

Several theatremen have asked us to urge the major film companies to curtail the number of shorts and use that film for additional prints. It is a fact that the market is glutted with excessive short subjects and many distributors have found it necessary in the past to force their sale with features.

How about a uniform 25 percent reduction in shorts by every major, the film being diverted to relieve the print shortage?

SLAPPING OUR ALLIES

P. S. Harrison, forever alert, has been making an issue in his "Reports" of pictures which are offensive to our fighting Allies. Recently he scolded Samuel Goldwyn for re-issuing "The Real Glory," and now he calls Paramount to order for taking "The General Died At Dawn" out of the vault for exhibition at this time. We quote "Harrison's Reports":

"It is the opinion of this paper that Paramount, in releasing this picture at this time, is doing just an unpatriotic an act as was done by Samuel Goldwyn in releasing 'The Real Glory,' for it shows some of the Chinese in a bad light. It depicts a Chinese War-Lord, who oppressed the common people, conniving to become a dictator.

"Paramount will not find a single man, woman or child of Chinese descent who will relish the depiction of this ruthless General, and since the Chinese have been sacrificing their lives in the defense of the world democracy the American producers should have greater consideration for their feelings. If they have any doubts about it, let them read the dispatch that our President sent to Generalissimo Chiang Kai-Shek in July, on the occasion of the closing of the fifth year of China's fight against Japan."

Bad judgment is the mildest charge that can be placed against both Goldwyn and Paramount for slapping our valorous Allies. Both "The Real Glory" and "The General Died At Dawn" should be withdrawn immediately from distribution.
THE MAJOR AND THE MINOR' GINGER ROGERS SCORES IN DELIGHTFUL COMEDY

Rates • • • generally

Paramount. 100 Minutes.
Directed by Billy Wilder.

Ginger Rogers scores a major triumph in this minor farce-comedy—a delightful bit of nonsense made for laughing purposes only. After her burlesque "Roxie Hart" and the sketchy "Tales of Manhattan" part, the star again comes into her own with a richly humorous performance during which she masquerades as a 12-year-old adolescent, impersonates her middle-aged mother and, of course, is seen as her lovely and sophisticated self. The story is hilariously improbable, but so skilfully directed by Billy Wilder that audiences will be kept in a constant state of enjoyment at the silly situations and laughter at the witty dialogue and uproarious slapstick. The merry mix-ups as the girl tries to pass as a 12-year-old, and hide from conductors in an Army major's train compartment are especially amusing and her amorous escapades with young military cadets are other laugh highlights. Ray Milland is ideal as the sympathetic cadet major and he gives a properly-serious note to the romantic scenes. This will be a box office winner in urban areas and likely to be a top grosser in many first runs. Action and rural spots will get lower returns.

The story opens in New York where Ginger Rogers, tried of wrestling with half-bald men while giving them scalp treatments, decides to use the fare she has been saving and return home. Where she learns that the rate has been increased. Ginger buys a half-fare ticket by posing as a 12-year-old. With the train conductors suspicious of her size, she hides in the compartment of Ray Milland, a cadet major who feels sorry for the little girl. At his station, Milland's fiancee (Rita Johnson) finds her there and he insists that the little girl accompany him to the military school to prove his innocence. Persuaded to stay at the school for a week-end, Ginger is woed by amorous cadets while she attempts to expose Miss Johnson for the selfish fiancée she is. When she learns that Ginger is actually grown-up, she forces her to leave under threat of exposure. But Milland, who is unaware of the real reason for his interest, follows Ginger to her home town and, after a brief masquerade as her bespectacled mother, they really find each other.

Of the supporting cast, Robert Benchley, in his two brief scenes; Diana Lynn as a friendly youngsters aware of Ginger's deception, and Raymond Roe, Frankie Thomas, Jr., and Charlie Smith, as military cadets, give stand-out performances. Rita Johnson does well in the unsympathetic fiancee role and Lela Rogers, the star's mother, plays the same part in the film.

'WILDCAT' ROUTINE ACTION FILM

Rates • • in action spots only

Paramount. 73 Minutes.
Directed by Frank McDonald.

The latest Pine-Thomas production is a routine affair below-average for this action series. While the oil well background for "Wildcat" is a new height of novelty, the plot follows the western formula with the characters never failing to act as audiences have learned to expect. Arlen, to whom the old-reliable twist are the race between rival promoters to bring in a well before a midnight deadline, the tragic death of the hero's faithful pal and the inexplicable change-of-heart of a scheming girl gambler, who turns noble when hit by Cupid's dart. The climactic sequence, with its blazing oil well fire has been well directed by Frank McDonald and carries a full measure of excitement. However, practically all the action is centered in the final 20 minutes. Early scenes are slow-moving. This will get by in action spots, but will make a poor supporting dueller.

By putting up an expensive front, although flat broke, Richard Arlen arrives in an oil boom town and is able to bluff his way into buying a lease and then attracting the necessary support of newspapers. He is engaged by his partner, Elisha Cook, Jr., a young hitch-hiker, Arlen and his crew updrill to bring in a well before his arch-enemy, Buster Crabbe. When Cook is killed while repairing a cable, William Frawley, a gambler, persuades his feminine partner (Arline Judge) to pose as the deceased and Arlen is arrested and gives the girl Cook's half-interest and all his hand's in to the well in and win $25,000 prize money. Arlen falls in love with the girl, but is disillusioned when he learns, from Crabbe, about her scheme. During a fight with Crabbe, an explosion brings in the well but starts a fire. Arlen is trapped but the girl races into the blaze and saves his life.

Richard Arlen and Buster Crabbe, both action stand-bys, give capable portrayals and also stage a most convincing rough-and-tumble fight. William Frawley again serves as humor Hurnicut supply feeble comedy relief and Arline Judge suggests an adventures but not a noble heroine.

'THE GLASS KEY' STRONG ROLES IN MELODRAMATIC MYSTERY

Rates • • in action spots, if exploited; • • + elsewhere

Paramount. 85 Minutes.
Directed by Stuart Heisler.

Highly melodramatic in spots, realistic and gripping much of the time. The "Glass Key" combines mystery and gangster elements in a well-old yarn. Based on the Dashiel Hammet plot, the novel the plot involves so many characters but Director Stuart Heisler has succeeded in capturing audience interest and maintaining it during all but the artificial romantic sequences. Critics and public alike will have only praise for Brian Donlevy's "rough diamond" politician,

Alan Ladd's imperturbable young gangster and William Bendix's ruthless body-guard—three outstanding portrayals—even if the picture, as a whole, suffers from Veronica Lake's intensely-manicured performance in the leading feminine role. Her inexplicable behavior throughout and the lack of sympathy for the other women characters is a handicap, although a minor one, for general appeal. However, it should satisfy in all but small town spots and be a strong draw in action houses.

As the story opens, Brian Donlevy, uncouth political boss, is attracted to Veronica Lake and has decided to back her father (Moroni Olsen) for mayor on the reform ticket. Although Donlevy's imperturbable lieutenant (Alan Ladd) warns him to proceed cautiously, he closes up Joseph Calleia's gambling joints and later he finds himself accused of the murder of Olsen's wastrel son. Donlevy's sister (Bonita Granville), who loved the murdered youth, and Miss Lake are both confident of his guilt but Ladd takes a terrific beating from Calleia's henchmen while trying to prove his boss' innocence. While still recuperating, Ladd leaves the hospital in order to put a halt to a planned attack against Donlevy in the newspapers. Donlevy is suspected of murdering Ladd and Ladd again goes to the rescue and finally forces a confession from Olsen that it was he who murdered his own son. Miss Lake then declares her love for Ladd and Donlevy generously withdraws.

William Bendix's sadistic, dim-witted strong man is a most original and effective characterization. In addition to Donlevy and Ladd, Bonita Granville as the reckless sister, Joseph Calleia, as the oily gambler, and Margaret Hayes as the newspaper publisher's wife who falls a victim to Ladd's charm, are also excellent.
20th Century-Fox proudly welcomes The March of Time series to its 1942-43 program. Month after month, The March of Time’s forceful, inside presentation of vital world topics has thrilled millions of Americans. Its timely treatment of headline news has won the respect and admiration of showmen everywhere—who hail March of Time’s pictorial journalism as a major attraction in a class by itself.

And now—The March of Time marches on to new achievements with 20th Century-Fox.
Here is one of the most timely stories ever told by the Editors of The March of Time!

See how the fight against saboteurs is carried straight to the heart of Nazi Germany by Uncle Sam's "men who never sleep"—The F.B.I.
'HERE WE GO AGAIN' NONSENSICAL HODGE-Podge WILL APPEAL TO RADIO FANS
Rates ● + in rural and naborhood spots; less elsewhere; n. g. for action houses


Directed by Allan Dwan.

With a half-dozen popular radio personalities conducting themselves attractively as they do over the airwaves, "Here We Go Again" should have a strong appeal to a huge radio listening public. Of the stars, Edgar Bergen with "Charlie McCarthy" and Fibber McGee and Molly can always be depended upon for laughs, but their present vehicle is a non-sensical hodge-podge which relies almost entirely on familiar comedy and specialties. The Great Gildersleeve and Mrs. Uppington are only used for the sake of singing, the only once and only Royal and Noble and his band are almost lost in the shuffle. None of the other stars are given adequate screen roles. The direction seems extraordinarily inept, Allan Dwan apparently letting the players run riot and over-act to their hearts' content. While a huge listening audience is sure to favor the air favorites romping across the screen, a little of this will be too much for discriminating film audiences. Highly exploitable, especially in rural and naborhood spots.

The makeshift story centers about Fibber McGee and Molly who go to a swanky mountain resort to honeymoon. Anxious to splurge in front of Molly's ex-beau, Cadwalader, and the rity Mrs. Uppington, Fibber takes the expensive, but reasonable, suite. Highly enjoyable, especially in rural and naborhood spots.

The Confusing plot with its profusion of suspicious characters puts "A Desperate Chance For Ellery Queens" slightly below-average for the series. The film opens in New York but soon switches to a San Francisco locale where Ellery Queen and his meddilng girl friend, Nikki Porter, get themselves involved in a wild web of mystery and crime. The comedy relief is weaker than usual, due to the few scenes allotted to the trashy villains and his dim-witted assistant, Sergeant Velio. However, Director James Hogan has managed to conceal the identity of the murderer until the end and the numerous patrons with sleuthing propclivities will find it a moderately-enjoyable mystery. The cast and series title will give it a fair return as a supporting daller.

Ellery Queen (William Gargan) gets started on a new case at the request of a wealthy woman who asks him to help find her husband who she believes is alive in San Francisco despite reports of his death. In the course of the plot, Queen persuades his secretary (Margaret Lindsay) to pose as the widow and the resultant newspaper publicity brings the missing man out of hiding to see his wife. The disappearance, Queen learns, is due to a strong armed and embezzlement plot. After another murder takes place, Queen and his secretary turn up at a night club where the blackmailer hides out. Though the San Francisco police suspect Queen of the crime, he makes the real killer confess and thus clears himself.

William Gargan as the super sleuth and Margaret Lindsay, as his crime-hunting secretary, once again give a light and amusing touch to their familiar roles. Charles Grape, win is excellent in his few short scenes and John Litel does outstanding work as the banker in hiding. Charlotte Winters and Jack LaRue also play serious roles effectively.

'DESPERATE CHANCE FOR ELLERY QUEEN' BELOW-AVERAGE FOR SERIES
Rates ● + as supporting daller for class spots

United Artists (Herbert T. Edwards) 61 Minutes. Filmed in natural color by Ray Scott.

As a documentary film, "Kukan, The Battle Cry of China" is both interesting and timely, but its chief appeal will be to patrons of class houses. While the average moviegoer is in sympathy with China's struggle and the heroism of her vast populace, this Herbert T. Edwards production is more like a well-told travelogue than an actual war film and, consequently, it lacks the punch and dramatic power of "Moscow Strikes Back" and other recent Soviet pictures. Much of this film was released two years ago by Ray Scott, soldier of fortune, and gives a true life picture of the building of the Burma Road and other preparations for the inevitable conflict with Japan. However, only the concluding sequences of the bombing of Chungking are truly stirring and filled with excitement and natural color. The process is effective in long-shots it lacks the clarity of Technicolor. Given a strong sales push, this should do well in art spots but will have tough sledding generally.

Rey Scott, who was given the Academy Award certificate of merit for filming this picture "under the most difficult and dangerous conditions," traveled more than 10,000 miles throughout the interior of China, by truck, mule-cart, goat-skin raft and on foot. Back in 1937, when Japan, with her vast war machine, attacked China, she expected to conquer the country in a few months. However, the damnful Chinese people, despite age-old customs and religious and political differences, united to resist the Japanese invaders. Without adequate equipment, they completed the Burma Road in less than 14 months—a job that it would have taken American engineers, with modern equipment, several years. They organized guerrilla bands and today, despite the ruthless bombing of their cities, China, under the leadership of Generalissimo Chiang, is united for victory.

'KUKAN, THE BATTLE CRY OF CHINA' WELL-TOLD DOCUMENTARY NEEDS SELLING
Rates ● as supporting daller for class spots

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'THEY RAID BY NIGHT' QUICKIE THRILLER HAS EXPLOSIVE ANGLES
Rates ● + in minor action spots only


Although a cheaply-made thriller, "They Raid By Night" has a timely plot and exploitable angles for the lesser action spots. The story is no more far-fetched than such epics as "Dangerous Journey," but, of course, the production suffers from a few obvious back-drops which have been interspersed with authentic long-shots of the Norwegian country-side. Photography is also below-par. But, under Spencer Gordon Bennet's capable direction, the film moves swiftly without wasting footage on unnecessary romantic interest. This will entertain the action-minded fans.

In the story, Lyle Talbot, an American captain in the British Commandos, is sent to Norway to liberate a general and to prepare the way for a surprise raid. With a young Norwegian (George Neise) and a cockney radio operator, Talbot sets out by parachute, but a German sentry discovers the trio. In the local town, a secret agent aids them until Neise is recognized by June Duprez, a former sweetheart, who betrays them to the local commandant (Victor Varconi). After the trio captures German uniforms and returns to base, they are held in a Nazi camp and liberated the general before escaping to the hills. Talbot is again captured by the Germans but, through a series of events, the Norwegians free him. The end.

The cast is barely adequate with Lyle Talbot merely walking through the hero's role and Victor Varconi giving a stock portrayal of a German major. But, the film is directed by Spencer Gordon Bennet who has several times used the services of Hugo Borg and some of the minor players do good work.

DENLEY

FILM BULLETIN
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and Now the FIFTH YEAR (1942-43) OF BETTER PICTURES From UNIVERSAL THE MOST PROGRESSIVE COMPANY

and here's just the BEGINNING for September... October... November... December!
UNIVERSAL'S HIT FOR LABOR DAY AND THE NEW SEASON!

SHE'S ALL THIS... and 21 TOO!
A Brand New Brilliant
Barrymore!

Diana BARRYMORE
AND
Robert CUMMINGS
in THE HENRY KOSTER PRODUCTION

"Between Us Girls"

with Kay FRANCIS

JOHN BOLES, ANDY DEVINE, WALTER CATLETT,
GUINN WILLIAMS, ETHEL GRIFFIES

Screen Play, Myles Connolly - True Boardman
Based on "Le Fruit Vert" by Regis Gignoux and Jacques Thery
Adapted by John Jacoby

Produced and Directed by HENRY KOSTER
Associate Producer, Phillip P. Karstein

A UNIVERSAL PICTURE

BETWEEN US GUYS—She's Terrific!

and when Diana goes all-out for Bob... it's a gay
and glessome riot that'll keep you whistling for weeks!

COMING SOON TO YOUR LOCAL THEATRE

Pre-sold by this full page ad in the biggest circula-
tion magazines with a readership of 78,000,000.
THE GREATEST OF SCREEN ADVENTURES

Romance, action, adventure in the desert — gloriously alive in Technicolor. The Far East's famed delights! ... Bagdad's daring excitement!...

Produced by WALTER WANGER who gave you "Eagle Squadron"

WALTER WANGER PRODUCTIONS Presents

in TECHNICOLOR

Arabian Nights

starring

JON HALL • MARIA MONTEZ • SABU

with

Leif Erickson • Edgar Barrier • Billy Gilbert
Charles Coleman • Shemp Howard • John Qualen
Turhan Bey and Acquanetta

Directed by John Rawlins
Glory hole of the 1900's booming rush for wealth and power!

Sin Town

starring

CONSTANCE BENNETT
BROD CRAWFORD
ANNE GWYNNE
ANDY DEVINE
LEO CARRILLO

Directed by Ray Enright
Associate Producer, George Wagener

The world's most famous detective...leaping from his historic reputation to front page excitement of today!

BASIL RATHBONE • NIGEL BRUCE
as SHERLOCK HOLMES
as Dr. WATSON

in

SHERLOCK HOLMES and the VOICE of TERROR

with Evelyn Ankers • Reginald Denny • Thomas Gomez • Montague Love • Henry Daniell

Screenplay by Lynn Riggs, based on the story "His Last Bow" by Sir Arthur Conan Doyle • Adapted by Robert D. Andrews
Directed by John Rawlins • Associate Producer, Howard Benedict
A SENSATION OF SUSPENSE

A NEW idea in thrilling mystery-romance!...a story of a Lady and a Mug tossed together in a seething maelstrom of murder!

DIANA BARRYMORE
and
BRIAN DONLEVY
in
NIGHTMARE

Screenplay by Dwight Taylor
Directed by Tim Whelan
Produced by Dwight Taylor
As the amazing Mrs. Holliday, she's the merriest widow of them all... in as daring a story as ever delighted your audiences!

They'll cheer Deanna's first in a year!...

Deanna DURBIN

in

Forever Yours

with

EDMUND O'BRIEN
ESTHER DALE
BARRY FITZGERALD
ARTHUR TREACHER
J. FRANK HAMILTON - KIM WONG

Screenplay by Boris Ingster and Leo Townsend
Original story by Sonya Levien

A BRUCE MANNING PRODUCTION
Associate Producer Frank Shaw
Here are Laugh Vitamins "A" and "C"

BUD ABBOTT and LOU COSTELLO

in

WHO DONE IT?

Stupor-sleuths in a riot of defective detecting!

with

Patric Knowles · William Gargan · Louise Allbritton
Jerome Cowan · William Bendix
Mary Wickes · Don Porter
Thomas Gomez · Ludwig Stossel

Screenplay by Stanley Roberts,
Edmund Joseph and John Grant
Original Story by Stanley Roberts

Directed by Erle C. Kenton
Associate Producer, Alex Gottlieb

UNIVERSAL PICTURES
A HITCHCOCK!
...with all the box-office power of the master's spine-tingling tempo of ever-mounting suspense!
...with one of the screen's most brilliant casts!

SKIRBALL PRODUCTIONS presents

Alfred
HITCHCOCK'S

SHADOW of a DOUBT

STARRING

Teresa WRIGHT

...the lovely dramatic sensation of "Mrs. Miniver" and "Pride of the Yankees"!

with JOSEPH COTTON
MACDONALD CAREY

...dynamic hit of the stage's "Lady in the Dark" and the screen's "Wake Island"!

Directed by
ALFRED HITCHCOCK

Produced by
JACK SKIRBALL

PATRICIA COLLINGE • HENRY TRAVERS
HUME CRONYN • WALLACE FORD
ACTION THAT BLAZES LIKE MOLTEN STEEL!

BIG! BRAWNY! BOLD! A great picture from the winning combination of "THE SPOILERS"

PITTSBURGH

STARRING

MARLENE DIETRICH
RANDOLPH SCOTT
and JOHN WAYNE

Directed by LEW SEILER
Produced by ROBERT FELLOWS

A CHARLES K. FELDMAN GROUP PRODUCTION
GET HEP TO LOVE

with
JANE FRAZEE • ROBERT PAIGE
PEGGY RYAN • CORA SUE COLLINS
The Jivin’ Jacks and Jills
and starring
the screen’s Hep-Happy New Love-Bugs

GLORIA JEAN • DONALD O’CONNOR
Screenplay by Jay Dratler
Original story by M. M. Musselman
Directed by Charles Lamont
Associate Producer, Bernard W. Burton

Give Out, Sisters

with
THE ANDREWS SISTERS
DAN DAILEY, Jr. • GRACE McDONALD
CHARLES BUTTERWORTH • WALTER CATLETT
WILLIAM FRAWLEY • DONALD O’CONNOR
PEGGY RYAN and the Jivin’ Jacks and Jills

Screenplay by
Paul Gerard Smith and Warren Wilson
Original Story by Lee Sands and Fred Rath
Directed by Edward F. Cline
Associate Producer, Bernard W. Burton

MOONLIGHT IN HAVANA

starring
ALLAN JONES • JANE FRAZEE
MARJORIE LORD • WILLIAM FRAWLEY
DON TERRY • HELEN LIND • TOM DUGAN
JIVIN’ JACKS AND JILLS
HORTON DANCE GROUP • GRACE AND NICCO

Original Screen Play by Oscar Brodney
Directed by Anthony Mann
Associate Producer, Bernard W. Burton
TO CAPTURE THE IMAGINATION OF ALL AUDIENCES!

WHITE SAVAGE

Re-uniting the three great stars of WALTER WANGER'S "ARABIAN NIGHTS"

JON HALL
...finding daring action, bewitching love in a Pagan Paradise!

MARIA MONTEZ
...breathlessly revealing her fascinating charms on the screen!

SABU
...his name alone the mark of thrillingly different entertainment!

Associate Producer
GEORGE WAGGNER
THE FIRST SPECTACULAR PICTURE OF OUR ATLANTIC LIFE-LINE PATROL!

CORVETTES IN ACTION

Starring
ROBERT STACK • PATRIC KNOWLES
ANDY DEVINE • DICK FORAN
BARRY FITZGERALD • FUZZY KNIGHT

Screenplay by Lt. JOHN RHODES STURDY, R CNVR
Directed by RICHARD ROSSON

Produced by
HOWARD HAWKS
'CALL OF THE CANYON' ONE OF AUTRY'S BEST MUSICAL WESTERNS

Rates • • • in action spots

Republic.
79 Minutes.
Gene Autry, Smiley Burnette, Ruth Terry, Thurston Hall, Joseph Stranch, Jr., Cliff Nazarro, Norberta Kent, Edmund MacDonald, Marc Lawrence, John Harmon, John Holland, The Sons of the Pioneers, Buddy Baxter, Charles Flynn.
Directed by Joseph Santley.

Good production values and an above-average supporting cast, added to the picture's neat balance between action and singing, make this one of Gene Autry's best starring vehicles. In addition to being sure-fire for the Autry fans and western addicts, "Call of the Canyon" will make a good dueller in almost any type of naborhood house. It has Ruth Terry, clever little starlet, to assist with the double-talking stalke of Cliff Nazarro to aid Smiley Burnette in the laugh department and The Sons of the Pioneers to supply additional harmonizing. The story's gangster angle fits well into a modern western setting and Director Joseph Santley has inserted songs and production numbers by reason of a radio show sponsored by a meat packing company. The title song and "Boots and Saddles" are Autry's top numbers, while "Miss Terry's "When It's Chilly Down in Chile" shows his possibilities. Exploit this as one of Autry's last before joining Uncle Sam's fighting forces.

Developing the Autry picture is a group of cattlemen who leads them in rebellion when their packing company, through its agent, offers them a low rate. He journeys east where he finds that the packing company head (Thurston Hall), being involved in plans to sponsor a radio program, is unaware of his agent's double-dealing. After signing up Ruth Terry to put on a radio show, Hall journeys west, incognito, to hear the cowboy singing she has described. Finding himself a hated man, Hall keeps up the deception and, with Autry's help, traps his crooked agent in a broadcasting set. The climax shows the dynamiting of a tunnel, the stampede of a huge herd of cattle and a whiz-bang fist fight on a runaway train.

Autry takes a more active part in these proceedings and does plenty of fighting. Thurston Hall gives an excellent portrayal of the cattle baron and Edmund MacDonald, John Harmon and Marc Lawrence make convincing villains.

LEYENDECKER

'NOT A LADIES' MAN' DULL AND UNEVENTFUL PROGRAMMER

Rates • as supporting dueller only

Columbia.
60 Minutes.
Directed by Lew Landers.

As dull and uneventful a programmer as "Not A Ladies' Man" will make a weak supporting dueller even in the lesser naborhood spots. The picture pursues a placid course for its entire 60 minute's unreeling with no exciting moments and only an occasional snicker at the 12-year-old boy's efforts to find a girl friend for his disinterested father. Douglas Croft, who gives an exceptionally natural and appealing portrayal of the youngster, is worthy of stronger parts in worthwhile films. This one is just a filler—nothing more.

The story centers around the problems confronting 12-year-old Douglas Croft, whose devoted father (Paul Kelly) has lost interest in his work and his home since his wife divorced him. Following the advice of a philosophical tramp, the boy invites sundry ladies to his home to meet his father, but the latter unexpectedly meets and takes an interest in his son's teacher (Fay Wray).

DENLEY

'THE SILVER BULLET' LIVELY, INTEREST-HOLDING WESTERN

Rates • • in action spots

Universal.
56 Minutes.
Directed by Joseph Lewis.

With riding and shooting aplenty, and an interesting-story to boot, "The Silver Bullet" hits the western bull-eye. In addition to its fast pace, this lively film has a little of everything including down-to-earth comedy by Fuzzy Knight, a dash of romantic interest and some pleasing harmonizing by Pals of the Golden West and their girl vocalist, Nora Lou Martin. It adds up to an above-average cowboy film which will entertain all devotees of outdoor fare.

The plot, which takes a few original turns, concerns "Silver Jim" Donovan (Johnny Mack Brown) who is shot down by a badman because of the silver bullet he carries pinned to his shirt as a reminder to be on the look-out for the man who shot his father in the back. Brown starts out by visiting William Farnum, who is running for state senator, to ask him to watch out for a man with a jagged earring on his arm. When Farnum is killed, Brown knows that the murderer is the man he is searching for. To bring the killer out in the open, Brown persuades Farnum's widow (Claire Whitney) to run for the state office. The other candidate (LeRoy Mason) then tries to double-cross Brown but, in a rip-roaring street duel, the silver bullet claims its revenge.

Johnny Mack Brown makes a stalwart, hard-hitting hero and LeRoy Mason is well-versed in the art of villainy. William Farnum has a good character role and the feminine parts are capably handled by Grace Lenard, Jennifer Holt (daughter of Jack) and by the veteran, Claire Whitney.

'KABOTO SQUAD' IMPLAUSIBLE ACTION MELODRAMA

Rates • in minor action spots only

Columbia.
60 Minutes.
Bruce Bennett, Kay Harris, Edward Norris, Sidney Blackmer, Son Beddoe, George McKay, Robert Emmett Keane, John Tyrell, Eddie Laughton, Ethan Laidlaw, Edward Hearne, Byron Foulger, Stanley Brown, Ernie Adams, John Dilson, Al Hill.
Directed by Lew Landers.

In cast and production values "Sabotage Squad" is a minor program entry further handicapped by an implausible melodramatic plot has timely angles, it has been directed plot has timely angles, it has been directed at a slow pace by Lew Landers up until the death-dealing chase climax—exciting, but hardly a saving grace. The film also loses conviction due to the amateurish performance by Kay Harris, a pretty, expressionless brunette who has been poorly photographed. For the minor action spots only where the younger fans will be mildly thrilled. Title is the main attraction.

In the story, Edward Norris, small-time gambler who has been rejected by the army because of poor health, accidentally comes into possession of a wallet containing $2,000, a silver coin of the United States, and a grand platinum and gold medal. The con and dove insignia on the medal identifies the holder as a Nazi saboteur ring, but before Norris can turn the wallet over to the police, he is arrested. Norris is released and, as the police had hoped, the influence owner of the medal (Sidney Blackmer) soon contacts him. Blackmer, who is planning to blow up an airplane plant, kidnaps Norris, his girl friend, Kay Harris, and his rival, Bruce Bennett, a member of the sabotage squad. They escape and hide on a truck loaded with dynamite and headed for a factory. Norris escapes to send Bennett and the girl to warn police, then he drives the truck over a bridge and is killed in the resultant explosion.

Sidney Blackmer gives a fine performance as the suave Nazi spy and Edwards Norris is good as the heroic young gambler. Except for the interest given by the police, who supply a few laughs as an itchy-fingered police sock, the rest are less than adequate.

DENLEY
'THE OLD HOMESTEAD' TYPICAL HOME-SPUN MUSICAL STARRING THE WEavers

Rates • • + in rural areas; fair dualler for naborhoods

Republic.
68 Minutes.
The Weaver Bros. and Elvy (Leon, Frank and June Weaver), Dick Purcell, Maris Wrixon, Jed Prouty, Anne Jeffry, Robert Conway, Linda Brent, Joe Devlin, Charles Sullivan.
Directed by Frank MacDonald.

Although this home-spun musical involves the Weaver Bros. and Elvy in a most nonsensical plot, "The Old Homestead"...like their other vehicles, has down-to-earth humor and lively tunes. The picture has no connection with the famous play of the same name, but, as the title suggests, it's unsophisicated fare and despite the introduction of a gangster angle, its appeal will be limited to naborhood and small town patrons. The Weavers rarely vary their characterization and their many followers will be pleased that Leon again plays the soft-spoken, philosophical Abner; June, his sharp-tongued, discorning wife, and Frank, the good-natured Cicero, who remains speechless throughout. Much of the comedy is of the slapstick variety while the songs, especially "Dig, Dig, Dig for Victory" and "In the Town Where I Was Born" have a pleasing hill-billy rhythm. Not for first-run but it will please wherever the Weavers are popular.

According to the plot, Elvy, Weaver, Mayor of Farmington and Abner, her police chief, are under heavy critical fire because of the town's crime wave. Unknown to them, Jed Prouty, one of the complaining councilmen, operates a "protection" service and, if the townsperson fail to sign up, his henchmen stage hold-ups, etc. On a trip to the state capital, Elvy hits on the plan of masquerading as a crook and enlisting the aid of Dick Purcell, a clever gangster, in cleaning out Farmington's lawless element. Although Purcell soon stops Prouty's racket, he starts a night club and gambling joint in the Weaver's old family homestead. When Elvy tries to stop the gambling, he reminds her that, if she exposes him, she will go to jail as his partner. Abner saves the day by showing proof that Purcell and his mob have more than their allotted share of sugar and are liable to fine or imprisonment or both. With the lawless element removed, the Weavers go back to the old homestead.

In the romantic leads are Maris Wrixon, a capable and extremely attractive blonde, who plays the Weaver's daughter, and Robert Conway, as a crusading newspaper man. Dick Purcell is a good type for the suave gangster.

DENLEY

'THE CYCLONE KID' STURDY RED BARRY WESTERN

Rates • • in action spots

Republic.
35 Minutes.
Don "Red" Barry, John James, Lynn Merrick, Alex Callam, Rex Lease, Joel Friedkin, Joe McGuinn, Lloyd "Slim" Andrews, Monte Montague, Mary McLaren, Frank LaRue.
Directed by George Sherman.

Don "Red" Barry, one of the most likeable of the two-fisted cowboy stars, has a strong role in this sturdy western and, as usual, he makes the most of it. The pint-sized Barry, who starts out as a gun-for-hire man and later switches to the side of law and order, is equally convincing in both portrayals. The plot of "The Cyclone Kid" follows formula lines, but it holds the interest and has a good supply of action throughout. The climactic sequences, which include a pitched battle between cattle men and homesteaders and a near-lynching, will thrill even the dyed-in-the-wool western addicts. The supporting cast, composed mainly of new-lookers, is merely adequate, but Barry's draw will carry this to good returns in action spots.

As "The Cyclone Kid," Barry is a hired gun-man who has supplied the funds to put his younger brother through medical school. When the brother (John James) learns this, there is an open break between the pair with Barry fighting for his employer, a ruthless cattle baron, while James helps the down-trodden homesteaders. Barry continues as body-guard for the cattle man (Alex Callam), until the latter stoops to poisoning the homesteader's water and making women and children ill. Barry then takes up the cause of the homesteaders and he persuades them to sign a petition that the region be placed under martial law. Callam frames Barry for a killing but last-minute evidence arrives to save him from being lynched and the former gun-man is finally appointed sheriff. John James, who gives a capable performance as the upstanding younger brother, and Lynn Merrick, the pretty blonde "regular" in the Barry westerns, supply the romantic interest.

YORK

'SONS OF THE PIONEERS' ROGERS WESTERN SHORT ON ACTION

Rates • • — in action spots

Republic.
61 Minutes.
Directed by Joseph Kane.

A heavily-plotted western yarn, "Sons of the Pioneers," gives Roy Rogers a good acting part, but far too little riding and shooting action. During the early scenes, Rogers plays a peace-loving entomologist who disapproves of gun-play, but the action later quickens and avid western fans get a fair share of thrilling battle encounters. The star sings twice in his best crooning style and the Sons of the Pioneers put over such numbers as "Trail Herdin' Cowboy" and "Things Are Never What They Seem" in a light and pleasing fashion. The comedy by the veteran, George "Gabby" Hayes, and the meddling Pat Brady is above average. This will get by wherever Rogers is a favorite.

Roy Rogers, who plays the part of a young eastern scientist, actually enters the storyline. The citizens of the western town of Rogers City have been unsuccessfully waging a war against a ruthless gang of desperadoes who have been destroying their property and killing the...cattle. The secret leader of this group (Bradley Page), knowing that the land is rich in chrome, plans to bankrupt the ranchers and force them to sell out. When the present sheriff (George "Gabby" Hayes) calls in Roy Rogers, grandson of the town's most famous sheriff, he is disappointed to find him a mild young easterner. But Rogers uses this ploy to trap Page and eventually expose him as the leader of the desperados.

As a girl rancher who believes Rogers to be a coward and a weakling, Maris Wrixon is a decorative blonde who adds much to the romantic angle of the story. Bradley Page, Minerva Urecal and Forrest Taylor also handle their acting assignments competently.

DENLEY

PRACTICAL

Above all else FILM BULLETIN reviews aim to give the exhibitors the practical facts about the new pictures, in order that they might be of concrete value to the theatreman when he buys, books and advertises. Exhibitors all over America know FILM BULLETIN reviews are tops for honesty and reliability!
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THE FIRST FIVE
FROM RKO RADIO
FOR 1942-1943...

The same radio stars who made "Look Who's Laughing" a top grosser—plus more stars—in a bigger-than-ever screamshow!

EDGAR BERGEN and CHARLIE McCARTHY
FIBBER McGEE and MOLLY
in WE GO AGAIN

with
"THE GREAT GILDER'SLEEVE" - GINNY SIMMS
(Willard Peary)
BILL THOMPSON - GALE GORDON - ISABEL RANDOLPH
"MORTIMER SNRERD" and RAY NOBLE AND BAND
Produced and Directed by ALLAN DWAN
Screen Play by Paul Gerard Smith and Joe Bigelow
Story by Paul Gerard Smith

The Broadway romance of a million dollar babe and a nickle-and-dime boy...told by New York's master story teller

HENRY FONDA - LUCILLE BALL
in Damon Runyon's
"THE BIG STREET"

Produced by Damon Runyon
Directed by Irving Reis
From The Collier's Magazine Story, "Little Pinks", Screen Play by Leonard Spigelgass

BARTON McLANE - EUGENE PALETTE
AGNES MOOREHEAD - SAM LEVENE
MARION MARTIN - WILLIAM OHR and OZZIE NELSON and his ORCHESTRA
The amazing drama of the girl who refused to be a white-collar nobody—and became one of the first women in army uniform.

Starring

ANNA NEAGLE
ROBERT NEWTON

Produced and Directed by

HERBERT WILCOX

A New High in Hilarity For This Most Hilarious Series

LUPE VELEZ
and
LEON ERROL

in

"MEXICAN SPITFIRE'S ELEPHANT"

with

WALTER REED • ELISABETH RISDON
LYDIA BILBROOK • MARION MARTIN
LYLE TALBOT • LUIS ALBERNI

Produced by Bert Gillon
Directed by Leslie Goodwin
Screen Play by Charles Roberts

Action Drama, With Romance Taking Rap For Murder in Story of Trucking Racket.

HIGHWAYS BY NIGHT

with

RICHARD CARLSON
JANE RANDOLPH
JANE DARWELL
BARTON MCLANE

From The Saturday Evening Post Serial and Novel by CLARENCE BUDINGTON KELLAND
Directed by Peter Godfrey
Screen Play by Lynn Root and Frank Fenton
SIX TIM HOLT WESTERNs

with CLIFF (Ukulele Ike) EDWARDS
featured in each . . . . . the current titles:

"BANDIT RANGER"  "RED RIVER ROBIN HOOD"
"SAGEBRUSH LAW"  "THE AVENGING RIDER"
"PIRATES OF THE PRAIRIE"  "FIGHTING FRONTIER"

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18 WALT DISNEY FEATURETTES  1 Reel

6 EDGAR KENNEDY COMEDIES—2 Reels
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RKO-PATHE SUBJECTS:

4 FAMOUS JURY TRIALS—2 Reels
3 VICTORY SPECIALS—1 Reel

RKO-PATHE SUBJECTS produced by Frederic Ullman, Jr.

RKO RADIO PICTURES

WAR BONDS
SALUTE TO OUR HEROES MONTH
A BOND FOR EVERY MOTHER'S SON IN SERVICE
THE WAR AGAINST MRS. HADLEY

...No phrase has been heard more often since the start of World War II than "This is the people's war!" And that phrase might well be the basis for the showman's exploitation campaign on this Metro "sleeper." "The War Against Mrs. Hadley" tells the story of a well-to-do American lady who thoroughly hates all this fuss brought on by Hitler & Co., because it simply works havoc with her well-oiled life. She's rather typical of some prominent American ladies of real life—and the American people have their number. The showman will ask his public if they can recognize Mrs. Hadley's real-life prototype. Annoyed by the war she finds herself a lonesome, embittered woman when all of her friends, and even her children, plunge whole-heartedly into the struggle to save America. Only by the stroke of her son's heroism in battle does this woman realize that this is her war, as it is "the people's war." Timely, adult entertainment, "Mrs. Hadley" rates every exhibitor's two-fisted showmanship. It is, in a sense, a patriotic picture, for it carries a message to the Mrs. Hadleys who might still be in our midst.

A Metro-Goldwyn-Mayer Picture
Directed by Harold S. Bortnan
Produced by Irving Asher
Cast: Edward Arnold, Fay Bainter, Richard Ney, Jean Rogers, Sara Allgood, Spring Byington, Van Johnson, Isabel Jewell
Original Screenplay by George Oppenheimer
Photography, Karl Freund, A.S.C.
"WAKE ISLAND" UNANIMOUSLY HAILED AS GREAT WAR PICTURE

(PARAMOUNT) "...Its makers deserve a sincere salute...Credit Director John Farrow with giving the film much brutal suspense, for drawing the story taut with screaming action and intervals of breathless quiet." Crowther, N. Y. TIMES. "...Smashing propaganda and stunning artistry make magnificently...A rousing battle cry and a first-rate motion picture...Leaves one numb, then angry and finally exalted...A memorable motion picture." Barnes, N. Y. HERALD TRIBUNE. "...The picture of the war...will make your blood boil and your hair stand on end...a super all-out action...Solid entertainment throughout." Werner, N. Y. MIRROR. "...Story dramatized not tragically but heroically, not grimly but with warmth and humor and pride in the magnificent. Purely as a war film, it is packed with appealing incident, warm characterization and wild excitement and suspense." McManus, PM. "...Four stars...Thrilling and factual...The best and most exciting picture of this or any other war...a film to be seen by everyone who cares for it." Cameron, N. Y. NEWS. "...You won't go away talking about whether you liked it or not. You will be filled with a fierce pride...Tension tempered by lusty, uproarious comedy...Most rousing and convincing argument for War Bonds campaign it could advance." Cook, N. Y. WORLD-TELEGRAM. "...A natural as an action-thriller, and what a relief from all the minor and phony war pictures...Obviously the duty of every American to see it." Winsten, N. Y. POST.

'THE TALK OF THE TOWN' PLOT FAILS TO JELL—CAMERON

(COLUMBIA) "...Storytellers and director seem to have had difficulty making up their minds whether this is serious drama or light comedy...So ineptly blended that they fail to make the plot jell as it should," Cameron, N. Y. NEWS. "...Wacky comedy drips with sugar from the box-office spigot...Always light, most of the time hilarious...Adult farce comedy." Mortimer, N. Y. MIRROR. "...Does not cause excessive enthusiasm...Comedy, melodrama, serious legal theorizing and romance are blended successfully enough, but they do not altogether save the film." Winsten, N. Y. POST. "...Has that combination of humor and meaning which makes an escapist entertainment considerably more than escapist...Loaded with amusement...Not another 'Woman of the Year' but it has superior acting, splendid direction and great comic distinction." Barnes, N. Y. HERALD TRIBUNE.

"...Smart and lively script...Going to make a lot of people laugh and feel good. It may be off beam in its philosophy, but its quality of humor is not strained." Crowther, N. Y. TIMES. "...Amusing lively drama...An unusual blend and in every element several cuts above the average...No matter what your taste in pictures, you're sure to find it a highlight of recent movie menus." Cook, N. Y. WORLD-TELEGRAM.

SOMEBODY I'LL FIND YOU' GABLE FANS WILL RELISH IT—WERNER

(METRO-GOLDWYN-MAYER) "...Gable fans will relish this...Final sequence is exciting...Most of the film is concerned with the romantic to-do and a lot of twaddle if you don't go in for that sort of stuff." Werner, N. Y. MIRROR. "...Takes the gold-plated type-stretcher for absurdity...A number of torrid love scenes, but hot as they are, these scenes lack variety, which, even in a drama of love and war, means spice." Cameron, N. Y. NEWS. "...Dialogue is straight, tough and natural, much better than the spotty story, which mixes comedy and melodrama with bountiful confusion and sacrifice. It is a honey of a show." Dana, N. Y. HERALD TRIBUNE. "...The sort of synthetic fiction that has no other purpose than to exploit the respective charms of its twin stars...Emotional strip-tease that finds them (Gable and Turner) kissing and running against a background of war." T. B., N. Y. TIMES.

"...Exciting romantic dramas...A thorough thriller despite the many torrid closeups of Gable and Turner...Directorial job is a deft and swift one." Thire, N. Y. POST. "...Story is propelled by expensively amusing and salty dialogue...Gable deserved a strong climax to this section of his career, and it certainly is better with good measure." Cook, N. Y. WORLD-TELEGRAM.

'PARDON MY SARONG' LUKEWARM RESPONSE FROM CRITICS

(UNIVERSAL) "...Writers have been generous in their dishing of situations and gags...Abbott and Costello are the show, as usual. They don't make sense, but they make eighty minutes fly." Crowther, N. Y. TIMES. "...Crowding the limits of persuasive nonsense...Captivating hiccups...Only half a comedy and that is not enough for a satisfactory screen entertainment." Barnes, N. Y. HERALD TRIBUNE. "...Has its moments, but hardly comes up to the standard of A & C predecessors...The boys do their darndest, but most of the script is silly without being humorous." Werner, N. Y. MIRROR. "...Laugh fest...The boys are delivering the goods with their routine nonsense and several exciting chases." Cameron, N. Y. NEWS. "...Perform their familiar antics with unflagging zeal...It is high time Universal plunged back a little of the gold with a superior script." Winsten, N. Y. POST. "...Not much of the humor is fresh, but pugdy Lou Costello's volatile treatment of it decidedly is...Lou could be much more amusing if his writers had a conscience" Cook, N. Y. WORLD-TELEGRAM.

'GIVE OUT, SISTERS' MISSES ON ALL BEATS, SAYS TIMES CRITIC

(UNIVERSAL) "...Nothing quite as exhilarating as a bad musical film and Universal appears to have missed on all beats...Weak tunes, Harebrained script." T. M. P., N. Y. TIMES. "...A lot of jive, a bunch of fantastic nonsense and to heck with story or cast — an error of studio ways which may be rectified after Universal gets the unenthusiastic returns on this filmusical." Masters, N. Y. NEWS. "...Stretches a short subject into a feature length film by combining several variety acts with a slight and ineffectual plot." E. G., N. Y. HERALD TRIBUNE. "...Frothy bit of fluff...Has enough bounce to keep it from dving, so the sixty-five minutes pass painlessly." Winsten, N. Y. POST. "...Even hop-cats will find this hard-to-take, despite the presence of the pop harmony trio...Sticky script...Hare-brained doings." Werner, N. Y. MIRROR.

'JUST OFF BROADWAY' CALLED SILLY AND EXCITING

(20TH CENTURY-FOX) "...Very silly low-budget movie...Contempt of court is but the least of the charges to be leveled against it." Crowther, N. Y. TIMES. "...Follows the pattern set by previous pictures in the series with too much fidelity to be surprising." Winsten, N. Y. POST. "...Fast-paced mystery thriller...Directed for speed, keeps up a swift and exciting pace." Cameron, N. Y. NEWS. "...Unusually and even unexciting thriller...Short on conventional violence as well as ingratiating entertainment of the usual variety of this type of moviemaking." N. Y. HERALD TRIBUNE. "...Better-than-average whodunit owes whatever modest success it will have to compact scripting and superior acting by Lloyd Nolan." Mortimer, N. Y. MIRROR.

'ENEMY AGENTS MEET ELLERY QUEEN' A VERY MINOR RUMPS

(COLUMBIA) "...A very minor rumpus...Undistinguished little thriller with William Gargan and Margaret Lindsay no better and no worse than they should be." T. M. P., N. Y. TIMES. "...Thirties, dotted with laughter and thrills and chills — a programmer without pretense, but with all the guaranteed ingredients which make for box-office popularity." Thirer, N. Y. POST. "...Mild thriller, o. k. as supplementary feature on a dual." Werner, N. Y. MIRROR. "...More diverting than the majority of its predecessors because of downright funny situations effectively carried out...Story is on the outlandish side." Hale, N. Y. NEWS.

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

FILM BULLETIN
COLUMBIA

An unprecedented burst of enterprise is taking place within the Irving Briskin unit where plans for "Revelle with Beverly" have been enlarged to the point where it will be one of the highest budgeted pictures yet made by the group. Based on the radio program of the same name, studio hopes to get eight name bands for the show plus radio and musical comedy talent. "Revelle" doesn't go into production until October, but associate producer Sam White is recording bands and specialty numbers now. Freid Slack and the Radio Rogues have performed stints and negotiations have been opened with Count Basie and other musical aggregations. Jean Ruth, the original Beverly, is in Hollywood as technical advisor. The musical will be watched keenly for it may indicate a change in policy at Columbia whose lesser offerings have made many exhibitors antagonistic to the company.

Louis Gruenberg is to do the musical score for Lester Cowan's "The Commandos Come at Dawn"... Margaret Lindsay and William Gargan are set for "13 Steps to Heaven" as a substitution for their Ellery Queen casting... Indicative of the set economy trend forced on picture producers and directors is the action of Gregory Ratoff who was able by picking up a phone to obtain just the big theatre set he wanted for "Something to Shout About." Seems Ratoff had built it himself a few months previous when he was making "Footlight Serenade" for 20th. Century.

Glenda Farrell will replace Claire Trevor in "City Without Men," since the latter is still needed for her role in "Desperadoes"... Rita Hayworth and Humphrey Bogart will be co-starred in a story by Horace McCoy about the early Twenties. Bogart has been borrowed from Warners for this vehicle only.

IN PRODUCTION—"Commandos Come at Dawn" (Paul Muni-Anna Lee-Lillian Gish), "Something to Shout About" (Don Ameche-Jack Oakie), "The Frightened Stiff" (Loretta Young-Brian Aherne), "City Without Men" (Linda Darnell-Doris Dudley).

METRO-GOLDWYN-MAYER

Alexander Korda is on his way to England to join his wife, Merle Oberon, who arrived there recently with the first group of entertainers for the AEF. The UA producer leaves behind much speculation about his future production plans. Seen conferring at Metro for several weeks before his departure, it is believed Korda has closed a pact to produce two pictures for the studio in addition to his UA commitments. His first assignment would be "Kim" which has been put on the shelf for the time being.

Wolfgang Reinhardt, son of Max Reinhardt, is signed as a producer at MGM. His first picture will be "Next of Kin," a story of war wives, which has been announced as a starring vehicle for Joan Crawford. Reinhardt formerly was an associate producer at Warners.

Series of executive conferences at Culver City have resulted in enlarged exploitation plans for "Panama Hattie" and "Something I'll Find You"... MGM has just about finished its 1941-42 schedule of shorts... About the most delightful book to come out of the current war is "See Here, Private Hargrove" which has been quickly snapped up by MGM and looms as a show to headline the indefatigable Red Skelton... Rodgers and Hart's "By Jupiter" has been offered by the Haywards and there'll be no production either at MGM or Paramount — rivals in the bidding for this musical version of "The Warrior's Husband."

Castings for William Saroyan's "The Human Comedy" starring Mickey Rooney have been completed with the assignment of Lionel Barrymore, Fay Bainter, Spring Byington and Dorothy Morris to leading roles... "Homecoming," a screen story by George Oppenheimer, will have Gene Kelly, Van Johnson and Marsha Hunt in the starring roles.

Metro's long standing rule against participation by its stars in regular radio shows has been broken in the case of Lionel Barrymore who has been signed for a series. Precedent shattering move is expected to bring requests from other MGM players for permission to earn extra coin on the air lines.

Heavy production schedule will tax MGM's facilities during September with six films now shooting and the following scheduled to start: "Cabin in the Sky" (Ethel Waters-Lena Horne), "Assignment in Brittany" (Jean Pierre Aumont-Susan Peters), "Three Hearts for Julia" (Melvyn Douglas-Ann Sothern), "Private Miss Jones" (Kathryn Grayson-Jose Iturbi), "Salute to the Marines" (Wallace Beery), "Nothing Ventured" (Lana Turner).

IN PRODUCTION—"Reunion" (Joan Crawford-John Wayne), "Keeper of the Flame" (Katharine Hepburn-Spencer Tracy), "Presenting Lily Mars" (Judly Garland-Richard Carlson), "Dr. Gillespie's New Assistant" (Lionel Barrymore-Susan Peters), "Du Barry Was a Lady" (Red Skelton-Lucille Ball), "The Human Comedy" (Mickey Rooney-Donna Reed).

MONOGRAM

MONOGRAM STEPS OUT might be the head on the two big production stories released by the company last week. The first is a musical picture, the first of its kind ever attempted by Monogram. Titled "Bye, Bye, Baby," it will star Nils T. Granlund (N. T. G.) and his Florentine Gardens revue featuring Ted Fio-Rito, Mills Brothers, Sugar Gisele, Jean Tighe and others. Gale Storm, Mono's contract starlet, will have a part. Dave Gould is to do the dances, Charles Marlon and Carl Foreman are writing the screenplay and Sidney M. Williams will serve as producer.

Lindsey Parsons is named as the producer of another ambitious effort called "Silver Skates" which will star Belita, one of the loveliest skaters ever seen by this reporter. Her partner will be Eugene Turner, once with Sonja Henie. Constance Bennett will be sought for a leading role in the production. Comedians Frick and Frack will also appear in the ice show which will start September 1st, and others are ten-year-old Irene Dare, Danny Shaw and Ted Fio-Rito.

"West of the Law," now in production, will complete Monogram's current season's program — another year of 100% delivery... William K. Howard will direct his own story for Monogram called "Storm Out of the West."... Bels Lucoisi is making personal appearances at a Chicago motion picture theatre in conjunction
with his last Monogram chiller concurrent with an appearance in a legitimate stage production of "Dracula," his decade-old success.

IN PRODUCTION—"Neath Brooklyn Bridge" (East Side Kids), "West of the Law" (Buck Jones-Tim McCoy), "The Living Ghost" (James Dunn-Joan Woodbury).

PARAMOUNT

First to register the title, "American Rangers," Paramount has assigned Maurice Clark to write a script depicting the participation of American forces in the daring Commando raid at Dieppe. Walter McEwen will direct and produce the film.

A contract calling for her to appear in two pictures a year for two years brings Loretta Young to Paramount. No assignment is ready for the actress who only once during her career worked at the studio—in C. B. De Mille's "The Crusades."

Claudette Colbert will have the leading role in "So Proudly We Hail," a story concerning the nurses who served on Bataan Peninsula. Miss Colbert was made available by the postponement of "China Sky" at RKO, when she refused to appear in the picture as originally adapted to the screen. RKO will revise the scenario and meanwhile, "So Proudly We Hail" will go before the cameras in October... Marjorie Reynolds will again be cast opposite Bing Crosby in "Dixie"... Vice-President Wallace will appear in a Paramount Victory short, "Price of Victory."

Double billing of "General Died at Dawn" and "Tombstone" proved successful in Los Angeles and it will be tried elsewhere... Claude Thornhill's orchestra is out of a contemplated Para film because of an unsatisfactory script... William Bendix, a promising young character actor with Hal Roach, has been signed to two pictures annually by the studio.

IN PRODUCTION—"For Whom the Bell Tolls" (Gary Cooper-Ingrid Bergman), "The Crystal Ball" (Paulette Goddard-Ray Milland), "Lucky Jordan" (Alan Ladd-Helen Walker), "Night Plane from Chungking" (Robert Preston-Ellen Drew), "Buckskin Empire" (Richard Dix-Jans Wyatt).

NEW RELEASES

For details on these pictures see Release Charts in the PRODUCTION RECORD

COLUMBIA

(41-42)

My Sister Eileen .......................... September 25
Overland to Deadwood ..................... September 25

(42-43)

Vengeance of the West .................... September 3
Counter Espionage ........................ September 3
Spirit of Sanford ........................ September 10
A Man's World .......................... September 17
Lucky Legs ............................ October 1
Darling Young Man ....................... October 8

M-G-M

(First 42-43 block)

Apache Trail .......................... Cairo
Panama Hattie .......................... Seven Sweethearts
Somewhere I'll Find You ................. Tish
The War Against Mrs. Hadley ............ A Yank at Eton

MONOGRAM

Arizona Stagecoach ....................... September 4
King of the Stallions .................... September 11
Ise of Missing Men ...................... September 18
Police Bullets ........................ September 25
West of the Law ........................ October 2

PRODUCERS RELEASING

Frontier Marshal in Prairie Pals ........ September 4
Billy, the Kid, Sheriff of Sage Valley .... September 29

(42-43)

A Night for Crime ........................ September 15
Tomorrow We Live ........................ September 29
Baby Face Morgan ....................... October 12

PRODUCERS RELEASING

The PRC "Package Plan" for selling two pictures of similar nature as a double bill unit is catching on! The single phrase used to sell the show has punch such as "Sarong Review" to peddle "Swamp Woman" and "Jungle Siren"—"Slap the Jap" for PRC's part of Pacific war dramas, and "Nightmare Parade" for the outfit's two chiller features now in release.

Six pictures will start here during September: "Dead Man Walk" (George Zuazo), "Permit to Kill" (Barton MacLane-Charlottle Wynters), "Corregidor," first of the Lone Rider western series with Bob Livingston; "Lady from Chungking" (Anna May Wong) and "Queen of Broadway" (Rochelle Hudson).

IN PRODUCTION—"Boss of the Big Town" (John Litel-Florence Rice).

REPUBLIC

"Berlin Papers—Please Copy" is the title of an intriguing pulp story just bought by Republic. It is about a man isolated from the world since the last war and who comes back in 1940. Albert J. Cohen, Jr. will produce and, although the studio has not announced it, it is probable that John Carradine will play the lead. Studio has actor under contract for one picture.


"Yankee Fly Dragons" has been selected as the sequel to "Flying Tigers," which deals with the activities of the U. S. Air Force attached to the Chinese Army. At the same time the studio registered the title it announced a serial, "Sky Dragons," dealing with the same subject. Chapter play will inaugurate a new policy by which all the studio's cliffhangers will deal with war subjects.

Although there is some doubt about the War Department
granting Gene Autry time off for his western series, Republic has three scripts in preparation... Ruth Terry wins the feminine lead opposite Roy Rogers in his first big budget western, "Heart of the Golden West." The film, "Flying Tigers," will have mass previews on September 22 in 35 key cities... Albert S. Rogell will megaphone "Hit Parade of 1943."

Republic's production lineup for September includes — "Heart of the Golden West" (Roy Rogers-Ruth Terry), Untitled mystery mix, "Hit Parade of 1943," "Screaming Eagles vs. the Black Dragon," "Sundown Kid" (Don "Red" Barry), "Yankee Girl."

IN PRODUCTION—Johnny Doughboy" (Jane Withers-William Demarest), "Valley of Hunted Men" (Three Mesquiteers).

RKO-RADIO

Sam Goldwyn's insistence that "Pride of the Yankees" receive solo billing suffered a setback in its Los Angeles booking where after four days Universal's "There's One Born Every Minute" was rushed in to bolster the Lou Gehrig saga!

With "Victory Through Air Power" scheduled for its immediate production by the Walt Disney Studio, the company reports a streamlining, speed-up process has taken place at the plant which will enable it to increase its output for the next year by 1000%. Estimated that 75% of the films made will be for the Government — regardless of the footage that might have gone into 40 pictures Disney's calls for emphasis on Latin-American features and morale building subjects in the short cartoon division.

Survey of 1942-43 program by RKO indicates studio will emphasize originals and book material rather than stage plays which heretofore made up highest percentage of outfit's films. 32 of the 45 talkers promised this year were written for the screen — others will be from published books or magazine stories. Only one is a legit piece, "Journey into Fear" has been taken out of the first 1942-43 RKO block and will be shoved into a later group — or sold separately. Peter Rathvon is in Hollywood for a series of conferences with executives... Teresa Wright has been set by Sam Goldwyn in the lead of his next picture — an untitled original by Lillian Hellman about Russian youth in the Nazi invasion... Irving Reis has been given the assignment of directing "Golden-Hitters Children," formerly "Education for Death"... Pae Lorentz won't be pushed around by RKO which is trying to get rid of "Name, Age and Occupation." He's talking to attorneys about his rights... Ginger Rogers will be seen in "Government Girl." Adela Rogers St. John's story of war-time Washington, which David Hempstead will produce... Miss Rogers and Fred Astaire are to be reunited soon at RKO, according to exclusive information reaching us... Dudley Nichols is at RKO preparing "This Land Is Mine"... Frances Gifford is the new mate in "Tarzan Triumphs"... Kent Smith is the new leading man to replace Brian O'Hara... Herbert Marshall has the second male lead in "Stand By to Die."

IN PRODUCTION—"They Got Me Covered" (Bob Hope-Dorothy Lamour), "Tarzan Triumphs" (Johnny Weissmuller), "Stand By to Die" (Rosalind Russell-Fred MacMurray).

20th CENTURY-FOX

Enlistments of Tyrone Power, Henry Fonda and Victor Mature have dented 20th Century production plans considerably. However, idea is not to give responsibility to new players, but to older ones now relegated to comparatively minor assignments. For instance, Lloyd Nolan may be shifted from his "Michael Shayne" series to A.'s. George Sanders is set to become a leading man rather than a key. Jimmy Ellison, John Howard, Reginald Gardiner and Preston Foster are to be reunited in the center of another picture experience behind them will be groomed for starlet spots.

Twentieth will group its chillers in a special block to accommodate exhibitors whose patrons go for the war melos... H. M. Bogen is out of his special job at 30th and will return to production... Olson Welles is being pegged for top spot in "The Moon Is Down"... George Montgomery has been penciled in for the lead in "Down to the Sea in Ships"... Two more war yarns have been bought for the studio — "The Fish," about Navy aviation and "Battle Stations" dealing with the Marine Corps... Laurel and Hardy have been optioned for another pair of pictures... Producer Miller will be handling their assignments assuming, if he is now as first lieutenant in the Marine Corps... 16 photographers are now on contract to the studio... Henry King's next directorial assignment will be "Song of Bernadette"... Lee Marcus has been signed to a term producer pact... John Gunther has turned in the outline of his first film script, "Listening Post." The Company is negotiating with John Steinbeck for screen rights to an Army Canteen story with understanding that the deal will be made in the interests of Army Relief.

IN PRODUCTION—"My Friend Flicka" (Roddy McDowall-Preston Foster), "Meaust Man in the World" (Jack Benny-Pri-cilla Lane), "The Undying Monster" (John Howard-James Ellison), "Crazy Dive" (Tyman Power-Anne Baxter), "Over My Dead Body" (Milton Berle-Mary Beth Hughes), "Brasher Doubloon" (Lloyd Nolan-Mary Beth Hughes), "Quiet, Please, Murder" (Richard Denning-Gall Patrick).

UNITED ARTISTS

We had the report some time ago that UA was negotiating with Paramount to take over the release of about a dozen of the latter company's features. This was confirmed here the other day by John Sears, UA's Vice-President, who said that his company had options on fourteen Paramount features. Sears will make a choice from among them and settle the terms on which UA will make the purchase, a deal reportedly involving over two and a half million dollars. The deal is being handled between UA and the majors, as it is not surprising since UA producers, with the exception of Hal Roach, have been almost totally inactive and the company has been faced with an acute shortage of product. Paramount, on the other hand, has piled up a total of twenty-one features, all completed and awaiting release. Sears did not indicate whether Paramount would retain a share in the profits or whether it would be an outright purchase.

David O. Selznick has signed Valerie Hobson, English actress, to a term contract. Miss Hobson will come to the U. S. In January to start work... Alan Mowbray and George Roney are seeking to produce under the Hal Roach banner... Jeffrey Bernard is seeking to get up release of "Jocar," UA's Jungle find acquired from Monogram pending a dispute over his claim to producer's credit... Arnold Pressburger says he will fight to a finish Metro's claims to the title "Never Surrender"... Natacha Visart has been assigned to design for Hunt Stromberg.

IN PRODUCTION—"The Powers Girl" (George Murphy-Pri-cilla Lane).

UNIVERSAL

Terry De Lapp, one of the town's best liked publicists, is back in harness as publicity director of Universal succeeding Lou Smith, who has gone to New York for a position with RKO... Lapp, formerly publicity director for Paramount, has operated his own public relations office for the past two years.

"One Hundred Girls and Man" has been scheduled for Robert Cummings and Michele Morgan. Hyles Conolly, the author, will write the scenario and Henry Koster will direct starting in November. The story is a comedy about a women's orchestra.

U has lost its capable art director, Jack Otterson, to the Army Studio announces completion of its release through December... "Fighting Holt" daughter of Jack Holt, will be in "Three Smart Girls Grow Up."

IN PRODUCTION—" Forever Yours" (Deanna Durbin-Edmund O'Brien), "Arabian Nights" (Sabu-Maria Montez-John Hall), "Flesh and Fantasy" (Charles Boyer-Edward G. Robinson), "Shadow of a Doubt" (Teresa Wright-Joseph Cotten), "Sin Town" (Constance Bennett-Brod Crawford), "Passing the Buck" (Ritz Brothers-Jane Frazee), "Nightmare" (Diana Barrymore), "Pittsburgh" (Marlene Dietrich-Randolph Scott-John Wayne).

WARNER BROS.

Quite a casting problem confronts WB in filling the roles for "Mission to Moscow." Screenplay will employ 100 actors in important roles — all depicting living characters who must be approved by parties involved. Walter Huston, Fredric March, Claude Rains and Donald Crisp are in line for that of Ambassador Davies. Extensive tests are underway for players to fill the roles of Molo-rov, Litvinoff, Stalin, etc. Among the actors testing are J. Edward Bromberg, Oscar Homolka, Errol Flynn, Olivia De Havilland.

The battle of the Solomon Islands will be brought first to the screen by Warner Bros. under the title "The Fighting Engineers." Subject will be a two-reel Technicolor to be produced by Gordon Holland for release within two months.

George Raft will play Tony Pastor... Interest in stage biographies may result in Dany Baldwin's barnstorming career being filmed... George Brent and Miriam Hopkins join Bette Davis in "Old Maid"... reuniting the "Old Maid" five-way team of Edmund Goulding directing, Henry Blanke producing and Davis, Hopkins and Brent heading the cast... George Washington Stale Here is to have a bond premiere on the order of "Yankee Doodle"

(Continued on Page 36)
PRODUCTION & RELEASE RECORD

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. There may be variations in the Running Time in states where there is censorship. All new productions are on 1942-43 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production.

COLUMBIA

1941-42 Features (48) Completed (48) In Production (0)
Westerns (16) Completed (16) In Production (0)
Serials (4) Completed (3) In Production (0)

1942-43 Features (48) Completed (3) In Production (0)
Westerns (16) Completed (6) In Production (1)
Serials (4) Completed (1) In Production (0)

SILVER CITY RAIDERS

Western—Starting shot August 21.
Cast: Russell Hayward, Bob Will and his Texas Playboys, Alma Carroll.
Director: William Berke
Producer: Leon Barsha

RELEASE CHART

IN PRODUCTION

Title: Details: Rel. No.
Cabin Without Men (32) L. Durrell — D. Dugl — 8-24
Commandos Come at Dawn (43) P. Muni — A. Loe — 7-20
Flight Around the Earth (31) R. Sterling — B. Bixby — 8-24
Something to Shout About (39) A. Anzolt — J. Brown — 8-10

Bad Men of the Hills (32) C. Sterrett — B. Hayden — 4-6
Details under title: Valley of Lawless Men
Bleeding Earth (42) P. Singleton — A. Lake — 12-29
Blond for Victory (70) P. Singleton — A. Lake — 5-4
Bonanza Bandits (55) B. Elliott — T. Picket — 8-23
Details under title: Honor of the West
Dive! The Wreck (34) B. Elliott — T. Picket — 11-5
Desperate Chance for Effie (70) W. Cogswell — M. Lincoln — 2-9
Enemies of the Boys (44) W. Cogswell — M. Lincoln — 3-10
Flight Lieutenants (80) B. Elliott — G. Ford — 7-9
Details under title: His Old Man
Hello Amos (42) T. Brown — J. Parker — 2-9
In the Theatre (32) L. Howard — R. Marion — 4-5
Lawless Plateau (59) C. Sterrett — B. Hayden — 11-7
Meet the Stewarts (74) W. Hulford — B. Dee — 12-23
My Sister Edna (30) R. Parker — J. Brown — 9-9
Not a Ladies’ Man (60) P. Kelly — W. Pegg — 7-9
Details under title: Just Another Dance
Over the Roadway (32) C. Sterrett — B. Hayden — 5-4
Paresto Water (42) M. Chapman — R. Morris — 4-0
Pecos City (22) N. O’Day — M. Strong — 5-25
Pristine Gamble (54) B. Elliott — T. Picket — 12-29
Rokeby Ranch (32) N. R. Hayden — M. Hayden — 6-12
Details under title: Return of the Ranch Riders
Saboteur Shore (40) K. Morris — B. Hayden — 5-4
Details under title: Fingers
Summer Rider (64) J. Howard — M. Chapman — 3-10
Swing on a Tin Fish (60) J. David — D. Page — 6-21
Talk of the Town (The) (118) H. Sherrill — R. Pass — 1-20
Details under title: The Gentleman Musketeer
They All Kissed the Bride (85) J. Crawford — M. Douglas — 3-9
Vengeance of the West (27) J. Brown — T. Picket — 4-20

1942-43

Bequin Man Will get You, The (22) B. Karloff — P. Lurie — 7-13
Beau Blues (2 Cheyenne) Hollywood (27) C. Morris — C. Darby — 6-29
Counter Espionage (27) W. Howard — J. Brown — 6-29
Details under title: The Lone Wolf in Scotland Yard
Depreciation, The (14) B. Scott — G. Ford — 8-10
Fighting Backlash (55) C. Sterrett — B. Hayden — 6-21
How Do You Do? (27) R. Gordon — J. Falkenberg — 8-10
Hurricane Westerner (27) F. Batchelor — B. Malick — 6-21

Laugh Your Blues Away (27) B. Gordon — M. Lincoln — 8-10
Details under title: Shall I Tell ’Em
Low of the Northwest (40) C. Sterrett — S. Patterson — 8-10
Lost Prairie (15) R. Hayden — B. Will — 7-13
Details under title: Low of the Badlands
Lost Horizon of Shoshone-Ke (25) R. Coleman — J. Wyeth — 11-8
Lucky Leg (22) J. Hubbell — B. Harris — 11-10
Man’s World (42) M. Chapman — W. Chapman — 5-4
Pardon My Sin (25) R. Hayden — B. Will — 6-29
Ride, Nobody, Ride (25) R. Hayden — B. Will — 6-29
Riding Through Tornadoes (25) R. Hayden — B. Fort — 6-29
Sorcerer Code (The) (42) R. Kelly — A. Kropel — 7-13
Smith of Minnesota (25) B. Smith — A. Jaffe — 6-29
Spirit of Canada, The (52) A. Albert — M. Chamberlain — 6-15
Story of All Networks (27) R. Hayden — B. Will — 6-29
Tornado in the Sadle, A (52) R. Hayden — B. Will — 6-29
Underground Agent (27) B. Bennett — L. Brooks — 8-10
Viva You Were Never Lawless (42) F. Atlee — R. Hopkins — 6-15
Details under title: The Gay Senorita

METRO-GOLDWYN-MAYER

1941-42 Features (50) Completed (50) In Production (0)

1942-43 Features (49) Completed (19) In Production (8)

CABIN IN THE SKY

Negro Musical—Shooting started September 4.
Director: Vincente Minnelli
Producer: Arthur Freed
Story: A string Negro sees the Angels and then decides as to which of them shall have his soul, and they agree to allow him to return to earth to prove whether he is a good man or a bad one.

DU BARRY WAS A LADY (TECHNICOLOR)

Musical Comedy—Shooting started August 31.
Director: Roy Del Ruth
Producer: Arthur Freed

LASSIE COME HOME (TECHNICOLOR)

Drama—Shooting started August 25.
Cast: Eddie McWhinney, Edmund Gwenn.
Director: Fred Wilcox
Producer: Sam Marx

LASSIE, the LONE STAR (TECHNICOLOR)

Drama—Shooting started August 31.
Cast: Mickey Rooney, Donna Reed, Van Johnson, Gene Kelly, Marsha Hunt, Henry O'Neill.
Director-Producer: Clarence Brown

RELEASE CHART

IN PRODUCTION

Title: Details: Rel. No.
Doc. Gilberth’s New Assistant (22) L. Barrington — V. Johnson — 9-24
Keefer of the Flame (25) R. Howard — B. Tracy — 7-20
Killing Lily (21) J. Garland — R. Garland — 7-26
Revels (25) J. Crawford — J. Wayne — 7-13

1941-42

Affairs of Marcus (65) M. Hunt — B. Kelton — 3-9
Babes on Broadway (138) R. Rogers — J. Garland — 7-26
Bere to Sing (20) R. McDonald — B. Walden — 11-3
Begin Saises (403) R. Mars — B. Mars — 11-4
Details under title: Steel Cavalry
Calling Dr. Gilberth (22) L. Aguir — L. Barrington — 2-23
Details under Dictated Dr. Kilduff
Cortes of Andey Hundy (32) R. Howard — B. Ira — 12-5
Chesapeake Suicide (102) R. Eddy — R. Stevens — 6-28
Crossroads (98) W. Powell — W. Langford — 3-9
Fighting in the Window (80) R. D. Howard — R. Day — 12-4
Grand Central Murderers (72) H. Allen — B. Tracy — 3-9
Hair Carwash (60) R. Howard — R. Taylor — 2-6
I Married an Angel (68) L. Doolittle — N. Cuddy — 11-6
Jawbone (77) W. Reilly — B. Munn — 7-3
Kid Gone Killer (74) M. Hunt — G. Heilman — 12-15
Details under title: She Was There Two
Masculine Cats Her Man (85) T. Martin — B. Marion — 11-24
Details under title: Gut RIch Quickie Muskie
Mickey (42) D. Dailey — D. Reed — 1-12
Mrs. Minniver (133) G. Gardner — W. Phipps — 11-17
Nail Agent (82) L. Lowery — B. Multiple — 3-4
Details under title: Out of the Past
Pacifica Rounders (176) L. Bowman — J. Rogers — 4-5
Details under title: Secret Operator
Pierrot of the Fighting (66) J. Carroll — R. Howard — 7-9
Ria Nila (91) A. Abbott — A. Foster — 12-4
Shy Agent (25) E. Powell — R. Kelton — 12-5
Details under title: I’ll Take Manhattan
Sunday Punch (76) W. Landis — D. Dailey, Jr. — 2-9
Tobacco York Adventures (71) W. Warnelle — M. Sullivan — 3-22
Details under title: Tarras Against the World
Tortilla Flat (103) R. Tracy — H. Lamar — 12-5
We Were Dancing (94) L. Shayer — N. Douglas — 10-4

FILM BULLETIN
1942-43 Features (32) Completed (32) In Production (0) Westerns (24) Completed (17) In Production (7) Westerns (16) Completed (1) In Production (0)

**NEATH BROOKLYN BRIDGE**

*Cast:* Leo Gorcey, Bobby Jordan, Huntz Hall, Bernard Punsley, Gabriel Dell, Ann Gillis, Noah Beery Jr., Marc Lawrence, David O'Brien.

*Director:* Wallace Fox

*Producers:* Sam Katzman & Jack Dietz

*Story:* Cast aged. Kids find a girl at the police station and the man who knocked the man out and take the girl to their club. A gangster for whom the four had worked kills her to settle an old grudge, and one of the boys is accused of the crime and sent to prison. The kids find the real murderer and bring him to justice.

**THE LIVING GHOST**

*Drama—Shooting started August 28.*

*Cast:* James Cagney, Susan Hayward, Jan Wiley, J. Farrell MacDonald, Constance Worth.

*Director:* William Beaudine

*Producer:* A. W. Hackel

*Story:* A mystery about a wealthy man who is kidnapped by some crooks, and kept alive with half of his brain dead by a mysterious process.

**RELEASE CHART**

<table>
<thead>
<tr>
<th>IN PRODUCTION</th>
<th>Cast Details Rel. No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>West of the Law</td>
<td>R. Jones &amp; T. McCoy</td>
</tr>
</tbody>
</table>

1942-43 Features (32) Completed (32) In Production (0) Westerns (24) Completed (17) In Production (7) Westerns (16) Completed (1) In Production (0)

**BUCSKIN EMPIRE**

*Western—Shooting started August 22.*

*Cast:* Richard Dix, Jane Wyatt, Albert Dekker, Victor Jory, George Reeves, Lee J. Cobb, Grant Williams.

*Director:* Larry Swartz

*Producers* Larry Swartz & Harry Sherman

*Story:* Deals with the efforts of a promoter in the early days in the West to build a railroad against the opposition of the settlers.

**PRODUCERS RELEASING**

| 1941-42 Features (24) Completed (23) In Production (0) Westerns (18) Completed (14) In Production (4) 1942-43 Features (24) Completed (8) In Production (0) Westerns (18) Completed (0) In Production (0) |

<table>
<thead>
<tr>
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</tr>
</thead>
<tbody>
<tr>
<td>Crystal Ball, The</td>
<td>P. Godard - R. Millard</td>
</tr>
<tr>
<td>For Whom the Bells Toll</td>
<td>G. Cooper - J. Western</td>
</tr>
<tr>
<td>Lucky Jordan</td>
<td>A. Lake - M. McDonald</td>
</tr>
</tbody>
</table>

*Details under title: Preludes to Glory*

*Details under title: Night Plane from Chinatown*
OUTLAYS OF BOULDER PASS (1941-42)
Western—Shooting started August 20.
Cast: George Huston, Al St. John, Smoky Moore, Marjorie Manner.
Director: Sam Newfield
Producer: Victor Saville
Story: Not available.

RELEASE CHART

1941-42

Title—Running Time

Along the Sandrow Trail

Benny the Kid's Smoking Gun (62)

Bums Over Dixie (68)

Details under title: The Devil's Sister

Goon lumberjack (63)

Hitter, Beast of Berlin

House of Eros (65)

Details under title: Gun Shy

Inside the Law (67)

Details under title: Rogues in Clover

Jingle Jip (68)

Law and Order (69)

Loe Rider in Cheyenne (59)

Loe Rider at San Diego (60)

Mad Monster, The (79)

Man of Sin City (70)

Panther's Claw, The (74)

Prince polo

Prisoner of Japan (64)

Rolling Down the Great Divide (65)

Shrift of Shay Valley

Strangler, The

They Ride by Night (72)

Details under title: The Commandos Have Landed

Tulip of Burma, A

Yank in Libya, A (64)

1942-43

Baby Face Morgan (65)

City of Silent Men

Miss V from Moscow

Night for Crimso, A

Secrets of a Co-Ed

Towing Tomorrow

Yanks Are Coming, The

JOHNNY DOUGHOBY

Comedy Drama—Shooting started August 17.
Cast: Jane Withers, William Demarest, Hermit Joe, Ed Wynn, Patric Knowles.

Producer-Director: John Auer

Story: Jane Withers runs away because she is tired of playing juvenile roles and her agent won’t let her play grownup parts. The agent tries to pass off an amateur actress who is Jane’s double in appearance as the real Jane. A group of child stars decide to stage a comeback with a Variety Theater Tour, and Jane eventually joins the Canyon.

VALLEY OF HUNTED MEN

Western—Shooting started August 26.
Cast: Bob Steele, Tom Tyler, Jimmie Dodd, Ann Stewart, Edward Gargan, Roland Varno, Arno Frey.

Director: Jack England

Producer: Louis Gray

Story: Three Nazi prisoners escape from a Canadian concentration camp and cross into the United States. They kill a store-keeper to obtain guns, and are pursued by the Three Musketeers, who kill the man but fail to capture the Nazis.

RELEASE CHART

1941-42

Title—Running Time

Along the Sandrow Trail

Benny the Kid's Smoking Gun (62)

Bums Over Dixie (68)

Details under title: The Devil's Sister

Goon lumberjack (63)

Hitter, Beast of Berlin

House of Eros (65)

Details under title: Gun Shy

Inside the Law (67)

Details under title: Rogues in Clover

Jingle Jip (68)

Law and Order (69)

Loe Rider in Cheyenne (59)

Loe Rider at San Diego (60)

Mad Monster, The (79)

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Panther's Claw, The (74)

Prince polo

Prisoner of Japan (64)

Rolling Down the Great Divide (65)

Shrift of Shay Valley

Strangler, The

They Ride by Night (72)

Details under title: The Commandos Have Landed

Tulip of Burma, A

Yank in Libya, A (64)

1942-43

Baby Face Morgan (65)

City of Silent Men

Miss V from Moscow

Night for Crimso, A

Secrets of a Co-Ed

Towing Tomorrow

Yanks Are Coming, The

REPUBLIC

1941-42 Features (32)

Completed (31) In Production (0)

Westerns (30)

Completed (30) In Production (0)

Serials (4)

Completed (4) In Production (0)

1942-43 Features (34)

Completed (34) In Production (0)

Westerns (20)

Completed (20) In Production (0)

Specials (6)

Completed (6) In Production (0)

Serials (4)

Completed (4) In Production (0)

RKO RADIO

1941-42 Features (40-50)

Completed (40) In Production (0)

Westerns (40)

Completed (40) In Production (0)

1942-13 Features (40)

Completed (40) In Production (0)

Westerns (30)

Completed (30) In Production (0)

REPUBLIC

IN PRODUCTION

Title—Running Time

Cast Details Rel. No.

Alphonse

R. Strauss - E. MacMurray-8-24

They Got Me Covered

R. Hope - D. Lawton-7-20

1941-42

Bankhead Bachelor (75)

C. Lanoux - G. Griffl

Come On, Danger

T. Holt - F. Neil-6-5

Falcon Takes Over

G. Sanders - A. Johnson-11-7-22

Details under title: The Falcon Takes Over

Feature

Gunga Din (117)

C. Grant - J. Fontaine-Release-6-12

King Kong (100)

C. Coburn - F. Wray-Release-6-12

Land of the Open Range (60)

T. Holt - H. Whitley-4-23

Magnificent Ambersons (88)

F. Cotten - D. Crissle-11-7-42

Mexican Street Walker (86)

L. Vezz - B. Rogers-2-9

My Favorite (85)

B. Rogers - A. Rogers-2-6-23

Powder Town (72)

V. McGlyken - E. O'Brien-1-12

Scattergood Rides High (66)

G. Kibber - F. Moore-5-9

Details under title: Scattergood at the Races

Boggs

R. Weig - J. Cooper-3-5

Thundering Hoof (60)

T. Holt - R. Whitty-10-4-24

Tales of Tahiti (61)

C. Laughton - J. Hall-11-7-22

1942-43

Arby Sargente

J. Wyatt - R. Tyler-4-6

Arizona Legion

T. Holt - A. Sammer-6-15

Details under title: Son of the Saddle

Awakening Rider, The

T. Holt - C. Edwards-7-27

Bambu (70) (7)

D. Carolson Feature-8-21

Bandit Ranger

T. Holt - E. Edwards-9-25

Big Street, The (89)

H. Fonda - L. Ball-8-5

Cat on a Ridge, The

H. Fonda - L. Ball-9-4

Felony's Brother, The

G. Sanders - T. Conwell-7-13

Gentleman of the West, The

E. Branson - R. Taylor-9-7-22

Here We Go Again

E. Branson - F. McGee-6-15

Highways by Night (82)

R. Carsee - J. Randolph-4-6-22

Details under title: Silver Spoon

Journey Into Fear (70)

J. Catle - D. Kolman-1-26

Lady for a Day (90)

L. Vezz - E. Albert-9-7-20

Mexican Shepherd's Elephant (64)

L. Vezz - L. Errol-6-9

Mexican tango

T. Holt - C. Edwards-7-27

Once Upon a Honeymoon

G. Sanders - C. Grant-6-1

Pride of the Prairie

O. Woss - J. Cooper-1-6-26

Pride of the Yankees, The (120)

J. Wyat - R. Taylor-6-11

Red River Redemption

L. Vezz - L. Errol-7-13

Scattergood Survives a Murder

G. Hairson - C. Grant-8-20

Scattergood's Rival

T. Holt - M. O'Byrne-7-22

Seven Days Leave

W. Marshall - L. Ball-6-1

Details under title: Sweet or Not

Seven Wives from Alaska

J. Fraze - G. Granville-8-10

Wings and the Women (57)

O. Woss - R. Hoowse-Foreign-9-8-1
BRASHER DOUBLOON
Drama—Shooting started August 23.

Cast: Lloyd Nolan, Mary Beth Hughes, Heather Angel, Ralph Byrd, Doris Merrick, Harold Huber.

Director: Herbert Leeds
Producer: Sol Wurtzel

Story: How very rare and valuable old coin mysteriously disappears from a coin collection and the owner accuse his wife of having taken it. Then man and the wife both declare that the detective is being paid to recover the coin from the wife, but he finally proves that the man himself took it.

QUIET, PLEASE, MURDER
Muder Mystery—Shooting started August 23.


Director: John Larkin
Producer: Ralph Dietrich

Story: One of the trustees of a public library is found murdered in the library, and when the mystery of his death is solved it comes out that he had been working with some Nazi agents, who used old documents bought by the library as a means of transporting secret information.

RELEASE CHART

IN PRODUCTION

Title—Running Time

<table>
<thead>
<tr>
<th>Cast</th>
<th>Details</th>
<th>Rel. No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crash Dive (T)</td>
<td>T. Power - A. Baxter</td>
<td>8-24</td>
</tr>
<tr>
<td>Nearest Man in the World</td>
<td>J. Barry - P. Lane</td>
<td>7-13</td>
</tr>
<tr>
<td>My Friend's Type (T)</td>
<td>R. McNeill - P. Foster</td>
<td>7-20</td>
</tr>
<tr>
<td>This Movie of Mine (T)</td>
<td>R. Shearer - A. Gabriel</td>
<td>8-24</td>
</tr>
</tbody>
</table>

1941-42
It Happened in Blackbo (80)

Director: [Name not provided]
Producer: [Name not provided]

Story: [No story details provided]

Buntz

1941-43 Features

Benny (Bny.) [Completed (0)] In Production (0)
Bogans (Bog.) [Completed (0)] In Production (0)
Craney (Gay.) [Completed (0)] In Production (0)
Chaplin (Chn.) [Completed (0)] In Production (0)
Korda (Kor.) [Completed (0)] In Production (0)
Loew-Levin (L. L.) [Completed (0)] In Production (0)
Mayfair (Mfr.) [Completed (0)] In Production (0)
Picket (Pktk.) [Completed (0)] In Production (0)
Pressburger (Psb.) [Completed (0)] In Production (0)
Kabirovitch (Rbn.) [Completed (0)] In Production (0)
Roth (Rch.) [Completed (0)] In Production (0)
Rogers (Rch.) [Completed (0)] In Production (0)
Semick (Szk.) [Completed (0)] In Production (0)
Small (Sml) [Completed (0)] In Production (0)
Stromberg (Smg.) [Completed (0)] In Production (0)

THE POWERS GIRL (Charles R. Rogers)

Comedy with Music—Shooting started August 24.


Director: Norman Z. McLeod
Producer: Charles R. Rogers

Story: The career of John Powers, the head of a famous agency for models.

RELEASE CHART

1941-42

Title—Running Time

<table>
<thead>
<tr>
<th>Cast</th>
<th>Details</th>
<th>Rel. No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>About Face (33)</td>
<td>W. Tracy - J. Sawyer</td>
<td>10-15 - 1-17</td>
</tr>
<tr>
<td>Brookly Orch (51)</td>
<td>W. Bolea - M. Woodworth</td>
<td>2-20</td>
</tr>
<tr>
<td>Clarkey (Chil.)</td>
<td>J. Rogers - N. Stryer</td>
<td>8-29</td>
</tr>
<tr>
<td>Dowl with Hitler Rch</td>
<td>J. Watson - J. Devlin</td>
<td>3-23</td>
</tr>
<tr>
<td>Fall in (26)</td>
<td>W. Tracy - J. Sawyer</td>
<td>6-29</td>
</tr>
<tr>
<td>Jeane (Re-Issue)</td>
<td>F. Baur</td>
<td>4-7</td>
</tr>
<tr>
<td>Jungle Book (51)</td>
<td>J. Cowan</td>
<td>7-26 - 6-12</td>
</tr>
<tr>
<td>Kanik, Battle Cry of China (61)</td>
<td>C. Evans - B. Kerr</td>
<td>1-20</td>
</tr>
<tr>
<td>Miss Anne Rooney (84)</td>
<td>S. Temple - W. Gergas</td>
<td>9-3 - 5-29</td>
</tr>
<tr>
<td>Nol-Melody (73)</td>
<td>D. McCreary - S. Sheehy</td>
<td>7-23</td>
</tr>
<tr>
<td>Nol-Melody (73)</td>
<td>D. McCreary - S. Sheehy</td>
<td>7-23</td>
</tr>
<tr>
<td>Ohio (0)</td>
<td>T*</td>
<td>T*</td>
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<tr>
<td>Utah (0)</td>
<td>T*</td>
<td>T*</td>
</tr>
</tbody>
</table>

1942-43 Features

Melody (77) [Completed (0)] In Production (0)

Universals

Westerns (7) Completed (7) In Production (0)

Actions (7) Completed (7) In Production (0)

Serials (4) Completed (4) In Production (0)

United Artists

1941-42 Features (47) Completed (50) In Production (0)

Westerns (7) Completed (7) In Production (0)

Actions (7) Completed (7) In Production (0)

Serials (4) Completed (4) In Production (0)

1942-43 Features (55) Completed (18) In Production (0)

Westerns (7) Completed (7) In Production (0)

Serials (4) Completed (4) In Production (0)

CHEYENNE ROUNDUP (COMPLETED)

Western—Shooting started August 17.

Cast: Johnny Mack Brown, Tex Ritter, Fuzzy Knight, Jennifer Holt, Jimmy Wakely Trio.

Director: Ray Taylor
Asso. Producer: Oliver Drake

Story: [No story details provided]

CORVETTES IN ACTION

Action Melodrama—Shooting started August 20.

Cast: Francis Ford, Paul Knowles, Robert McIvor.

Director: Richard Rossen
Producer: Howard Hawkes

Story: [No story details provided]

NIGHTMARE

Drama—Shooting started August 26.

Cast: Diana Barrymore, Brian Donlevy.

Director: Tim Whelan
Producer: Dwight Taylor

Story: [No story details provided]
PASSING THE BUCK
Musical Comedy—Shooting started August 24. Cast: Ricci Brothers, Jane Frazer, Robert Paige, Edmund MacDonald, June Clyde, Lou Latham, Paul John. Producer: Robert Fellows. Director: Harold Young. Story: Deals with the lives of two Pennsylvania coal miners and a girl who is their friend. One of the miners is shot with steel magnes and the other the head of a great chemical plant. RELEASE CHART

IN PRODUCTION

Title—Running Time

Cast

Details

Rel. No.

Abandoned (61) 
Alison Langford I. 
Lucas M. 
Barrymore D. 
Smilin' R. 
Ritter P. 
Dr. Herbert Wynward B. 
P. 
C'jimmings

3-16, 10-14

3-20, 8-10

6-24

6-29

7-20

7-20

6-29

6-12

6-4

6-10

6-15

6-24

6-29

6-12

6-4

6-10

6-15

PITTSBURGH

ACTION IN THE NORTH ATLANTIC

BACKGROUND TO DANGER

SIZE-UPS

(Continued from Page 31)

Dandy"... Hal Wallis is back from the East to start preparations on "Men Without Country"..."Thank Your Lucky Stars," a Mark Hellingen show, will have a cast headed by Ann Sheridan, Humphrey Bogart, Eddie Cantor, Dennis Morgan, Joan Leslie and David Wayne. Specific sequels include Errol Flynn's Blood on Havilland, Alexis Smith, Ida Lupino and George Raft. David Butler will direct...WB is talking a long-term contract with Walter Huston. Brenda Marshall will be seen opposite George Raft in "Background to Danger."

IN PRODUCTION "Air Force" (John Garfield-Gig Young), "Adventures of Mark Twain" (Fredric March), "Princess O'Rourke" (Olivia de Havilland), "The Edge of Darkness" (Errol Flynn-Ann Sheridan).

INDEPENDENT
Protesting the ruling of the War Production Board which will not grant film priority to new motion picture firms, states rights producers under E. C. Chadwick have sent a letter to Washington asking for a clarification of status. Messengers was sponsored by Harold Hopper, WBPB Hollywood head, who declared the list of companies to whom film will be issued is not a closed one. George Hirliman wants to inspect the books of General Aniline and Film Corp, from whom he is seeking damages for defective film.

The Indul, 95, has just completed "Hitler—Dead or Alive" for Picture rights release is planning "To Hell with the Japs" as his next.
BROADWAY NEWSREEL

August’s hot weather and a record number of rainy days notwithstanding, the Broadway first-run houses have been boasting of glowing box office figures from practically every manager and September bids fair to equal, if not exceed, the rousing ticket sales. Among the down-town theatres which are starting the Fall season with packed houses and long lines of waiting patrons is the Radio City Music Hall where Treasure’s “Talk of the Town” is now in its second week after an opening week which passed the profitable “Bambi” figures by a wide margin. The latter, however, did record-breaking day-time business with three-hour waits quite frequent during the two-week run. The stage show at the world’s largest theatre dispenses with “names” and gives its patrons class and spectacle on its huge stage. Also in its second week is Universal’s “Pardon My Sarong,” which gave the moderate-sized Criterion the best opening week’s business in the seven years of its existence. With no stage show or second feature at this house, Abbott and Costello alone must be credited with the tremendous draw.

“Holiday Inn,” now in its fifth week at the Paramount, has equalled the run-record of “Northwest Mounted Police,” only other film to play that length of time at the company’s Broadway showcase. The Crosby-Astaire musical with Irving Berlin tunes attracted more than 500,000 patrons during its first four weeks with Skinney Ennis and Band perhaps accounting for part of the draw. Now with Will Osborne and His Orchestra leading the stage show, the picture is still proving a winner and a sixth week is already assured. The Roxy Theatre, New York’s second-largest house, has also been having exceptional business with “The Pied Piper,” now completing its fourth week operation of this house, which has been relying on its film product instead of stage “names” to attract patrons, has just passed to A. J. Balaban, following the expiration of Fanchon & Marco’s contract with 20th Century-Fox. Jack Partington and Irving M. Lesser will be associated with Balaban in planning entertainment headed by a name band similar to the Paramount and Strand’s present policy. In this way they expect to draw the jitterbug experts and the youthful autograph hounds.

“The Gay Sisters,” despite luke-warm reviews, did three profitable weeks at the Strand, with Sammy Kaye and his “So You Want to Lead a Band” stage show accounting for a large part of the draw. At Loew’s State, the second-run “Mrs. Miniver” with Ed Sullivan’s Harvest Moon Ball winners on the stage, accounted for the best business in the 21-year-history of the theatre and the entire show is now having one of its rare hold-over weeks. This M-G-M film triumph is still pulling them in and this after 10 weeks at Radio City Music Hall where 1,200,000 customers saw it.

Paramount’s “Wake Island” had its official world premiere this past week at the Rivoli Theatre, re-opening this house after its customary shut-down. The theatre has been completely re-decorated, according to Montague Salmon, manager, and the opening was a complete sell-out with the entire proceeds being turned over to the American Red Cross. Reviews were glowing and business bids fair to be excellent. The two long-run leaders, “Yankee Doodle Dandy” and “Pride of the Yankees,” are both continuing to fine business in the 15th and 8th weeks, respectively.
Col. Darryl F. Zanuck has resigned from 20th Century-Fox as vice-president and member of the board of directors so that he can devote all his efforts to his military duties. Spyros P. Skouras, president of the company, accepted the resignation and announced that Zanuck has been given a leave of absence as head of production. Col. Zanuck has been chairman of the Research Council of the Academy of Motion Picture Arts and Sciences and will remain in Hollywood at the Signal Corps detachment of the organization at such times as he is not on duty in Washington. He has been appointed to the executive staff of Maj. General Dawson Olmstead, chief signal engineer of the Army.

Terry DeLapp has been appointed studio publicity director by John Joseph, national director of publicity and advertising, succeeding Lou Smith who resigned to join Metro in an executive position under Howard Dietz. DeLapp has operated his own publicity business for the past two years after heading Paramount’s studio publicity department. Smith will work on Metro’s promotion staff starting Sept. 8 as special studio field representative, acting as liaison between the home office, the studio and the field.

The UMPI situation will remain in its present state until after October 1, according to Wm. F. Rodgers, chairman, at which time a meeting of the executive group would probably be called to discuss plans for the future of the organization. Ed Kuypendall, MPTOA,预售, announced that he will poll the members of his organization to get their reaction to continuing UMPI.

Arthur Greenslatt, vice-president in charge of sales for Producers Releasing Corp., announced that the company’s business is up 115 over last year, with the increase in play dates during the last two months jumping 66. Greenslatt returned to New York after conferring with Leon Fromkess, production head of PRC in Hollywood.

The Office of Civilian Defense, in a booklet entitled “Citizen’s Handbook for War”, gave motion picture exhibitors four important responsibilities toward the war effort. The OCD urged: (1) Show documentary films telling about our fighting forces and our home front; (2) Adjust their showings so that they will accommodate both night and day workers; (3) Give special facilities to men in uniform; (4) Take all possible precautions against air raids.

U. S. troops in Great Britain are being serviced with film shows from various companies with forty features now in circulation among the various Army stations throughout the Isles. Joseph A. Selditzman, Universal’s home office rep, is now on a two-week visit to England, set up the machinery on behalf of the War Activities Committee and the MPIDA to supply the various posts with all distributor-supplying two prints of a minimum of five features each in addition to shorts.

Col. H. A. Cole, former president of National Allied, came out for UMPI in the statement that it had not lost its usefulness even though the recommendation regarding a new selling plan had been turned down by the Department of Justice. Cole, addressing a Northwest Allied meeting in Minneapolis, said that it can still be valuable to exhibitors in policing distributors so that there is no unfair advantage would be taken with the lapse of the rules of the consent decree. Cole also predicted a shortage of prints with a consequent heavier use of each in the near future.

William F. Rodgers, MGM’s vice-president in charge of distribution, announced that there will be 78 short subjects released by the company for the 1943-45 season with 104 new issues of “News of the Day.” The shorts include six two-reelers, including at least two “Crime Does Not Pay” subjects; the balance will be one-reelers which will include 14 Pete Smith Specialties, 10 John Neshlan’s “Passing Parade,” 10 “Our Gang” comedies, 16 “Miniatures,” 16 Technicolor cartoons and 12 “Traveltalks.” Rodgers feels that the government’s interest in short subjects as a source of wartime information has made them more important to exhibitors, distributors and audiences.

20th Century-Fox Corp. announced a net profit of $2,190,894 for the 26 weeks ending June 27, after deductions for Federal income tax and provision for reserve for foreign assets of $3,100,000. Figures for the same period last year were net profit, $861,278, with a reserve of $1,500,000. The gross income for this year up to June 27 was $25,163,022.

Alce Weiner has resigned his post as branch manager for United Artists in Baltimore to accept a position as special representative for William A. Scully, Universal sales head. UA has made no replacement for Weiner at Albany.

Skip Wehner, director of advertising and publicity at United Artists, has announced the appointment of James Gillespie to handle exploitation at the company’s home office. Gillespie had been field representative for the Southern territory for UA. Before that, he filled an exploitation post at RKO.

Frank Armstrong has been promoted to the post of Promotion Manager at Warner Bros, home office by Mort Blumenstock, Warners’ advertising and publicity head. Armstrong succeeds Wilma Freeman, who joined United Artists publicity department.

The Amusement Industry Division campaign to raise 250 ambulances for the American Field Service Overseas Ambulance Corps has met with such a splendid response that Washington will supply all the ambulances for our troops, the Fighting French, the British and our men in the Far East. Neil Agnew, national chairman of the campaign, asked all committees to halt the campaign and to remit immediately all funds collected. Where less than $2,200 was raised by any committee, the money will go into the general fund which takes care of distribution to drivers, volunteers who work without compensation.

SEPTMBER DRIVE: Starting with a sale of $100,000,000 in war bonds and stamps on September 1, the motion picture industry piled up a three-day’s quota the first day. The opening in New York City featured a $50,000,000 Commando Breakfast which developed into a $50,000,000 bondfest after all receipts were in. Hedy Lamarr, opening the campaign in Philadelphia with a luncheon, netted $4,525,000 sold to 255 attending with a total of $5,150,500 as her sales for the day, probably an all-time one-day, one- woman record... War Activities Committee workers at New York headquarters appealed to every city to wire the N. Y. office as to the action on the bond sales front as a source of inspiration to one another and a means of checking on the progress of the drive... There will be at least 100 “war bond premiers” throughout the country in September with receipts in war bonds totalling at least $100,000,000. All eleven national distributors are placing at the disposal of exhibitors desiring “bond premiers” any picture available for release during the month of September in each given situation. Exhibitors interested in holding bond premiers should contact their film exchange managers at once.

“Not a dark house in more than 20 years of film delivery service!”

NEW JERSEY

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ONLY THE U.S. GOV'T. COULD DO IT!

Factual! Realistic! Revealing!

THE UNITED STATES GOVERNMENT PRESENTS

"THE WORLD AT WAR"

A FORCEFUL FEATURE DRAMATIZATION GIVEN FREE TO THE NATION'S SCREENS!

Most of it comes from sources accessible only to our Government! From secret film archives! From enemy films obtained at risk of life! From unrevealed underground channels! A monumental achievement in dramatic screen revelation is this feature attraction which your government considers the most vital message to give to the American people NOW! A duty to show it—but a privilege and pleasure too, because it is absorbing, showmanlike with no punches pulled. Free including trailer, to all exhibitors. Accessories from National Screen Service provided below cost.

Sponsored by the War Activities Committee of the Motion Picture Industry, 1501 Broadway, New York City. (Room 408)

Thanks to the unselfish efforts of National Screen Service, we are able to offer to exhibitors taking part in our industry's great billion-dollar war bond and stamp drive, in September, the following accessory service at prices below cost:

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<tr>
<td>1.</td>
<td>Trailer on the &quot;Salute to Our Heroes&quot; drive, for use starting September 1st. App. 55 ft. Price $1.10</td>
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<td>2.</td>
<td>Trailer for use by theatres that have been qualified as issuing agents for bonds, app. 35 ft. 75¢</td>
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<td>3.</td>
<td>One sheet Poster on drive, explaining postal card offer to bond buyers............. 5¢ each</td>
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<td>4.</td>
<td>14&quot;x22&quot; window card ................. 4¢ each (Same design as 1-sheet)</td>
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<td>5.</td>
<td>8&quot;x36&quot; Marquee Valance Drape (&quot;Day and Night, War Stamps and Bonds on sale here&quot;) ... $3.75</td>
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<td>6.</td>
<td>18&quot;x24&quot; Burgee ....................... 85¢ (&quot;Buy Bonds... Honor Your Heroes&quot;)</td>
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<td>7.</td>
<td>Ushers' Sashes ....................... 16¢ each (&quot;Buy Bonds... Honor Your Heroes&quot;)</td>
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<td>8.</td>
<td>Government postal cards for bond buyers. Gratis (Order only what you feel sure you need)</td>
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<td>9.</td>
<td>&quot;Showmen at War&quot; Campaign Books (No. 1 and No. 2). In which all above are illustrated. Gratis</td>
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**Note:** Manufacturers are providing materials below cost, and National Screen is providing distribution gratis to our committee. Thanks!

**P.S.** Are you set for the salute at 9.00 P.M., September 1st? Are you ready for a whole month of bond selling efforts?

**War Activities Committee, Motion Picture Industry**

1501 Broadway • New York, N.Y.
SHALL WE FAIL?

The September War Bond Drive Is Falling Behind Quota and Time Is Running Short .... Are YOU Doing All You Can?

THE INDEPENDENT EXHIBITORS TRADE JOURNAL
60% over "Sergeant York"
...and that was 110% over normal
...and that was a record!

"YANKEE DOODLE DANDY"

"YANKEE DOODLE DANDY"
DID IT — in Troy, N.Y.!

Admission scale in all engagements: $1.10 evenings, 75¢ matinees

JAMES CAGNEY as
"YANKEE DOODLE DANDY"

Based on the story, lyrics, and music of
GEORGE M. COHAN

with
JOAN LESLIE • WALTER HUSTON • RICHARD WHORF
Jeanne Cagney • Frances Langford • Geo. Tobias
Irene Manning • Directed by MICHAEL CURTIZ
Screen Play by Robert Buckner and Edmund Joseph
Original Story by Robert Buckner

WARNERS!
SHALL WE FAIL?

We set the goal of ONE BILLION DOLLARS. Uncle Sam said he would be satisfied with about one-quarter less. But shall we be satisfied? We named September "Salute-To-Our-Heroes" Month, because it was to be our chance to pay tribute to the gallant men who are fighting and dying for Freedom. The Movie Industry wanted to do more than the assignment Uncle Sam gave it. It was determined to put on the Greatest Show in its history to raise the money that will buy the Ships and Planes and Guns for the Fighters for Freedom. September is slipping away fast and Movie Business is running behind its fixed quota. Are you saying, let the other fellow do it? Or are you doing your share—and a bit more? You have about one week remaining. Don't allow one twenty-five dollar War Bond, one ten-cent War Stamp to go unsold. We must not fail.

CHECK THE VICIOUS PRICE-ADVANCE POLICY

It dates back to "Gone With the Wind." Selznick had produced a really epic film, a once-in-a-decade masterpiece, at great cost. The Metro salesmen told exhibitors that it was all right for them to raise their admission prices on this one picture. There had been nothing to compare to it for ten years; there would be no picture like it for another ten. So thousands of subsequent-run independents DOUBLED their admission scale to play "Wind" in their theatres.

Since then it has been the old story of "sauce for the goose," etc. The other majors soon enough found themselves with "epics" on their hands and the orders went out to get what Metro got for Selznick's classic. Belatedly, exhibitors are beginning to realize what a frankenstein they adopted.

A prominent exhibitor leader pointed out to us the other day how viciously the forcing of advanced admissions hits the subsequent-run independent. "It is little enough," he said, "for the first-run chain theatre charging 65 cents to step up its price a few pennies, but the smaller house may be required to advance from 25 or 30 cents to 55 cents—one hundred percent, or better! That is business-wrecking, if ever I heard of it!"

This same observer conjectured further on the possibility that some distributors might be using the policy to increase the clearance on big pictures for the affiliated circuits. We doubt that this is the motive of any of the distributors, but the effect is certainly to throw back the run of those exhibitors who wait for the popular-price runs many months later.

The forced admission increase policy is vicious and exhibitors should call a halt immediately. It is an abuse of public goodwill and patronage, and the long-range result will be definitely detrimental. Any exhibitor who respects his theatre as an institution worthy of public support will refuse point-blank to countenance further demands by distributors that he alter his admission scale for special pictures. The whole policy smacks of catchpenny business tactics and the wiser heads of this industry had better check it before an aroused public gives its answer by a justified boycott.

AFTER THE PEACE

Bill Rodgers, who worked earnestly for the Unity movement, is polling committee members on the possibility of continuing the United Motion Picture Industry in some modified form. We believe it is a forlorn hope.

The climax to Umpi's career came with the rejection (Continued on Page 4)
E D I T O R I A L S

AFTER THE PEACE
(Continued from Page 3)

by Thurman Arnold of the proposed blocks-of-13 sales plan. But those who observed the all-industry organization at close range knew long before Mr. Arnold said no that it was travelling the road to failure. But, actually, Umpi's failure goes deeper than that. It was foredoomed at birth.

Allied, the independent exhibitor bulwark of the movement, was under a severe handicap. Its leaders made a sincere effort to win the reforms that their thousands of members demanded. Several distributor executives on Umpi, looking to the future, cooperated, but certain others persistently damned up the committee's good intentions. The Allied leaders recognize their first allegiance to their organization and there is good reason to doubt that they will join any further unity projects.

The future is ominous. The Allied Caravan is on the road sounding out sentiment for a fight against mounting film rentals and onerous terms. Reports indicate that there has been unanimous approval from the theatremen in the five or six territories already visited. Record turnouts of exhibitors in every city tell the story of how seriously they view the situation. A knock-down drag-out fight looms.

The industry is witnessing a spell of temporary prosperity. It is unnatural and may leave us all with a bad hangover. The average exhibitor's attitude is to view it as a passing phase. He must make provision for huge taxes and increased costs. He does not want to establish film prices that will choke him to death when normalcy returns.

This is a sound outlook and the intelligent distributor will understand it. Those who refuse to consider the exhibitor's position may be in for the fight of their lives.

ZANUCK

The motion picture industry is proud of Darryl Zanuck. Among the first to offer his services to Uncle Sam, Colonel Zanuck has now stepped down from his $5000 per week position as head of 20th Century-Fox production to devote his full effort in the service of his country.

Zanuck has joined the legions of Americans who didn't have to go, but wanted to.

BROADWAY
NEWSREEL

With the majority of Broadway's film palaces showing healthy box office receipts, hold-overs are still the rule and new pictures the exception along Manhattan's Main Stem. Business has dropped slightly since the opening of the Fall school term, but with the temperature hovering in the 80's last week, the cooling systems started to lure in over-heated passers-by to replace the youngsters who returned to their classrooms. The scanty list of film newcomers is headed by "The Major and the Minor" which has started off strong at the Paramount, following the record-breaking "Holiday Inn" which attracted 750,000 cash customers during its six-week run, according to Manager Bob Weitman. With The Andrews Sisters accounting for a huge stage drum, the Ginger Rogers starrer looks set for several weeks. "Footlight Serenade," now in its second smash week at the Roxy Theatre will not be held longer due to a back-log of important 20th-Fox features awaiting first-run dates here although they have completed engagements in other key cities. The Roxy, now under A. J. Balaban's operation, is already going in for eye-catching displays with the 30 x 40 foot color reproductions of Betty Grable, placed along the 90th Street wall of the theatre, attracting gaping standees during the run of this musical.

Universal's "Lady in a Jam" finally received a first-run booking at Loew's State, but, after the luke-warm notices, business was little more than half that scored by the second-run "Mrs. Miniver" the week previous. The State is continuing its first-run policy this week with M-G-M's, "Tish," a weak sister crowed out of the Capitol or the Criterion by the long runs of "Somewhere I'll Find You" and "Pardon My Sarrong," each in its fourth week. Last-minute decision to hold the Gable film also caused a postponement of Universal's "Between Us Girls" at the Capitol until September 24th. The Abbott and Costello film is still piling them into the Criterion, without aid from a stage show, and a fifth week is practically certain. Also doing capacity business, in its fourth week, is Columbia's "The Talk of the Town" at the Radio City Music Hall. The world's largest theatre, has a lavish stage show and can always depend on a steady out-of-town draw. At the Strand, now in the fourth year of its present policy combining an "in person" presentation with the screen feature, "Across the Pacific" and Dick Jurgens and His Orchestra, the No. 1 band in the West in his first Eastern appearance, can share the credit for an opening week which was the second-best under this policy, sole exception being the recent "In This Our Life." The Bogart-Astor starring picture has started a third week here.

Among the long-run films which have been doing good business without benefit of stage show support are "Wake Island," now in its third smash week here after a terrific second stanza and an opening week which boasted the best gross the theatre has had in the past six years. Fairly steady are the "The Pride of the Yankees" now in its tenth week at the Astor, and "Yankee Doodle Dandy," which is still doing good evening business in the sixteenth week of a two-a-day run at the Hollywood. The picture will hold at least until October when Warners has announced that "Dandy" will open at the Brooklyn Strand at an advanced $1.10 scale and at the Warner houses in Newark, Jersey City, Paterson and Passaic at the same scale.

FL
M-G-M... 4 in Second Block

'FOR ME AND MY GAL' HOKUM MUSICAL HAS MASS APPEAL

Rates • • • — generally

M-G-M. 104 Minutes.

Judy Garland, George Murphy, Gene Kelly, Marta Eggerth, Ben Blue, Richard Quine, Horace McNally, Lurelle Norman, Reenan Wynm, Joe Yule, Harry Roseenthal.

Directed by Busby Berkeley.

Well-staged musical hokum with a sentiment plot about vaudeville and World War II: "For Me and My Gal" will have an undeniable appeal to the masses. Its assets include Judy Garland, giving a winning and unaffected performance; a new-comer, Gene Kelly, who is certain to set patrons talking about his brush, yet likeable portrayal; amusing backgrounds and costumes and nearly a dozen popular tunes of 25 years ago.

The story, however, is another matter, for it lacks originality or freshness and is filled with most of the familiar heart-throbs and romantic complications of a routine back-stage plot. The small-time vaudeville period of the picture will have a strong nostalgic pull for old-timers mainly because such favorites as "Oh, You Beautiful Doll," "When You Were a Tulp" and the title song are the high-spots. Once the story enters the World War phase, it has several dramatic and pathetic spirit that patrons of all ages will enjoy. If properly sold, will do well in first-runs and score a hit in most naborhood and small town spots.

The story opens in a small western town in 1916 where Judy Garland, singer in George Murphy's vaudeville act, first meets the ambitious young song-and-dance man, the title character (Gene Kelly). Kelly's desire to play the Palace, New York (goal of all vaudeville performers) prompts him to persuade Judy to leave Murphy's act and team up with him. A year later, Kelly and the girl, after being disappointed once, are booked into the Palace when America enters the war, and he receives his draft notice. With his goal in sight, Kelly wilfully injures his hand, but this only turns the girl against him. She joins the AEF to entertain the troops. Kelly, in his holdall of successful attempts to enlist, goes abroad with a YMCA unit. Over there, he redeems himself by saving a company wounded man, and, after the war, is re-united with Judy on the stage of the Palace.

Judy Garland registers not only in her many song numbers, but also in her dances with Gene Kelly and her heart-warming performance of the loyal little vaudevillian. Kelly, in his first picture, scores a definite hit in a part similar to the "Pai Joey" characterization that brought him stage fame. Kelly also demonstrates his nimble footwork, as does George Murphy, who gives a sincere portrayal in a more subdued role. Marta Eggerth, as a headline lady temporarily fascinates Kelly, sings a difficult aria and does a flashy acting job. The roles are filled in nicely and Busby Berkeley's direction is satisfactory.

LEYENDECKER

REVIEWS IN THIS ISSUE

For Me and My Gal

White Cargo

Eyes in the Night

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Oval Trail

Miss Eileen

Give Out, Sisters

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Between Us Girls

Sherlock Holmes and the Voice of Terror

Enemy Agents Meet Ellery Queen

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Foreign Agent

Sunset Serenade

King of the Stallions

Riders of the Northland

Page

Pidgeon. When the two men come to blows, Carlson is injured and Tondeleyo attempts to poison him. Pidgeon discovers her treachery and forces her to drink her own death potion. Carlson is then sent back to America while the young Ainley arrives full of high hopes.

Miss Lamarr's role requires little acting ability but, in Tondeleyo's scanty costumes, she reveals as much of charm as censors permit. Walter Pidgeon is excellent as the embittered overseer and Richard Carlson, as the young assistant, makes the most of his best screen opportunity to date. Frank Morgan contributes another notable character study and Bramwell Fletcher, Henry O'Neill and Reginald Owen have good bits while Clyde Cook supplies a touch of humor to one scene.

LEYENDECKER

'EYES IN THE NIGHT' NOVEL MURDER-MAKER SEEMS LACKS PLAUSIBILITY

Rates • • • as dualler generally; may hold alone in action spots

M-G-M. 80 Minutes.

Edward Arnold, Ann Harding, Allen Jenkins, Donna Reed, Stanley Bidges, Katherine Emery, Reginald Denny, John Ermony, Horace McNally, Rosemary De Camp, Erik Rolf, Barry Nelson, Reginald Sheffield, Steve Geray, Milburn Stone, Mantan Moreland, Friday, the Dog.

Directed by Fred Zinnemann.

A murder mystery with espionage undertones, this receives first-rate acting treatment, but it fails to make a completely convincing film. Picture has far too many highly melodramatic moments and the climax lacks plausibility. The unusual character of a blind detective, who is guided by his "seeing eye" dog, is the saving grace of "Eyes in the Night." The plot can be exploited to attract mystery fans. The action-minded fans will find a fair amount of excitement and suspense scattered throughout the film. The story opens as Ann Harding calls on Edward Arnold to solve a blind detective, to ask his advice about her stepdaughter, who has fallen in love with a worthless man. When the girl, Donna Reed finds the actor murdered and Miss Harding at the scene of the crime, she believes the worst and insists she leave her father (Reginald Denny). Arnold, with his "seeing eye" dog, goes to work and stumbles into a gang of Axis agents who are seeking one of Denny's inventions.

After another murder is committed, the spies hold everyone in Denny's house prisoner and try to force him to reveal his secret. Meanwhile, Arnold has sent his dog to get help and, just as Denny is about to be shot by the spies, the police arrive.

Aftet a seven year absence, Ann Harding returns to the screen, looking lovely and only a bit older, to give a completely capable portrayal of the worried stepmother. Edward Arnold is excellent in the difficult role of the blind detective and Donna Reed takes another step up the ladder to fame with her fine performance as the valiant young girl. Reginald Denny and Allen Jenkins also do good work and Mantan Moreland supplies a few laughs. However, the picture proves to be a remarkably clever canine.

DENLEY

SEPTEMBER 21, 1942
M.G.M.—Continued from Page 5

'OMAHA TRAIL' SLOW-MOVING WESTERN LACKS NAMES

Rates • • + as supporting dualler for action and rural spots

M.G.M—62 Minutes
James Craig, Pamela Blake, Dean Jagger, Edward Ellis, Chill Wills, Donald Meek, Howard da Silva, Henry Morgan, Morris Ankrum, Joe Yule, Selma Diamond.
Directed by Edward Buzzell.

A mildgently running, run-of-the-mill story of the old rush days, "The Omaha Trail" is strictly supporting fare suited only for the naborhood spots where the youngsters predominate. This is an unpretentious film in the western pattern but without even a cowboy or star strong a marquee name to attract patrons. The picture has been filmed almost entirely out-of-doors and the scenic efforts have been less than spectacular. Director Edward Buzzell has finished up with and Indian attack which makes a realistic and pulsating climax to an otherwise slow-moving story. The picture resembles an old-fashioned cowboy film of the silent days and is likely to be too tame for real western devotees.

The story is laid in the west, just before the railroad era, when ox teams were still being used to haul freight. Edward Ellis, an ox-driver of some experience, is sent to be accompanied by his wife and child, who has been shipped to Omaha, offers James Craig, a young ox team driver, a $1,000 to haul it to its destination and start a railroad line. At the same time, Dean Jagger, who owns the ox-team, manages to stow away in the engine's arrival, schemes to delay Craig's ox-team. Jagger even antagonizes the Indians but the ox-team manages to fight its way and bring the engine to Omaha on schedule.

James Craig and Dean Jagger, husky and handsome actors both, give capable performances which include a convincing fistic set-to. Edward Ellis gives the outstanding portrayal and Donald Meek and Chill Wills contribute some real laughs and comedy. Pamela Blake furnishes the romantic interest adequately.

' MY SISTER EILEEN' FAST AND MERRY COMEDY HIT

Rates • • • generally

HOLLYWOOD PREVIEW—

Columbia. 95 Minutes.
Directed by Alexander Hall.

A hit movie has been manufactured from this Max Gordon stage success. Like its legitimate predecessor as a comedy content is mostly a matter of playing. The screenplay has choice lines and a number of the situations are deliciously funny, but the thin plot deft playing and snappy direction. Forunately, the cast assembled by Columbia is just about perfect. And there's the shrewd gay direction of Alexander Hall— as neat a trickster as Hollywood has ever produced, when it comes to inventing and executing comedy business. The principals and Mr. Hall contribute much toward making "Eileen" the kind of movie that it is— a show that will keep audiences laughing in all types of theatres.

Rosalind Russell and Janet Blair are the two Ohio girls who come to New York— the older, Rosalind, to become a writer, the younger, beautiful Janet, to act. Once a small apartment, the result of their troubles begin. The place is Mecca for such oddities as a landlord who paints canvases, a prostitute thinly disguised as a seeress, a tipping reporter and a football

by Dutch children and taken to the local schoolteacher. The latter is convinced that they are not Nazis and the villagers feel and disguise them and aid them to get to the North Sea to deark for England. The kindly people also find the missing crew member and then they are sent to a loyal Dutch woman who pretends friendship for the Nazis. The clever woman waits for the first air raid and, in the confusion, the flyers reach the channel and, eventually, return to England.

All the players are perfectly suited to their roles. Best performances are by Godfrey Tearle, who is splendid as the senior flyer, and Hugh Williams, who imparts a light touch to a few scenes. Google Withers, performance as the resourceful Dutch woman also deserves special mention and the many Dutch players in the cast give an air of realism to the scenes in the Low Countries.

'ONE OF OUR AIRCRAFT IS MISSING' GRIPPING BRITISH WAR FILM NEEDS SELLING

Rates • • • as dualler; slightly more if strongly sold

Royal Air Force, the Air Ministry and the Royal Netherlands Government, the picture is replete with authentic backgrounds and some shots of the Dutch countryside are truly breath-taking. Michael Powell, who produced, directed and co-authored this film, has given it the same absorbing quality of his "The Invaders"—and, as in that picture, he has fused romance with romance and inciden
tal comedy. Although the pace is somewhat deliberate and the suspense builds slowly, it is a well-grounded, authentic picture of the British flyers across Nazi-occupied Holland.

Returning from a raid over Germany, the six-man crew of a British bomber is forced to take to parachutes when the damaged engine begins to fail. The men bail out over Holland and, while searching for a missing crew member, the five remaining are found

'GIVE OUT, SISTERS, MINOR MUSICAL WILL ENTERTAIN NABORHOOD FANS

Rates • • + as suppoting dualler in naborhoods

Universal. 65 Minutes.
Directed by Edward F. Cline.

This is a minor musical—very minor as regards originality of plot or characterization, but its songs, dances and slapstick humor will entertain naborhood fans. The story is one of those utterly nonsensical things for the young and straight-laced maiden aunts finally take a drink and wind up doing some fast stepping. In addition it has been

embracingly directed by Edward F. Cline and indifferently acted. But it has The Andrews Sisters, who not only sing four lovely tunes, but also dance in and out of typical high
ecked spinster's costumes in a manner to delight their numerous fans. First-run critics may condemn "Give Out, Sisters"; but in a New York naborhood spot laughter frequently drowned out the dialogue.

The picture is a simple story of a juvenile dancing group (headed by Grace McDonald) that gets a chance to try-out in a smart night club. When a press agent recognizes Gracie in the throng of three millionaire aunts, he snaps her picture and, with the resultant publicity, the group is signed up. Gracie's maid-actants are her
dified and forbid her to sing in public but she persuades The Andrews Sisters to masque

rare as the aunts and give their consent to the club manager. Of course, the real aunts become suspicious and also appear at the club. Confusion is rampant for a time, but, eventually, the maiden aunts enter the spirit of things and straighten everything out.

Edith Barrett, Marie Blake and Fay Helm contribute the usual burlesque characteriza
tions of spinsterish ladies and get few laughs. But The Andrews Sisters are amusing in their impersonations of the old maid.

Their song while in this costume, "Pennsylvania Polka," has hit possibilities. Grace McDonald makes an attractive and graceful dancing heroine but Dan Dailey, Jr., as the hero, and Walter Catlett and Charles Butter
worth, both capable comedians, are completely wasted.
Never! Anywhere! Anything like it!

Big towns! Little towns! Towns in between! Never an attraction like it—and never such business!

TALES OF MANHATTAN

with

CHARLES BOYER
RITA HAYWORTH
GINGER ROGERS
HENRY FONDA
CHARLES LAUGHTON
EDWARD G. ROBINSON
PAUL ROBESON
ETHEL WATERS
'ROCHESTER'

THOMAS MITCHELL
CESAR ROMERO
ROLAND YOUNG
GEORGE SANDERS

EUGENE PALLETTE
GAIL PATRICK
ELSA LANCHESTER
JAMES GLEASON

and the HALL JOHNSON CHOIR

Directed by JULIEN DUOVIVIER
Produced by
BORIS MORROS and S. P. EAGLE

Written and adapted for the screen by:
Ben Hecht, Ferenc Melner, Donald Ogden Stewart, Samuel Hoffenstein, Alan Campbell, Ladislas Fodor, L.独角兽, L. Garap, Lamar Trotti, Henry Blankfort
Original Music by Sol Kaplan • "Glory Day" by Leo Robin and Ralph Rainger
"AMUSING will given train mischievous that killer-suspect. favorable a serious saleable to Joan of Arc are inadmissible, to say the least. The basic situation, that of a 20-year-old actress forced to pose as a 12-year-old before her attractive mother's latest and most ambitious but many hilarious moments, but Director Henry Koster has occasionally stretched the humor to the near-breaking point. Cutting would improve the film, particularly in the ridiculous finale. Exploting Miss Barrymore and the established cast names should result in fair-plus business generally and the audience almost certain to enjoy it and give it favorable word-of-mouth.

The story centers about Diana Barrymore, and when it arrives to visit her mother only to find that the latter is in love with a wealthy suitor (John Boles). When the girl is told that her mother (Kay Francis) has lied to Boles about her age, she keeps up the deception and introduces herself dressed as a 12-year-old. Boles' pal, (Robert Cummings) is convinced that the girl is being neglected and he buys her presents, teaches her to skate and champions her in a drug store brawl which leads to her arrest. When he sees the girl as herself and learns how he has been tricked, Cummings is furious. Later, when Boles and Miss Francis have straightened out matters, Cummings pursues the girl. It ends on a stage where Cummings, in a knight's armor, is fighting with the girl who is playing Joan of Arc.

Robert Cummings plays his frantic young hero in serious fashion thereby winning many laughs. Kay Francis and John Boles make a most attractive romantic pair, Ethel Griffies has a richly comic housekeeper role and Walter Catlett and Andrew Tombs also stand out. Many patrons will enjoy spotting Alene Pringle in an uproarious restaurant episode.

LEYENDECKER.

'SHERLOCK HOLMES AND THE VOICE OF TERROR' FIRST-RATE MYSTERY PROGRAMMER

Universal. 65 Minutes. Directed by John Rawlins.

Placing Sherlock Holmes in a timely espionage story was a happy inspiration and this first-rate mystery programmer augurs well for the future of the new Universal series. Basil Rathbone, who has played the role before, is, of course, the perfect choice for Conan Doyle's matchless detective and Nigel Bruce is also ideally cast as his blundering assistant, Dr. Watson. In "The Voice of Terror," Holmes emerges from retirement to ferret out the identity of a Nazi radio broadcaster who announces impending British disasters. The plot is fantastic at times, but it has been well directed by John Rawlins who keeps interest high and the audience guessing as to the identity of the would-be saboteur. The combination of Rathbone in the famous Conan Doyle part and an up-to-the-minute war-time situation promises action to action spots. And, despite the absence of the customary romantic sub-plot, this will make a good supporting dualer generally.

As the story opens, England is being terrorized by a never-ending radio broadcast which announces impending acts of sabotage. In the crisis, a member of the Inner Intelligence Council (Reginald Denny) summons Sherlock Holmes, despite the objections of his fellow-members. Holmes and the indissolable Dr. Watson start out to make inquiries in London's Limehouse where they enlist the aid of Evelyn Ankers in searching for the saboteurs. As the Voice of Terror announces that a train is being wrecked, Holmes tells the Council that he has deciphered the code and that the record has been transcribed in England and sent to Germany by Nazi plane for broadcasting at a stated time. After tracking down the last moment of a lonely sea-shore hide-out, Holmes reveals that a German actor, who had been impersonating a member of the Council, was responsible for the deceptions.

Rathbone and Bruce make a splendid team and they receive excellent acting support from Evelyn Ankers, as the fiery Limehouse maid who dies a tragic death, and by Henry Daniell, a most suspicious-looking actor, and Reginald Denny and Thomas Gomez.

LEYENDECKER.

'ENEMY AGENTS MEET ELLERY QUEEN' MEDIocre MYSTERY

Columbia. 64 Minutes. Directed by James Hogan.

Despite its attention-compelling (and overlong) title, "Enemy Agents Meet Ellery Queen" is mediocre mystery fare. As a wind-up for the "Queen" series, the producers saw to it that this film contained spies, diamond smugglers, a mummy case, a criminal episode and other reliable of detective fiction. The comedy portions of the picture are amusing, and the noisy and the noise of both sailors and the Marines come to Ellery's rescue, is exciting and laugh-provoking. Ellery Queen (Reginald Denny) manages to be a formidable adversary and has been in obvious fashion by James Hogan, it will entertain the younger fans and satisfy the average action patron. Ellery Queen (Wm. Gargan) becomes involved in a new case when his father, Inspector Queen, suspends Sergeant Velle for losing a killer-suspect. Ellery undertakes to get Velle re-instated and, helped by his secretary, Nikki (Margaret Lindsay), he tracks his suspects to a jewelry shop and then to an art gallery where 'an art gallery where Robert Cummings and Richard Barrymore are on hand and their familiar parts as capably as possible. Of the newcomers to the "Queen" series, Gale Sontgaard and Gilbert Roland stand out in small roles, but Sig Ruman, Ernes Huns and several others burlesque their Nazie characterizations.

DENLEY.

'CITY OF SILENT MEN' EXPLOITATION DRAMA

PRC. 64 Minutes. Directed by William Nigh.

The exploitable title and theme of ex-cons being given rehabilitation opportunity by a sympathetic mayor, give this PRC release the elements of a money maker. Modest but effectively produced it is well played by a competent cast, under the expert direction of William Nigh. Yarn tends to get a bit bogged down in the business toward the finish, but for action audiences this may heighten interest and suspense. "City of Silent Men" is a saleable item for grinders.

Frank Albertson, youthful ex-con on parole, is given an opportunity to reopen a canning factory with Richard Clarke, another ex-con. William Gould, town's mayor, is behind the humane scheme to give work to such men—barred from serving with the armed forces or working in defense plants because of their records. The citizens protest unavailing. But when a murder is committed they seize it as an opportunity to attempt a lynching to save the real murderer is disclosed and the men return peacefully to their work.

Albertson handles the male leads adequately. The girls, Eugene Franks and girls vying for his hand in June Lang and Jan Wiley. Richard Clarke, William Gould and Emmett Lynn lend sturdy support.

HANNA (Hollywood)
Paramount's masterful screening of "Wake Island" is an unforgettable experience. I believe that every American should see it—for here is recorded the magnificence of men who have died for America. Paramount's simple story, without ever actually saying so, says in every line that besides such sacrifice, any sacrifice we may be called upon to make is small by comparison.

Kate Smith's praise of "Wake Island" is but one of hundreds of tributes from trade and newspaper critics and the public: here are typical excerpts—
"Wake Island" WILL BE EXHIBITED
Paramount knew "Wake Island" was World War II's greatest picture. Weeks ago exhibitors learned it—after trade screenings and sneak previews brought unanimous praise. Now—with capacity crowds thrilling to "Wake Island" daily at the New York Rivoli—the WORLD knows! Without exception, every critic—newspaper, trade and magazine—has said "THIS IS IT!" Here are excerpts—

**LETS THE FACTS SPEAK!**
"A force found seldom in this year, war melodramas. This is dramatic material, and Paramount has handled it skillfully. Direction is excellent; emphasizes the heroic, avoids the maudlin. The actors keep to the picture's mood of restraint, letting the facts speak for themselves."
—EILEEN CREELMAN, N. Y. Sun

**WALLOP-PACKED!**
"A highly emotional, wallop-packed reproduction of a brilliant chapter in the history of this war; there ought to be money, and lots of it, in this one!"
—Boxoffice

**A WHALE OF A PICTURE!**
"Here is a whale of a money picture. Not alone because the title was hot when the picture was starred and is many times as hot today. But principally because it is a darned good picture—from all the accepted desires of entertainment and because of its sincere, vigorous, and factual answer to a question in every American heart today—'What are our boys going through?'"
—Boxoffice Digest

**TAUT WITH ACTION!**
"Here is a film which should surely bring a surge of pride to every patriot's breast. And here is a film for which its makers deserve a sincere salute. Credit John Farrow for giving the film much brutal suspense; for drawing the story taut with screaming action and intervals of breathless quiet."
—BOSLEY CROWTHER, N. Y. Times

**TREMENDOUS IMPACT!**
"All the dramatic intensity inherent in the heroic defense of the little Pacific outpost has been caught; carries a tremendous impact, which should be reflected in boxoffice terms straight across the country."
—Motion Picture Herald

**STIRRING INSPIRATION!**
"The most dramatic, the most gripping, the most thrilling and exciting story to come out of this war; a stirring inspiration to every American who sees it! Should do outstanding business!"
—Showmen's Trade Review

**LEAVES ONE EXALTED!**
"At once a rousing battle cry and a first-rate motion picture; leaves one numb, then angry and finally exalted. As a war picture it is in a class by itself; within its stirring and tragic frame Paramount has wrought an extremely human and even humorous story of leathernecks at peace and war. Gripping...challenging...overpowering dramatic tension; as close to perfect as one could possibly ask. A memorable motion picture."
—HOWARD BARNES, N. Y. Herald Tribune

**A SMASHING SUCCESS!**
A true blue tribute to Marine valor; a splendid tribute to a splendid achievement. Nothing else we have had has brought the war of fox-hole fighting so conclusively home. Should be a smashing success."
—Hollywood Reporter

**VIVID AND EXPLOSIVE!**
"Makes onlookers proud to be Americans; as a vivid and explosive display of modern warfare it hits the peak of cinematic presentation; will blast top grosses in all bookings."
—Daily Variety

**MAGNIFICENT SPIRIT!**
"Magnificently catches the spirit of the brave defenders; one of the most striking pictures of the year. It will do dandy business everywhere. Paramount has made a picture that is equal in its way to the exploit itself!"
—Variety

**THIS IS NOT A MOVIE!**
"As far as any spectator is concerned, this is not a movie set. It is really that dot in the Pacific where a few hundred Marines held off the Japanese until ammunition ran out."
—ARCHER WINTEN, N. Y. Post

**A MAGNIFICENT SAGA!**
"Will undoubtedly be one of the big grossers of the year. Just about the most saleable picture to come out of Hollywood in a long time. It is a magnificent saga of American heroism."
—Exhibitor
A Japanese landing party splashes through the surf in Wake Island, a chronicle of the magnificent bravery of our marines.

BY HOWARD BARNES

READING TIME - 4 MINUTES 20 SECONDS

WAKE ISLAND (for heroism and honesty)

A GREAT chapter in American history has prompted a great war picture. Wake Island celebrates the heroic defense of that Pacific outpost by a handful of marines last December. It does so with savage honesty. It is the record of a defeat, but it is a triumphant testament to the courage and resourcefulness that will smash the Axis to smithereens. There's nothing escapist about the film. The climax is as grimly tragic and terrible as it actually was on Wake. The chances are that it will leave you cold and angry as well as emotionally shattered. But it will also leave you with a more profound faith in the things we stand for and the lengths we will go to fight for them.

Wake Island is a great motion picture, in addition to being the best war film I've yet seen. The acting is genuinely inspired. The story is staccato, unembroidered, and to the point. And the direction of John Farrow has smashing power.

The story should be so well known by everyone that it scarcely requires a synopsis. While some of the individual characters may have been imagined, the plot runs straight with the military record. It opens with a major of marines galvanizing 35 men into the most daunting force that ever faced overwhelming odds. It ends with that lacerating and unforgettable last message from Wake. "The enemy has landed in force, but the result is still in doubt."

Straight human drama is highlighted throughout the proceedings to give them a tremendous range of entertainment appeal. There are richly comic passages describing a present-day Quirt and Flagg. There is a chapter of epic personal heroism recounting the sinking of a Jap cruiser by one of the outnumbered Wake flyers. And the section in which the marines work a modern variation of Bunker Hill strategy in a brilliant repulse of the invaders is certain to leave you shaken from sheer suspense. There is no romance and only a fleeting shot of the aviator's wife, whose death at Pearl Harbor he avenges so stirringly. Honesty and simplicity have paid huge dividends in the treatment. The acting is utterly convincing. Brian Donlevy is perfect in the part of the hard-bitten, understanding artillery major Robert Preston and William Bendix play the Quirt-Flagg episodes superbly, and Macdonald Carey is first-rate as the aviator.

The staging of Farrow marks that comparatively new director for big things in films. He has combined documentary reporting with human drama in a consummate blend. Nor has he forgotten to stigmatize the yellow rats of the Rising Sun, whether it's in a passage showing Kursu's passage through Wake Island or on his hypnotic mission to Washington or a shot of Jap pilots machine-gunning an aviator after he has bailed out.

Wake Island is a magnificent tribute to the marines who fought their way to the shores of the Pacific. It is a magnificent film any way you look at it.

ADVANCE COPY OF REVIEW WHICH WILL APPEAR IN LIBERTY MAGAZINE, SEPTEMBER 19, 1942
COLUMBIA

After several months of collaboration with the local Signal Corps school, Columbia’s production head, Sam Briskin, resigned his post at the studio to become a Major in the U. S. Army. Major Briskin is already at a Washington desk taking up his new duties. As reported previously in Studio Size-ups, Sidney Buchman has been primed for the studio’s top spot and will share with Harry Cohn the position of executive producer. Buchman, top writer at the plant and one of the industry’s first scripters, has been identified with the motion picture industry since 1931 when, after a successful career as a playwright, he was signed to a writer’s contract by Paramount. He has been at Columbia since 1933. This new blood at Metro is encouraging. It is the best sign yet that the company is determined to maintain its position as the industry’s foremost exploiters despite the multitudinous problems forced on it by the war and vigorous encroachment by Warners and 20th Century-Fox. Metro has been sadly in need of a “shot in the arm.” It has been far too complacent in recent years.

Greer Garson joins Joan Crawford with one of those rare seven year “no options” contract at a big salary tilt. Her first assignment under the new deal, “Madame Curie,” was announced on these pages many months ago...MGM will release 78 shorts on its 1942-43 contracts...George Oppenheimer, author of “The War Against Mrs. Hadley,” has sold another timely original to Metro — “Homecoming,” about those who serve at home...Dalton Trumbo has been signed to a term writer’s contract...Tommy Dorsey has reported for his stint in “Du Barry Was a Lady”...“Whistling in Brooklyn” has been bought as the next comedy vehicle for Red Skelton...Wallace Beery, Fay Bainter, Lewis Stone will appear in “Sense in the Mariner.”


METRO-GOLDWYN-MAYER

The beginning of the 1942-43 season discloses a vastly different set-up at Metro from that in the past several years. This has caused considerable controversy in motion picture circles. Because there has been no sweeping change in the studio’s administration, the enormous turnover in production manpower at MGM has passed almost unnoticed. Yet it is very important and it will have a direct bearing on the company’s immediate and distant future.

What the alterations have been de-emphasized is in line with the Culver City policy of vesting authority in a council of several people rather than a single individual. The inevitable complexities resulting from such a system have left the impression on the trade that the number of MGM’s top creators were hamstrung by front office interference and red tape. The low calibre product issued by the company substantiated this observation.

Lately, there has come a movement to divest Leo’s “cabinet members” of a measure of their control — not in so many words or official announcement to that effect, but through the addition to the production ranks of men who are neither submissive nor docile in the face of red letters from the executive chambers.

Recent months have seen MGM conducting an extensive search for men of proved production experience. In addition, there have been several noteworthy promotions from the ranks. The result is the most impressive personnel list in the company’s history and probably the finest of any major studio. Whether these newcomers will fit into the Metro production pattern with the success that characterized their efforts elsewhere remains to be seen. Much depends on the individuals’ reaction to the studio tradition, plus the willingness of the executives to permit them the latitude that successful film production requires.

The very fact that MGM is courting individualists, in production and direction, and not “yes men,” could be construed as indicative of a marked change in policy — a switch to the unit and producer-director system which is functioning successfully on other lots.

The list of producers who have come to Metro within the last 12 months includes Joe Pasternak, Cliff Reid, Arthur Hornblow, Irving Starr, Robert Sisk, Wesley Ruggles, Everett Riskin, B. F. Finnerman and Bennie Ziedman. Among the directors are William Dieterle, Willis Goldbeck, Vincent Minelli, Wolfgang Reinhardt, Alfred Santell, Charles Riesner.

Even more striking is the list of newcomers added to MGM’s player roster. Charles Laughton, Ethel Waters, Edward Arnold, Mary Astor, Fay Bainter, Spring Byington, Richard Carlson, Marta Eggerth, Signe Hasso, Van Heflin, Van Johnson, Gene Kelly, William Lundigan, Basil Rathbone, Richard Whorf, Lucille Ball, Deanna Durbin, Zero Mostel and Barry Nelson.

This new blood at Metro is encouraging. It is the best sign yet that the company is determined to maintain its position as the industry’s foremost exploiters despite the multitudinous problems forced on it by the war and vigorous encroachment by Warners and 20th Century-Fox. Metro has been sadly in need of a “shot in the arm.” It has been far too complacent in recent years.

PARAMOUNT

 Paramount’s deal to sell some product to UA to relieve latter’s release shortage will be a minor one. If and when it materializes. Likely that the films will consist of lesser product and a pair of Harry Sherman westerns.

Sam Wood cut the schedule for location shooting on FWTBT from six to three weeks!...Dorothy Lamour has been assigned to co-star with Bing Crosby under Edward Sutherland’s direction in Hail Hail!...Fred MacMurray’s next assignment is the lead in “Mistress Mary,” which will be co-written and directed by Rene Clair...Par is holding up its set for “Night Plane from Chungking” as the most amazing testimonial to the ingenuity of Hollywood’s technical men operating under the 15,000 set ceiling limit. Set covering 13,000 square feet, represents a monastery on the border of China and Tibet — includes courtyard, buildings, foliage and assorted trimmings collected from materials on hand and city salvage piles...De Mille’s “Dr. Wassell” epic will have a Technicolor filming...James Edward Grant’s Liberty magazine story,
NEW RELEASES

For details on these pictures see Release Charts in the PRODUCTION RECORD

COLUMBIA
(41-42)
My Sister Eileen .... September 25
Overland to Deadwood .... September 25
(42-43)
A Man's World .... September 17
Lucky Legs .... October 1
Daring Young Man .... October 8
Smith of Minnesota .... October 15
You Were Never Lovelier .... October 22

M-G-M
(First 42-43 block)
Apache Trail
Cairo
Panama Hattie
Seven Sweethearts
Somewhere I'll Find You
Tish
The War Against Mrs. Hadley
A Yank at Eton

MONOGRAM
King of the Stallions .... September 11
Isle of Missing Men .... September 18
Polite Bullets .... September 25
West of the Law .... September 25
Phantom Killer .... October 2
Foreign Agent .... October 9
Texas to Bataan .... October 16

PRODUCERS RELEASING
Billy, the Kid, Sheriff of Sage Valley .... September 29
(42-43)
A Night for Crime .... September 15
Tomorrow We Live .... September 29
Baby Face Morgan .... October 12

RKO
(42-43)
Whisper and the Woman .... September 18
Bandit Ranger .... September 25
Highways By Night .... October 2
Hate We Go Again .... October 9

REPUBLIC
Bells of Capistrano .... September 15
Flying Tigers .... October 10
Outlaws of Pine Ridge .... October 1
X Marks the Spot .... October 15
Youth on Parade .... October 24

20th CENTURY-FOX
(42-43)
Careful, Soft Shoulders .... September 18
Just Off Broadway .... September 25
Jealous You .... October 2
Girl Trouble .... October 9
Manilla Calling .... October 16
The Man in the Trunk .... October 23

UNITED ARTISTS
The Moon and Sixpence .... October 1

UNIVERSAL
(42-43)
Sherlock Holmes and the Voice of Terror .... September 18
Half Way to Shanghai .... September 18
Deep in the Heart of Texas .... September 25
Sin Town .... October 2
Get Help to Love .... October 2
Destination Unknown .... October 9
Arabian Nights .... October 16

WARNER BROS
(42-43)
Busses Roar .... September 19
Desperate Journey .... September 26
of the sequences is in his mind — and he's not giving RKO any gratis information. Insiders figure the RKO masterminds will be only too willing to let Mr. Walt Disney's lap dog out of the tent for the sake of furthering that he will complete the job in record time and head for cover in an acting contract with David Selznick for the role of Rochester in "Jane Eyre."

Mr. Lorents is considerably more perturbed than young Welles. Last week the latter's temporary producer for the U. S. Government, sees his prestige dwindling in Washington because he and his picture were so unceremoniously ejected from Hollywood. Also Lorents is claiming that the last minutes to his "The Day of the Locust" with "Maid in Manhattan" and "The Great-looking Dragon" with Disney unwilling to bear his share of the burden. In other cases RKO shifted rentals on its own product to keep the peace. What will Goldwyn and Disney to both demanding more than the terms RKO's distribution department has its hands full — when you add the problems involved in selling a company which is striving desperately to get on its production feet.

Meanwhile, most of the recent films have cost $20,000 less than original budget for the series.

David Hempstead, top producer at RKO, will have the following in his schedule: "The Sergeant," "The Private," "The Wheels of the World," and "The Fastest Train in the World." The last one, "The Fastest Train in the World," which starts shooting in December, will be directed by the late William Wyler. The other three will be directed by Sam Goldwyn's associates, John Farrow and David Hempstead.

Sol Lesser has definitely decided to re-issue "Rashide," the late Robert Gehrig. New regime at RKO will stay clear of war topics according to authorized spokesmen. Feeling is that studio is going to excerpts from non-war topics in order to return it to the big money brackets. War items are hazardous and the O.W.I. is warning producers of the experience in England who dropped heavy schedules of timely pictures and replaced them with lighter, more diverting entertainment. RKO also feels schedule with surfaced with artistic hops and now is the time to get back to making popular pictures for the masses. "Walt Disney is using material from George Ziemer's book, "Education for Death" as a short subject. Same tone is responsible for "Ed Golden's "Hitler's Children," which goes into production shortly..." Sam Goldwyn has approved Lillian Hellman's original about "Anna Christie," which the producer's been holding for a semester. Lewis Milestone will direct; Teresa Wright will star. In "Production"—"Stand by to Die" (Rosalind Russell-Fred MacMurray), "Tarzan Triumphs" (Johnny Weissmuller-Frances Gifford).

20TH CENTURY-FOX

Resignation of Darryl Zanuck from his post of vice-president in charge of production at 20th Century-Fox has relieved the burden of responsibility on the shoulders of William Goetz, who has named Bryan Foy as his assistant. Zanuck's departure from the picture industry for the duration came on the heels of a settlement between the War Department officials who could no longer divide their time between civilian and military duties. Zanuck, however, had asked to be relieved of his studio chores some months ago but was dissuaded by fellow executors. He was one of the first important men in Hollywood to go into the uniform and months before the war he was leading all others in the amount of effort and time expended on the army training films which have proved so valuable.

Zanuck leaves his studio in the best shape of its history. Studio operation has been a model of continuity, a keynote here for the past 18 months. A season and a half ago, 20th's fortunes, after a remarkable and rapid rise, were dwindling. In the eyes of its competitors and customers the company had been in the seasons preceding. Zanuck, charged with the responsibility of supervising a great number of the studio's productions, thereupon relinquished a measure of his control and sought to add to his organization some of the successful creative men in Hollywood. The result is evident today in a staff of producers, directors and writers who can carry on efficiently and profitably.

His colorful, dynamic and controversial personality, Zanuck will be missed in Hollywood circles. We join the industry in wishing him good luck.

With the departure of the western division of 20th's sales department last week disclosed that the studio is planning 45 pictures next season. Announcement said 30 will be in the A classification and 15 B's. Latter are practically completed. Expecting him at knowing of a forthcoming announcement from Washington curtailing the number of pictures produced and urging the return of single bills. Despite the sharp limitations on cost of sets and current of release, the studio's 1943-44 budget will be $5,000,000 more than last semester's.


William Perlberg, who came to 20th Century from Columbia and has run out some of the studio's outstanding pictures last year, has been signed to a new long term contract providing for his services on five pictures annually. Some of the studio's top producers of the next few months has been placed under his guidance.

Back from one of the longest and stormiest location trips in the history of motion pictures has come the company of "My Friend Flicka." Testing in big S. Dak., weather, labor and union difficulties resulting in the switch of cameramen in the middle of production contributed to lost time. Trouper and crew were returning home in small groups and transportation difficulties. Looks like the long trip Hollywood will go so far away from home — unless it is one of those moronic shows in which an interested Uncle Sam can pave the rough spots.

Two units of "The Immortal Sergeant" are working in order to insure completion of the picture before star Henry Fonda reports to the Navy... Lee Loeb and Harold Buchman have been upped to an A writing team... Ernst Lubitsch is doing his first morale picture for the Army...50th Century releases "Battle of Midway," shot by Commander John Ford... George Sanders is suspended for refusing another heavy role in "Immortal Sergeant..." "The End of the Road"... Robert Mitchum in "Blind Date"... because of Glenn Miller's enlistment... Studio has optioned "The Centennial..." Next Laurel and Hardy comedy will be "Me and My Shadow..." Philip Dorn has been borrowed for "Seventh Column"... Ray Milland in "The Lost Battalion..." "Please Murder"..." (Richard Denning-Gail Patrick), "Dixie Dugan"... (James Ellison-Charlie Ruggles), "The Immortal Sergeant..." (Henry Fonda-Maureen O'Hara).

UNITED ARTISTS

United Artists' convention later this month will reveal an ambitious schedule for the 1943-44 season. There will be 26 pictures scheduled for release and one every two months. The product picked up by Paramount. Present indications are that the latter will be program pictures and Harry Sherman's Hopalong Cassidy picture "Moon and Sixpence" is to have a premiere at an Army base "somewhere in Alaska..." Charlie Chaplin is going ahead with his plans to make a movie of "Shadow and Substance" and is now talking to selected girl stars he spent the reading in Canada... Studio has bought up the RKO portion of Robert Steven's contract. He has been assigned to meg "Jane Eyre..." Margaret Sullivan is slated for the lead in "Dishonored Lady..." William Wellman will do "The String Murder" starring Tyrone Power, who this week signed Herman Mankiewicz to do the screenplay and New York...
**Metropolitan Pictures Corporation**

**By the Will of the Wills** (1933)

Starring: William Powell, Mary Astor, Randolph Scott, Ruth Donnelly

*Synopsis:*
A widow, classically brought up, is shocked to learn that she is the owner of a ranch in the West. The story unfolds as she confronts the challenges of coping with modern life in the new environment.

**Release Date:** March 17, 1933

**Running Time:** 7,855 feet

**Production Company:** Metropolitan Pictures Corporation

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**Production & Release Record**

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "No." is the release number. There may be variations in the Running Time in states where there is censorship. All new productions are on 1942-43 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production.

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**COLUMBIA**

**1941-42 Features**

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<thead>
<tr>
<th>Title</th>
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<tr>
<td>Walking the Wilds</td>
<td>Berton Churchill, Virginia Brabham</td>
<td>Completed 04/21</td>
<td>25</td>
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<tr>
<td>Desperate Dan</td>
<td>Ronald Reagan, Donald Crisp, Patricia Morison</td>
<td>Completed 09/02</td>
<td>43</td>
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<tr>
<td>The Man Who Talked Back</td>
<td>Chester Morris, June Lang, George Barbier</td>
<td>Completed 09/22</td>
<td>90</td>
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**1942-43 Features**

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<tr>
<td>The Proud Rebel</td>
<td>Ronald Reagan, Nancy Olson, Glenda Farrell</td>
<td>Completed 01/23</td>
<td>24</td>
</tr>
<tr>
<td>The Shadow of the Eagle</td>
<td>John Hodiak, Florence Rice, Robert Paige</td>
<td>Completed 04/21</td>
<td>43</td>
</tr>
<tr>
<td>Summer Holiday</td>
<td>John Hodiak, Virginia Dale, Eugene Pallette</td>
<td>Completed 08/22</td>
<td>103</td>
</tr>
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**Westerns**

<table>
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<tr>
<th>Title</th>
<th>Cast</th>
<th>Details</th>
<th>Rel. No.</th>
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<tbody>
<tr>
<td>---</td>
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</tr>
<tr>
<td>The Man from Montana</td>
<td>William Boyd, Mary Beth Hughes, Regis Toomey</td>
<td>Completed 02/23</td>
<td>27</td>
</tr>
<tr>
<td>Law of the Lariat</td>
<td>John Hodiak, Virginia Dale, Jack Oakie</td>
<td>Completed 03/23</td>
<td>90</td>
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**Serials**

<table>
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<th>Title</th>
<th>Cast</th>
<th>Details</th>
<th>Rel. No.</th>
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</tr>
<tr>
<td>Flash Gordon</td>
<td>Richard Arlen, Jean Rogers, Charles Starrett</td>
<td>Completed 03/23</td>
<td>92</td>
</tr>
<tr>
<td>Flying Tigers</td>
<td>Richard Arlen, Jean Rogers, Charles Starrett</td>
<td>Completed 03/23</td>
<td>92</td>
</tr>
</tbody>
</table>

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**Hail to the Rangers**

**Synopsis:**
Aunt Helen, a mischievous, practical, and tough western woman, is sent to shore up a critical part of the law enforcement system in a few frontier towns, where she uses her wit, knowledge, and determination to overcome obstacles and solve problems.

**Release Date:** September 8, 1941

**Director:** William Berke

**Producer:** Jack Fler

**Cast:**
- William Boyd
- Virginia Dale
- Regis Toomey
- John Carradine
- Marian Marsh

**Synopsis:**
With the help of a young lawyer, a frontier woman attempts to bring justice to a corrupt town by using her wit and determination.

**Release Date:** September 8, 1941

**Director:** William Berke

**Producer:** Jack Fler

**Cast:**
- William Boyd
- Virginia Dale
- Regis Toomey
- John Carradine
- Marian Marsh

---

**Thirteen Steps to Heaven**

**Synopsis:**
A young man is sent to a reform school for his part in an armed robbery, but he quickly becomes a leader among the inmates and eventually helps reform the institution.

**Release Date:** September 3, 1941

**Director:** James Hogan

**Producer:** Ralph Cohn

---

**Metropolitan Pictures Corporation**

**By the Will of the Wills** (1933)

Starring: William Powell, Mary Astor, Randolph Scott, Ruth Donnelly

*Synopsis:*
A widow, classically brought up, is shocked to learn that she is the owner of a ranch in the West. The story unfolds as she confronts the challenges of coping with modern life in the new environment.

**Release Date:** March 17, 1933

**Running Time:** 7,855 feet

**Production Company:** Metropolitan Pictures Corporation

---

**Assignment in Britain**

**Synopsis:**
A man who, as a child, was rescued from a burning building by a British soldier, now finds himself in a foreign country where he must rely on his childhood memories to survive.

**Release Date:** September 1, 1941

**Director:** Jack Conway

**Producer:** Walter Ruben

**Cast:**
- Richard Whorf
- Susan Peters
- Jean Paul Bumet
- Signe Hasso
- Marsden Rhymer
- EDUARD VON WOLFERSDORF

**Synopsis:**
An American soldier who comes to London to find his wife, a member of a woman's orchestra, has acquired two new hearts, which lead to many complications.

**Release Date:** September 1, 1941

**Director:** Richard Thorpe

**Producer:** John W. Considine, Jr.
Skelton. Field Garson. 9-7. 9-20
Smith. B. B. E. 5
Linaker. Drew Murphy Pryor V. F. Foster McKay. Corrigan. Gorcey McCoy...
R. J. Lydon Trent B. 12-1
R. R. 4-6. J. Beal. 12-15
G. 12-1. Marsh J. 234
Smith. 4-20. 1. B. the Kirby E. 235
Albert. 4-6. Pitts J. Married I. Powell Lee King. 12-i. Z. 1-12
Corrigan. 4-6. Tracy V. M. 6-42
RELEASE 225 B.
1) D. Lugosi Asso. M.
McCoy...
R. Lake. King Grayson.. Garland
Journey Eyes Tortilla Tarzan's / Private Kibber Rotk
King. 238 F. M. R. H. B. Duncan Keene 7) T. Talbot W. Heflin Rice J. D. 5-8
R. Reed Lamarr V. 7-20
Norris W. The 8-24

1941-42 Features (32) Completed (32) In Production (0)
1942-43 Features (42) Completed (42) In Production (1)
1942-43 Features (16) Completed (16) In Production (1)

BYE, EYE, BABY
Musical—Shooting started September 16.
Cast: Gail Storm, Robert Lowrie, Members of Niles Granlund
Director: Howard Bretherton
Producer: Sylvan N. Williams

DEAD MEN DON'T RIDE
Western—Shooting started September 10.
Cast: John Barrymore, Max Terhune, Mrs. Bower, Grace Corrigan, Forrest Taylor, Charles King.
Director: Robert Tansey
Producer: George W. Weeks

RELEASe CHART
1941-42 Features
Title—Running Time
Cast: Details Rel. No. Details
Arizona Slaggage (2) R. Corrigan • J. King. 6-29 9-4. 1
Black Dragon (65) R. Lupoi. 1-26 3-6. 1
Battling Bandit (65) R. Corrigan • J. King. 6-29 9-4. 1
Details under title: Marshal of Sundown
Cedarnier Express (66) Negroes of the Jungle
Corras Vanishes, The (66)
Crashdown Charlie (66)
Details under title: Noose of the Fugitive
Down Texas Way (58) D. Moore. 10-4 3-5 2
Ghost Town Low (62) D. Moore. 10-4 3-5 2
Hidden Valley (61) D. Moore. 10-4 3-5 2
King of the Stallions (63) H. Forman. 6-21 9-4. 1
Klondike Fary (66) R. Corrigan • J. King. 6-29 9-4. 1
Details under title: Klondike Vixen
Let's Get Tough (62) D. Smith. 5-27 2-6. 1
Details under title: Young MacDonald
Two Lives (61) R. Corrigan • J. King. 6-29 9-4. 1
Platinum Killer. The (61) D. Smith.
Details under title: Man and the Devil
Punisher Smith (67) D. Smith.
Details under title: Man and the Devil
Private Smoky Smith (67)
Ride the Wind West (56) D. Smith.
Riding Bangor (56) D. Smith.
Riding Bangor (56) D. Smith.
Details under title: Hot Robber
Shadow of the Underworld (68) V. Nelson • R. Banner. 6-21 9-4. 1
Sky's in the Army (63) R. Corrigan • J. King. 6-29 9-4. 1
Smoky Smith. The (67)
Son Ya Your Ama Ema (68)
Details under title: Aunt Ema Paints the Town
Singing Melody (66) M. Pilbrow • B. Sidney. 7-9. 1
Texas Trouble Shooters. (55) R. Corrigan • J. King. 6-21 9-4. 1

1941-42 Features (61) Completed (61) In Production (0)
Details under title: Trev Lord
Where Trails End (59) R. Corrigan • J. King. 6-29 9-4. 1
Details under title: Trojan
Wilson (49) T. Keene • J. Currie. 3-23 3-1. 1
Worthington. The (51) R. Martin • R. Gunther. 8-24
1942-43 Features (62) Completed (62) In Production (0)
Details under title: Santa
Worthington. The (51) R. Martin • R. Gunther. 8-24

PARAMOUNT
1941-42 Features (57) Completed (57) In Production (0)
Details under title: Board
Westerns (57) Completed (57) In Production (0)
Details under title: Army Ride
Westerns (57) Completed (57) In Production (1)

HENRY ALDRICH DOES HIS BIT
Comedy Drama—Shooting started September 14.
Cast: Jimmy Lydon, Diana Lynn, Charles Smith, John Lifte, Oliffe Blakencey.
Director: Hugh Lennett

TRUE TO LIFE (TECHNICOLOR)
Musical Comedy—Shooting started September 14.
Cast: Mary Martin, Franchot Tone, Dick Powell, Victor Moore, Michael Pavia, Ernest Torrence, Raymond Roe, Charles Castle, Clarence Kolb, Harry Shannon, Nestor Pastra.
Director: George Marshall
Producer: Paul Jones

RELEASE CHART
IN PRODUCTION

1941-42 Features
Title—Running Time
Cast Details Rel. No.
Undersea Woman (69) 1) R. D. L. D. 9-7. 1
Details under title: Undersea Woman
My Man Jig (69) 1) R. D. L. D. 9-7. 1
Details under title: Undersea Woman
Terror (69) 1) R. D. L. D. 9-7. 1
Details under title: Undersea Woman

1941-42 Features (61) Completed (61) In Production (0)
Details under title: Trev Lord
Where Trails End (59) R. Corrigan • J. King. 6-29 9-4. 1
Details under title: Trojan
Wilson (49) T. Keene • J. Currie. 3-23 3-1. 1
Worthington. The (51) R. Martin • R. Gunther. 8-24
1942-43 Features (62) Completed (62) In Production (0)
Details under title: Santa
Worthington. The (51) R. Martin • R. Gunther. 8-24

1941-42 Features (57) Completed (57) In Production (0)
Details under title: Board
Westerns (57) Completed (57) In Production (0)
Details under title: Army Ride
Westerns (57) Completed (57) In Production (1)

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Cast: Jimmy Lydon, Diana Lynn, Charles Smith, John Lifte, Oliffe Blakencey.
Director: Hugh Lennett

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Producer: Paul Jones

RELEASE CHART
IN PRODUCTION

1941-42 Features
Title—Running Time
Cast Details Rel. No.
Undersea Woman (69) 1) R. D. L. D. 9-7. 1
Details under title: Undersea Woman
My Man Jig (69) 1) R. D. L. D. 9-7. 1
Details under title: Undersea Woman
Terror (69) 1) R. D. L. D. 9-7. 1
Details under title: Undersea Woman

DEAD MEN WALK
Horror Drama—Shooting started September 11.
Cast: George Zucco, Mary Carlisle, Nardin Young.
Director: Sam Newfield
Producer Sig Neufeld
Story: The third in the series; another fine science-fiction yarn, after his death as a zombie to seek revenge against his brother.

PERMIT TO KILL
Drama—Shooting started September 16.
Cast: Lyle Talbot, Barton MacLane, Charlotte Wynn.
Director: Alexis Thum-Taxis
Producer: Lester Kirkland
Story: A woman seeks a record of conviction for a man who is said to have murdered her husband. A newspaperman is responsible for the exposure.

RELEASE CHART
1941-42

1941-42 Features (24) Completed (23) In Production (0)
Westerns (18) Completed (15) In Production (0)
1942-43 Features (24) Completed (8) In Production (2)
Westerns (18) Completed (0) In Production (0)

RED MEN WALK
Drama—Shooting started September 12.
Cast: Jean Parker, Donald Barry, George Cleveland.
Director: Frank McDonald
Producer: Armand Schaefer
Story: A romantic yarn of World War I, a story which captures a large group of Germans. Later he is knocked out and another man in his old home town takes the credit for the gallant deed until his identity is finally exposed some years later.

HEART OF THE GOLDEN WEST
Special Western—Shooting started September 2.
Producer-Director: Joseph Kane
Story: Roy Rogers champions the cause of the cattleman who arc being threatened by the transport operators. A cattleman is accused of a swashbuckling line man's body is found at the mouth of a river. Another body is found at the mouth of the river. The owner seeks to inspect the situation and is nearly driven away by the mob, led by the cattleman, but after much excitement the cattleman wins out.

THE CORPSE CAME C. O. D.
Mystery—Shooting started September 9.
Cast: John Hubbard, Virginia Arundel, Raymond, Maria Shelton, Neil Hamilton, Miles Ranger, Lloyd Corrigan, Olin Howlin, Ben Weldon.
Director: William Morgan
Assn. Producer: Leonard Fields
Story: "A young assistant District Attorney is left with a big job on his hands when the District Attorney is called to Washington for war work, and he must solve the mystery when the corpse of a famous French artist is found in a trunk.

RELEASE CHART
1941-42

1941-42 Features (49-30) Completed (49) In Production (0)
Westerns (48) Completed (48) In Production (0)
1942-43 Features (48) Completed (18) In Production (0)
Westerns (48) Completed (0) In Production (0)
20TH CENTURY FOX

1941-42 Features (50-60) Completed (54) In Production (6) 1942-43 Features (—) Completed (27) In Production (6)

DIXIE DUGAN

Romantic Comedy—Shooting started September 10.


Director: Ray McCarey

Producer: Walter Morosco

Story: Based on the characters from the comic strip. Dixie Dugan gives up her job in the corner department of a big store, and goes to work at a banana-burrowing people in the banana line. There are showdowns in the bureau and Dixie defeats their schemes.

THE IMMORTAL SERGEANT

War Drama—Shooting started September 10.


Director: John Stahl

Producer: Lamar Trotti

Story: During the Spanish campaign, a timid young officer, as an intellectual ex-writer, is in command of a despised patrol when his sergeant, an experienced old soldier, is assigned to the company. He succeeds by trying to think and act just as the sergeant would have done, and becomes a real man.

RELEASE CHART

IN PRODUCTION

Title: Running Time

Cast: Detail: Ref. No.

We Three Kings

L. Niles - M. Harper: 9-7

Power Play

R. McDowell - P. Foster: 7-20

Gentleman Jack

N. Axtell - G. Patrick: 9-7

It Happened in Pinkfield (80)

L. Niles - C. Landis: 9-6 - 5 - 11

My Friend Flicka (7)

R. O'Brien: 8-24

Gentleman Jack

R. McDowell - P. Foster: 7-20

Wallace Beery, Sr.

J. Mack: 9-7

Under Bright Eyes

L. Niles: 9-6 - 5 - 10

Tell Us We Stand (70)

L. Thomas: 9-6 - 10

Whispering Ghosts (71)

L. Bent: 9-6 - 10

A Haunting We Will Go (67)

S. Laurel - O. Hardy: 4 - 6 - 7 - 1

Black Swallow (the)

J. P. Hare: 9-6 - 10

Carolyn, Soft Shoulders (69)

D. Davis: 9-6 - 10

Gone With the Wind (80)

L. Jefferies: 9-6 - 10

Dr. Moneau’s Secret

J. MacMurray: 9-6 - 10

Details under title: Dying Alive

G. Grable: 9-6 - 10

Details under title: The Girl Trouble

O. Hunter: 9-6 - 10

Had He The Hood (80)

J. Self: 9-6 - 10

Last Of Broadway

R. Shaw: 9-6 - 10

Details under title: 12 Men in a Box

L. Niles: 9-6 - 10

Little Tokyo, U. S. A. (64)

R. B. Morrell: 9-6 - 10

Lavender Moon (the)

L. Niles: 9-6 - 10

Manoll Calling

O. Hardy: 9-6 - 10

Moment Man in the World

S. Laurel - O. Hardy: 9-6 - 10

Over My Dead Body

S. Laurel: 9-6 - 10

Paddy Pipke, the 

M. Weisley: 9-6 - 10

Phoebe Snow (the)

L. Niles: 9-6 - 10

Pigskin in the Rockies

C. Tully: 9-6 - 10

Thunderbird (17)

C. Tully: 9-6 - 10

Uneasy Woman, The

L. Howard: 9-6 - 10

Young Mr. Pitt

R. Donat: 9-6 - 10

UNITED ARTISTS

1941-42 Features

Balcon (Blm.) Completed (1) In Production (0)

Edwards (Edw.) Completed (1) In Production (0)

Goldwyn (Gdn.) Completed (1) In Production (0)

Korda (K.) Completed (1) In Production (0)

Mayfair (Mfr.) Completed (1) In Production (0)

Paddock (Pas.) Completed (1) In Production (0)

Pressburger (Pshb) Completed (1) In Production (0)

Roach (Rch) Completed (10) In Production (0)

Small (Sml) Completed (8) In Production (0)

Wagner (Wan.) Completed (1) In Production (0)

1942-43 Features

Benny (Bay) Completed (0) In Production (0)

Bogues (Bog) Completed (0) In Production (0)

Cagny (Cgy) Completed (0) In Production (0)

Chaplin (Chn) Completed (0) In Production (0)

Korda (K.) Completed (1) In Production (0)

Loewes Lowin (L.L) Completed (1) In Production (0)

Mayfair (Mfr) Completed (1) In Production (0)

Pickford (Pic) Completed (0) In Production (0)

Pressburger (Pshb) Completed (1) In Production (0)

Rabinovitch (Rvnn) Completed (1) In Production (0)

Roach (Rch) Completed (8) In Production (0)

Rogers (Rgs) Completed (0) In Production (0)

Selznick (Sal) Completed (1) In Production (0)

Small (Sml) Completed (0) In Production (0)

Stromberg (Smg) Completed (0) In Production (0)

LONE STAR TRAIL

Western—Shooting started September 14.

Cast: Johnny Mack Brown, Tex Ritter, Fuzzy Knight.

Director: Ray Taylor

Asso. Producer: Oliver Drake

Details: Available.

RELEASE CHART

IN PRODUCTION

Title: Running Time

Cast: Detail: Ref. No.

Carousel (the)

B. Long: 9-6 - 10

Finch and Fantasy

O. Regan: 9-6 - 10

Forever Young

R. Cottrell: 9-6 - 10

Gentleman Jim

C. Weidler: 9-6 - 10

Passing the Buck

R. Cottrell: 9-6 - 10

Shadow of a Doubt

R. Cottrell: 9-6 - 10

Sin Town

C. Weidler: 9-6 - 10

Almost Married (44)

O. Regan: 9-6 - 10

Details under title: Temporary Bride

1941-42

United Artists

September 21, 1942

19
SIZE-UPS
(Continued from Page 15)

WARNER BROS.

Well, well, well, Warners is at it again! Having shot “Confessions of a Nazi Spy” behind locked doors, the same publicity technique will be utilized for “Mission to Moscow.” Reason being that the exteriors were prepared by ex-American director Davis is being incorporated into the film and the studio wants to preserve its integrity. However, will be able to view the proceedings when completed. The working on material already published in the press, pre-preparations for the intriguing production are well underway and Michael Curtiz, besides testing a number of known actors in Hollywood, is looking to the stage and many people with no previous film experience for all roles in the picture.

Warners has definitely placed the life of Helen Morgan on its immediate schedule: Mark Hellinger will produce and the title considered is “Melancholy Baby.” A number of actresses are mentioned for the title role, among them Dorothy Lamour, Leslie and Olivia de Havilland. How about Winnie Shaw — nearest thing to Morgan who was a Warners contractee some time ago. She is quite a possibility. Hardly.


Studio has bought “All Night Long,” another story of Russian guerrilla warfare by Erskine Caldwell. Kay Johnson, wife of director John Cromwell, has been assigned a role in “All Night Long.” Cole Porter will write the tunes for “Mississippi Belle.” Pec Westmore, MB makeup head, has joined the U.S. Coast Guard.


UNIVERSAL

Reward for one of the longest and most productive careers in the picture field, making one of the most important in the movie of Mac Rae was the moment when Universal handed him a life contract in effect so long as there is a Universal. Pat continues Mac Rae as head of the serial department with only one stipulation—that he work at a non-picture pace.

Pat O’Brien has been signed to a contract for one picture a year over an unspecified time. Mary Ann Hyde, Beverly Hills socialite, has been signed to a term and will debut in “Flesch and Fantasy.”

DESPERATE JOURNEY... The average showman will take a gander at the press sheet or at a set of stills on this Warner picture, rub his hands with glee—and go to work. Everything about "Desperate Journey" smacks of the exploitable. For pure, unadulterated action and adventure, the critics tell us, this is tops. The yarn is about a United Nations bomber crew of five, who are assigned an objective in Nazi land. They smash it to bits, then crash. From that point, those daredevils start off on a five-man commando raid into the heart of Berlin and back to London. For your marquee you have Flynn and Reagan, as dashing a pair of adventurers as man—or woman—would want.

PARDON MY SARONG
Universal’s gold dust twins, Abbott & Costello, have the tropical islands for their locale and a bevy of sarong-bedecked belles with whom to practice their screwy antics. Supporting the zanies are Virginia Bruce, Robert Paige, Nan Wynne, Leif Erickson, William Demarest and Lionel Atwill. The Four Ink Spots and Tip, Tap and Toe have featured singing and dancing spots.

YANKEE DOODLE DANDY
Jimmie Cagney tops off his Warner chores with a film biography of George M. Cohan, America’s greatest flag-waving song and dance man. Starting with his birth on July 4, 1878 the story traces Cohan’s career to its climax, the presentation of the Congressional Medal of Honor by President Roosevelt. Walter Huston and Rosemary DeCamp are seen as Cohan’s parents, Joan Leslie is his wife.
'FOREIGN AGENT' GOOD INDE SPY DRAMA
Rates • • as dualler for action and rural spots

Monogram.
64 Minutes.

Directed by William Beaudine.

The new production team of Martin Mooney and Max King have turned out an interesting and timely action drama, that will do satisfactory business in Monogram bookings. The original story by Martin Mooney, with a screenplay by John Krafft, deals with a spy and espionage ring operating in Los Angeles, and it is better than many dramas of its general type because it is clean-cut and never confusing, although somewhat improbable. The leading roles are capably handled by John Shelton and Gale Storm, both portraying film players, who almost single handed expose the spy ring to the FBI. William Beaudine's direction is efficient, and keeps the action going at a smooth and rapid pace. The production and photography are good. Film is adequate as a secondary dualler for action and neighborhood spots.

Before the story opens, the inventor of a secret searchlight filter, which will illuminate planes without the source of the rays being visible from the sky, is killed by enemy agents. The spies then try to steal the plans from the inventor's daughter, Gale Storm, but their schemes miscarry. The girl and her sweetheart, John Shelton, have the invention perfected and turn it over to the United States Army. A radio commentator is on the trail of the spy ring and Shelton is assigned by the Army authorities to work with him. By the use of a wire-tapping and recording device, they discover the enemy agent's plot to destroy water and power centers in case of a Jap raid on the Coast, and the spies are captured by the FBI.

John Shelton gives a virile performance as the young investigator. Gale Storm is an attractive and pleasing heroine, and she puts over a new anti-Jap song effectively. William Beaudine is a convincing radio commentator. Hans Schumm is excellent as the leader of the enemy agents, and Ivan Lebedeff is surprisingly realistic as a Jap villain. Patsy Moran and Lyle Latell supply some comedy interludes, and the rest of the cast are all satisfactory.

CRAWFORD (Hollywood)

'SUNSET SERENADE' ROGERS WESTERN HAS STRONG STORY, LESS ACTION
Rates • • in action spots

Republic.
58 Minutes.
Roy Rogers, George "Gabby" Hayes, Helen Parrish, Onslow Stevens, Jean Bruce, Frank M. Thomas, Roy Barcroft, Rex Lease, Jack Kirk, Bob Nolan and the Sons of Pioneers.

Directed by Joseph Kane.

There's less western action in "Sunset Serenade," but the film has a logical, interesting story and a plentitude of singing by Roy Rogers and by the Sons of the Pioneers, Rogers, who is shortly to step into Autry's shoes as Republic's chief cowboy star, has a most ingratiating personality and he puts over such ballads as "I'm a Cowboy Rockefeller" in fine crooning style.

Although the exciting moments are mainly centered in the last half of the film, they include a fierce gun battle, a last-minute rescue from the onrushing waters of a broken dam and even a wild tussle between two women. With a better-than-average production and supporting cast, this may make a good supporting dualler in many neighborhood spots. Rogers' popularity will carry it in action houses.

The story takes place on a western ranch where the scheming young housekeeper (Joan Woodbury), who had hoped to inherit the property, is awaiting the arrival of the new owner from the East. Meanwhile, Roy Rogers, a roving cowboy and his band of troubadours, meets Helen Parrish, guardian of the one-year-old baby who is traveling west to claim his birthright. When they all arrive at the ranch, Miss Woodbury has completed a plan to divert the water and thus force the owner to sell. Rogers agrees to stay on and help the ranch despite opposition from Onslow Stevens, a neighboring rancher who has faked a mortgage on the property. After Rogers rounds up cattle which strayed from the ranch, Stevens blows up the dam to drown them out, but eventually a safe is made to a government buyer and the scheming of Stevens and Miss Woodbury is exposed.

Onslow Woodbury and Onslow Stevens do good acting jobs in the villainous roles and George "Gabby" Hayes supplies his comedy moments as a grizzled old veteran with a voracious appetite. Helen Parrish makes a pretty, but spineless heroine.

DENLEY

'KING OF THE STALLIONS' WEAK OUTDOOR NOVELTY
Rates • • for secondary spot in transient houses

Monogram.
63 Minutes.
Chief Thundercloud, Rie Vallin, Princess Bluebird, Dave O'Brien, Chief Yellowjacket, Nakoma, Paint, Ted Adams, Sally Cairns, Gordon Denman, Forrest Taylor, Joe Cady. Produced and directed by Edward Finney.

Many production miracles can be accomplished with a shoestring budget, but epic picturizations of animal life need a lot more than Ed Finney could expend to make "King of the Stallions" the picture he envisioned. The result is a hit and miss affair—a film lacking both to its action chores, to juvenile and outdoor audiences and the artistic elements Finney obviously sought to achieve. All it lacks is luck with the sun and not so forte animal stuff don't help a stilled, labored story which is little more than a variation on the old Indians vs. Rustlers plot.

Rie Vallin, playing the son of an Indian chiefman, has grown soft in the ways of the white man and when he returns to take his rightful place as heir to his father's authority and dignified him is tossed to the tribe. He is determined to return the master of the stallion which led to his ouster. He does, but in the meantime the white settlers accuse the Indians of rustling. Vallin discloses the identities of the real heavies.

Most commendable feature of the piece is the performance of Chief Thundercloud. Vallin is good. For laughs there is an emotional scene by Sally Cairns that's a hoot.

HANNA (Hollywood)

'RIDERS OF THE NORTHLAND' GOOD WESTERN HAS TIMELY ANGLE
Rates • • for western houses

Columbia.
56 Minutes.
Charles Starrett, Russell Hayden, Shirley Patterson, Cliff Edwards, Bobby Larson, Lloyd Bridges, Kenneth MacDonald, Paul Sutton, Robert Fiske, Ray Corrigan, Robert O. Davis, Joe McGuinn, Francis Walker, Ben Taggart.

Directed by William Berke.

First of the westerns with a timely angle, "Riders Of The Northland" will entertain the cowboy devotees. However, despite its Alaskan locale and saboteurs, instead of cattle rustlers, for bad men, the plot deviates but slightly from tried-and-true western formula. Even what seems to be a stampede is included in the fast action finale. Both Charles Starrett and Russell Hayden, who start out as Texas Rangers and wind up as government agents battling enemy outlaws, use their fists convincingly and to good advantage throughout. Cliff Edwards warbles a tune or two; directing the patriotic "We'll Carry the Torch for Miss Liberty," in pleasing fashion, but his comedy in this case is feeble stuff. The romantic interest is also weak.

In the story, those Texas Rangers, Charles Starrett and Russell Hayden, are assigned to investigate possible enemy action in Alaska. Armed with a shortwave radio and accompanied by the inevitable Cliff Edwards, they head for the northern ranch of a murdered Alaskan. Standing, who becomes the neighbors that he is the murdered man's nephew, starts in to investigate suspicious characters who have been headquartered at the ranch. The men had been putting in a runway for planes and taking orders from a U-boat offshore. Although Starrett is framed by the saboteurs for the injury to local rancher, Hayden manages to rescue. After a stiff fight, the enemy agents are all killed or captured.

Bobby Larson makes a natural and appealing youngster and Lloyd Bridges manages to reprise Paul Sutton are the chief villains.

YORK
THE TALK OF THE TOWN

Columbia's biggest production of the year features Cary Grant, Jean Arthur and Ronald Colman in George Stevens' production of varying ideas of Justice. Sidney Buchman and Irwin Shaw, authors of "Here Comes Mr. Jordan" did the screenplay, with Stevens, of "Woman of the Year" fame, directing. Edgar Buchanan and Glenda Farrell are also seen.

BETWEEN US GIRLS

Diana Barrymore is given an opportunity to show her histrionic stuff in Universal's farce about a 20-year-old girl who poses as a 12-year-old. Miss Barrymore is seen as an actress who masquerades as a child to aid her mother's love affair and has one of her own with Robert Cummings. The cast includes Kay Francis, John Boles and Andy Devine with Henry Koster directing.
'THE MAJOR AND THE MINOR' CALLED DELIGHTFUL, SPARKLING, ENCHANTING

(PARAMOUNT) "...Delicious risque contrepètroles...Script effervesces with neat situations and bright lines...Bountiful comedy-romance...Crowther, N. Y. TIMES. "...Perhaps comedy is the way from its apt title to its slicky fadeout...Gingerly twists and turns of story...Endless variety of interwoven fun and byplay." McManus, PM. "...Super-comic antics in a perfectly delightful fable...Wonderful antidote to those wartime blues...A major event of the screen." Cameron, N. Y. NEWS. "...Stellar script work, sparkling production and direction, and thoroughly capable acting... Plenty funny are the wacky sequences." Mortimer, N. Y. MIRROR. "...Enchanting screen comedy...Up there with the great, gay comedies of this or any other year...Utterly beguiling...Delightful entertainment...Film fare has rarely been treated more expertly." Barnes, N. Y. HERALD-TRIBUNE.

'FOOTLIGHT SERENADE' WINS ONLY MILD CRITICAL RESPONSE

(20TH-CENTURY-FOX) "...Light-hearted stuff...Comedy is lively...A nice gang of people trying hard to be amusing. At times the effort is far stronger than entertaining...Cook, N. Y. WORLD-TELEGRAM. "...As a musical the picture is without distinction...Succeeds in bringing off a goodly percentage of laughs." Winsten, N. Y. POST. "...Pleasant backstage musical which, if it lacks weight, more than makes up for it in charm...Double threat sex appeal." Mortimer, N. Y. MIRROR. "...Possesses a lively, entertaining quality that will attract patronage...Most amusing entertainment...Snappy dialogue." Cameron, N. Y. NEWS. "...Even the clever mixture of dialogue and musical spectacle results in no better than a mildly entertaining picture...Labored piece of showmanship rather than a gallery of bright characterizations and caricatures." Barnes, N. Y. HERALD TRIBUNE. "...Pretty routine stuff, mildly diverting entertainment." Crowther, N. Y. TIMES. "...Presents plenty for filmusical fans...Songs are better than usual." Lee, PHILA. BULLETIN. "...Mildly entertaining...Passable hour-and-a-half of entertainment." A. B., PHILA. RECORD.

'ACROSS THE PACIFIC' WELL-LIKED BY NEWSPAPER CRITICS

(WARNER BROS) "...Mr. Huston has done it again...Tingles with fearful uncertainties and glints with the sheen of blue steel...Delightfully fear-jerking picture." Crowther, N. Y. TIMES. "...Melodramatic excitement which is irresistible...a pity that the show did not have more story substance...Exceedingly good." Barnes, N. Y. HERALD TRIBUNE. "...Hits the bullet-eye in every practical respect...Has sardonic humor, excitement in abundance...Taken as pure entertainment, it is a certain winner." Winsten, N. Y. POST. "...Opens on a note of high adventure which is spiced with romance, bright dialogue and thrills galore. But towards the end, degenerates into sheer Hollywood melodrama of the bang-bang type." Cameron, N. Y. NEWS. "...Spy rip-roarer...A good choice if you like things wild and woolly...Get pretty wild toward the finish...Cook, N. Y. MIRROR. "...Spy melodramatic balderdash...Embarrassing film to sit through, being redeemed only by occasional comedy sequences. Not one of the players appears to advantage." Mastern, N. Y. NEWS. "...Moves speedily and works up a high degree of suspense...Provides entertainment if one can accept light, story-book versions of anything as grim and deadly as the crisis our country now faces." Lee, PHILA. BULLETIN. "...Effective screen story-telling makes an absorbing movie...Plots sometimes takes a preposterous turn, but on the whole, it carries more conviction than most of its ilk." Finn, PHILA. RECORD.

'BERLIN CORRESPONDENT' REVIEWS ARE MIXED

(RKO-RADIO) "...Program filler has a fair amount of melodramatic action...Too pretentious for its own good." T. M. P., N. Y. TIMES. "...A few attempts to laugh at the Germans are not very successful. Melodrama is what keeps up the interest and however far-fetched or familiar the props and the forces of action may seem, they are well coordinated and build up to an effective climax." Dana, N. Y. HERALD TRIBUNE. "...Latest venture into that fantastic land of nonsense...Dull...Acting is in keeping with the general unreal atmosphere." Cook, N. Y. WORLD-TELEGRAM. "...Packs a lot of action...Better than average stuff — which constantly keeps moving." Thirler, N. Y. POST. "...Packs just enough punch to justify its B budget classification...O. K. as a second feature — just what it is." Mortimer, N. Y. MIRROR. "...Melodramatic balderdash...Embarrassing film to sit through, being redeemed only by occasional comedy sequences. Not one of the players appears to advantage." Mastern, N. Y. NEWS. "...Moves speedily and works up a high degree of suspense...Provides entertainment if one can accept light, story-book versions of anything as grim and deadly as the crisis our country now faces." Lee, PHILA. BULLETIN. "...Effective screen story-telling makes an absorbing movie...Plots sometimes takes a preposterous turn, but on the whole, it carries more conviction than most of its ilk." Finn, PHILA. RECORD.

'THE WORLD AT WAR' CALLED FINE PROPAGANDA FILM

(U. S. GOVERNMENT NEWSREEL DOCUMENTARY) "...Of tremendous interest, should be seen by all...Nothing amateurish about this." Werner, N. Y. MIRROR. "...Not only enlightening, but powerful propaganda bound to stir the beholder into making every last effort toward winning the war...A must," Cameron, N. Y. NEWS. "...Staggering and dander-raising...Compelling demonstration of the nature of our enemies...Should stimulate a grim resolve." Crowther, N. Y. TIMES. "...Remarkable war film has authority, meaning a dramatic shock...Tough and propagandistic...Should serve to make every spectator fighting mad...Not to be missed," Barnes, N. Y. HERALD TRIBUNE. "...Devoted mainly to scenes of destruction, it contains a great achievement in welding these into coherent, unified succession...Rouses a higher and higher pitch of entertainment." Crowther, N. Y. WORLD-TELEGRAM. "...Commentary is a model of education, sensibly and properly restrained conviction, and force...As exciting as the best newscasts...A splendid and vital job." Winsten, N. Y. POST.

'LADY IN A JAM' A RATHER DULL PICTURE, SAYS BARNES

(UNIVERSAL) "...Pretentiously cookeyed when it should have been ballyingly comic...Fun is spread thin and the continuity has little sustained pull...Makes a rather dull picture, even with the LaCava ministrations," Barnes, N. Y. HERALD TRIBUNE. "...Resembles quickies...As entertainment, it fails of its purpose, which obviously, is to amuse...When LaCava makes a bad one, it is horrid." Cameron, N. Y. NEWS. "...Tries to be funny in the frothy, screwball manner, but fails short...Cast is willing, but script is weak." Werner, N. Y. MIRROR. "...As offensively dull," Winsten, N. Y. POST. "Isn't it a picture you'd recommend to a friend, or, on the other hand, use to get even with an enemy...Some very funny things do happen occasionally, with emphasis on that word." Cook, N. Y. WORLD-TELEGRAM. "...Farce without mirth, screwball comedy with the pizzazz of a slug...Has no more pulse than a dead duck." Crowther, N. Y. TIMES.

'A-HAUNTING WE WILL GO' EXERCISE IN BOREDOM—TIMES

(20TH CENTURY-FOX) "...Veritable feast of cliche, a five-finger exercise in boredom." T. S., N. Y. TIMES. "...Those for whom Laurel and Hardy antics attract bright, fresh and amusing will find much more plot than most of their efforts...Enjoyment will depend entirely on your feeling for the acts of the two comedians." Winsten, N. Y. POST. "...Several moderately humorous situations, inept and shoddy direction...If one is a Laurel and Hardy fan the pair will send the observer into paroxysms of glee." E. G., N. Y. HERALD TRIBUNE. "...Contains every item of material ever and forever used by their pair...Plot is strictly out of a coffin." L. M., N. Y. MIRROR.
SHORT SUBJECTS
About People and Events... From Here, There, Everywhere

The smaller independent producers, distributors and laboratories, after having been left out in the cold by the War Production Board order, which granted raw stock allocations to the major companies, have now been granted the same privileges as the larger companies by the WPB. They will be allowed a quota, the same as their 1941 consumption, which will put them on an equal basis, proportionately, as the 11 companies originally included in the WPB's decree. The new situation was reported by the Committee for the Preservation of the Independent Motion Picture Industry after its delegates, Charles Hirliman and Bertram A. Mayers, conferred with Harold Hopper, head of the WPB's motion picture division, in Washington. The Committee has established a permanent organization called the National Association of Motion Picture Independents, representing all branches of the industry exclusive of the 11 larger companies.

Lee Blumenstock has resigned from his post as chief of Warner Bros. field exploitation staff to take a position as advertising and promotion manager for a hosiery firm. Mort Blumenstock, head of advertising and publicity for Warners, announced that Paul Lazarus, advertising sales manager, would temporarily supervise the field force in addition to his regular duties. Blumenstock has been with the organization since 1927, starting with the Warner theatre circuit in Philadelphia.

Warner Bros. announced that engagements of "Yankee Doodle Dandy" would be limited under the advanced price policy of 75c and $1.10 to protect subsequent runs. Many first run bookings have already been terminated and the company says that no run will be unjustifiably extended.

Paramount will sell "Wake Island" for exhibition at regular admissions. This decision was made, says the company, because they want to obtain the greatest possible distribution for the film. "Wake Island" has been widely and successfully used for War Bond Premieres during the September drive.

Tuesday, September 22, is the day set by thousands of theatres as "Free Movie Day" for those buying War Bonds in response to the War Activities Committee's suggestion. Many of the theatres will stage the "Free ticket" idea with special "salute" programs, including a tribute to the bond-buyers in the theatre. WAC urged all theatres in a city to get together on the free movie idea so that it can be a city-wide celebration. The Committee hopes to duplicate the opening night salute figure of $30,000,000 in bond sales on September 1.

Allied of Western Pennsylvania has scheduled their 2nd annual convention for October 20-21 at the William Penn Hotel in Pittsburgh. The agenda, with Sam Fleishman presiding, will include business meetings on the 19th, an MGM Exhibitor's Forum and a Convention Banquet on the 20th. Many of National Allied's leaders will be present.

Jules Lapidus, formerly Eastern district manager for Universal, has been named New York metropolitan district manager for Warner Bros., succeeding Sam Lefkowitz. Ben Kalmenson, Warner's general sales manager, announced the appointment. Leo Jacobi, recently appointed N. Y. branch manager for Warners will remain in his position. Lapidus had been with Universal as Pittsburgh branch manager, before being appointed Eastern district head. He also held posts with MGM and Grand National.

Arthur Greenblatt, Producers Releasing Corp. vice-president and head of domestic distribution, has been sighed to a new pact with Ben Lapidus, president of FRC, which gives Greenblatt charge of the company's world-wide distribution. He will also retain his present posts.

After serving four months on an income tax evasion charge, Joseph M. Schenck was released from the United States Correctional Institution on parole. Schenck became eligible for parole after serving one-third of his sentence, which was a year and a day. His future position with 20th-Fox is now a matter of industry speculation.

William Goetz will take over the production duties formerly assumed by Col. Darryl F. Zanuck, now on active military duty, for 20th Century-Fox studios. Goetz, vice-president in charge of studio operations, had frequently been designated studio production by Zanuck when the latter was required at military headquarters. Zanuck's position as vice-president in charge of production will remain vacant during his leave of absence.

The Michigan Independent Exhibitors' Association, which had planned to operate as a cooperative booking organization, made a decision foregoing such action and decided to operate chiefly as a buying group only for the present. The plan was dropped when a poll of the members showed that the majority preferred to do their own booking. The buying agency to be staffed by experts, was created primarily "to prevent the distributor or salesman from pitting one neighbor exhibitor against another," said Secretary Joseph P. Ulick.

The Allied Caravan has set September 23 for their invasion of Cincinnati and September 24 for Cleveland in its nationwide cross- city parade to prevent excessive film prices. The Caravan, including M. A. Rosenbarg, chairman; Col. H. A. Cole, Sidney Samuelson, Jack Kirsch and Abram F. Myers, has covered the midwest territory, including Chicago, Detroit and Minneapolis. The Caravan met with Allied of Eastern Pennsylvania and other independent exhibitors in Philadelphia, whence it moved on to Trenton, New Haven and Baltimore last week.

It was reported last week that William F. Rodgers, chairman of UMPI, sent a letter to all members of a committee, pollimg them on their reaction to the recommendation that UMPI continue its "decidedly modified" recce as a liaison body between exhibitors and distributors. Some industry leaders facing the practical realization that UMPI is dead, as a really important factor, hope to continue it along the lines suggested by Rodgers.

What might be a portent of things to come was revealed in a dispatch from Havana which reported that theatre operators who fail to conform to the electric power curtailment regulations will face heavy penalties. First offenders will have their power discontinued for 30 days and should the rule be disobeyed for a second time, the miscreant will have his current cut off for 60 days.

"Not a dark house in more than 20 years of film delivery service!"

NEW JERSEY
MESSAGER SERVICE
Member National Film Carriers' Ass'n
250 N. JUNIPER STREET
PHILADELPHIA
LOCUST 4857
RACE 4400

FILM BULLETIN
HOLIDAY INN . . . Irving Berlin's songs, Bing Crosby's singing and Fred Astaire's dancing, with the assistance of Marjorie Reynolds and Virginia Dale are the big features of Paramount's musical. Story has Crosby operating a rustic inn which is open only on the fifteen holidays of each year, giving Bing a chance to loaf the remaining 350 days. Supporting cast includes Walter Abel and Louise Beavers. Mark Sandrich produced and directed.

ACROSS THE PACIFIC . . . Combining the quartet which made "The Maltese Falcon" a smash action hit, Warners presents Humphrey Bogart, Mary Astor and Sydney Greenstreet in a spy melodrama directed by John Huston. Bogart is seen as an Army Secret Service agent who takes on the job of trapping a spy ring endeavoring to damage the Panama Canal. Greenstreet is his prey and Miss Astor, his enigmatic romance.
"Our Flag Was Still There"

FRONT SEAT AT A NAVAL VICTORY!

Last June when the Japs attacked Midway Island, Commander John Ford and his cameras were luckily on the spot. At risk of life, he and his associates (several were wounded!) got the flaming record on film—and in Technicolor! You are the one who will bring this most amazing document to your patrons. Through your theatre men, women and children will share the joy and thrill of seeing our heroes in one of the greatest naval victories of our history—THE BATTLE OF MIDWAY! Give it to them NOW! Let them be inspired to go forth and match the heroism of Midway with their own participation in the war effort of our country. For immediate release.

"THE BATTLE OF MIDWAY"

TWO REELS IN TECHNICOLOR TO THRILL AMERICA!

Filmed in action under the supervision of Commander John Ford. Commentary spoken by Donald Crisp, Henry Fonda, Jane Darwell. A U.S. Navy Film released by the War Activities Committee of the Motion Picture Industry through Twentieth Century-Fox.
NEW PICTURES
PANNED AND PRAISED

'ROAD TO MOROCCO' BELOW OTHER CROSBY-HOPES
'SPRINGTIME IN THE ROCKIES' TYPICAL FOX MUSICAL
'GIRL TROUBLE' SILLY FARCE
'MANILA CALLING' ACTION PACKED MELLER
'STREET OF CHANCE' SLEEPER CAN BE B. O.
'THE HARD WAY' SOMBRE DRAMA WELL ACTED
'YOUNG MR. PITT' WORDY AND SLOW-MOVING
'FLYING FORTRESS' CAN BE EXPLOITED
'FLYING TIGERS' STIRRING AIR MELODRAMA
'FOREST RANGERS' GENERAL ENTERTAINMENT VALUE
'YOU CAN'T ESCAPE FOREVER' BADLY DIRECTED
'GEO. WASHINGTON SLEPT HERE' BENNY SCORES
'THE HIDDEN HAND' CLAPTRAP FOR ACTIONS
'MRS. WIGGS' GOOD FAMILY FARE
'MAN IN THE TRUNK' MUDDLED MURDER MONKEYSHINES

AND OTHERS . . . PAGES 6, 10, 19, 22, 23, 24

THE INDEPENDENT EXHIBITORS TRADE JOURNAL
"I ROLLED UP MY SLEEVES!"

An all-out effort at the M-G-M Studios has made it possible to enlarge our First Group of 1942-43 releases from Eight to Twelve Productions! It was the wish of our customers to buy the maximum number of pictures at one time because of the stress of current problems and the restrictions on transportation involved in buying and selling film. Trade-shown and acclaimed our first group for the new season truly justifies the description THE TERRIFIC TWELVE!

JUDY JOINS THE TERRIFIC TWELVE!

The trade is all excited. Here’s the kind of reviews they’re printing: Film Daily says: “Ranks with the best of all musicals. Leo has something to roar about.” A super-musical that’s got heart-tug, patriotic fervor and beloved Judy at her best. New personality Gene Kelly (of “Pal Joey” stage fame) is the industry’s next big star.

JUDY GARLAND
"FOR ME AND MY GAL"

with George Murphy • Gene Kelly • Monte Blue • 1941 • Screen Play by Howard Emmett Rogers • Directed by RUGBY BERKLEY • Produced by ARTHUR FREED • A Metro-Goldwyn-Mayer Picture

TOP MYSTERY

Joins The Terrific Twelve!
"EYES IN THE NIGHT"

"Has all the earmarks of a winner, should hit the high grosses!” says Showmen’s Trade Review. Keeps you on the edge of your seat. Startling as a scream!

EYES IN THE NIGHT with Edward Arnold • Ann Harding • Donna Reed Catherine Emmet • Horace McNally • Allen Jenkins • Stanley C. Ridges Reginald Denny • John Evers • Friday, Played by Himself • Screen play by Guy Tupper and Howard Emmett Rogers • Directed by PREV ZIMMERMANN • Produced by JACK CHEFTOK • An M-G-M Picture

HEDY JOINS THE TERRIFIC TWELVE!

"The most gorgeous Tondelayo of theatrical memory" is the way Hollywood Reporter describes her. Variety predicts: “Should be one of year's big grossers.” Hedy is sensational and Walter Pidgeon’s strong, silent character will delight his "Miniver" fans. Watch M-G-M’s powerful promotion!

HEDY LAMARR
WALTER PIDGEON
"WHITE CARGO"

with Frank Morgan • Richard Carlson • Regional Owen • Henry O’Neill Screen Play by Leon Gordon • From the Stage Play by Leon Gordon Based on a Novel by Ms Vera Simon • Directed by RICHARD THORPE • Produced by VICTOR SAYLLE • A Metro-Goldwyn-Mayer Picture

WESTERN THRILL

Joins The Terrific Twelve!
"OMAHA TRAIL"

Daily Variety describes this M-G-M Western drama the way your patrons want it: “Plenty of entertainment for the action fans.”

THE OMAHA TRAIL with James Craig • Pamela Blake • Dean Jagger Edward Ellis • Chill Wills • Donald Meek • Screen Play by Jean Hersholt, Jr. and Hugo Butler • Directed by EDWARD BUZZEL • Produced by JACK CHEFTOK • A Metro-Goldwyn-Mayer Picture
Our First Goldmine Group in 1942-43

A line-up to be proud of. Many of them have already established themselves in early engagements. Read and Reap!

CLARK GABLE
LANA TURNER
"SOMEBWHERE I'LL FIND YOU"

Mary Roberts Rinehart's
"TISH"
with Marjorie Main

"PANAMA HATTIE" starring
RED SKELTON ANN SOTHERN

"APACHE TRAIL"
Big Scale Western

MICKEY ROONEY
in
"A YANK AT ETON"

"THE WAR AGAINST MRS. HADLEY"
Edward Arnold Fay Bainter

JEANETTE MacDonald
ROBERT YOUNG
"CAIRO"
with Ethel Waters

"SEVEN SWEETHEARTS" starring
Kathryn Grayson
Van Heflin • Marsha Hunt

JUDY GARLAND
"FOR ME AND MY GAL"

HEDY LAMARR
WALTER PIDGEON
"WHITE CARGO"

"OMAHA TRAIL"
Western Thrills

"EYES IN THE NIGHT"
Edward Arnold
Ann Harding
ONE OF OUR AIRCRAFT IS MISSING
drops the year's biggest bomb-load of thrills square on the box-office target!

“Great! If you can imagine 'Target For Tonight' and 'The Invaders' on the same bill, you have a notion of its entertainment!”
—Hollywood Reporter

“Interest pitched high by the realistic air scenes, anti-aircraft fire and the drama of dispatching planes!”
—Boxoffice

“A box-office bull's-eye as realistic as its eminent predecessor, 'The Invaders'. Vivid and convincing!”
—Motion Picture Herald

“Timely—filled with excitement! Bombing the target area, with anti-aircraft fire around the ship is thrilling and spine-tingling!”
—Showmen's Trade Review
OCTOBER 5, 1942

PARTING OF THE WAYS

September 21, 1942

Mr. William F. Rodgers,
Chairman,
United Motion Picture Industry
Dear Mr. Rodgers:

The Allied Committee serving on the board of the United Motion Picture Industry, consisting of Messrs. Harrold, Kirsch, Samuelson, Smith and myself, have agreed upon the following joint answer to your identical letters of the 15th instant inquiring as to our several views regarding the continuation of that body.

UMPI was the direct outgrowth of a unity movement initiated by Allied States Association. The Allied representatives worked diligently for the success of the undertaking. It is a matter of deep regret to us, and to the Allied membership in general, that the situation so clearly and fairly stated in your letters has come to pass.

Our group for some time felt that UMPI was not living up to its declared purpose or to its possibilities. We have several times expressed this feeling to you both orally and in writing. We have carried on in deference to your expressed belief and our hope that UMPI's shortcomings would be corrected as the movement gained strength. However, the refusal or inability of UMPI to deal effectively with the problems closest to the hearts of the independent exhibitors—high film rentals, sales policies, priorities, public relations, institutional advertising, etc.—had gravely weakened if not destroyed the exhibitors' confidence in UMPI even before the defection of Paramount and Warner Brothers was announced and Thurman Arnold exploded his bombshell.

While Allied leaders still cherish the vision of cooperation and understanding among the several branches of the industry that apparently animated all participants in that historic meeting in Chicago on December 9, it is apparent that the light has burned low in some quarters. We do not think it is going too far to state that UMPI was scuttled when two of the major distributors walked out on the agreement embodied in the report of the Subcommittee on Intra-Industry Relations. There is a widespread impression among exhibitors, which can not be easily overcome, that certain distributors regarded UMPI as a convenient means of keeping exhibitor leaders and organizations occupied with relatively unimportant matters while the Juggernaut of high prices and onerous terms rolled over the exhibitors.

The Allied representatives on UMPI have reluctantly reached the conclusion that any attempt to perpetuate UMPI would not receive substantial support among the producers, the distributors, the trade press or the rank and file of exhibitors and would be doomed to failure.

We can not close this letter without adding an expression of gratitude for your sincere and untiring efforts in behalf of the unity movement and your unvarying courtesy to each and every one of us. Had all the distributors followed your enlightened leadership, the outcome would have been wholly different and the industry would today be in a stronger, happier, healthier condition. You should console yourself with the reflection, as we do, that together we fought the good fight.

Yours very sincerely,

H. A. Cole,
Chairman, Allied Committee

POST MORTEM

The charges have been hurled by both sides without any noticeable effect on the inevitable outcome. The distributor members accuse the exhibitor members of failing to give their due financial support to UMPI. The exhibitor members reply with the allegation that certain distributor members failed to render any moral support to the idea of Unity. Let's say both charges are true—and, amen.

Unity in the motion picture industry was an ideal indulged in by several very practical gentlemen because they felt that the extraordinary trend of events called for imagination, courage and hope. It appears that hope was the largest factor, because time has proved that practical men should never have ignored the elements that place the everyday business interests of exhibitors and distributors in diametrically opposite corners of the trade structure.

Distributors are sellers; exhibitors buyers. One is forever seeking to get the most for his product; the other to pay the least. That reduces their relationship to fundamentals and it is in focus, whereas the idea of a United Motion Picture Industry was based upon a distorted notion of what might be. Well, it simply couldn't.

The failure, however, casts no uncomplimentary reflection upon the men who tried so sincerely to make it work. Rather, it shall be recorded to the discredit of those film executives who were not made of the stuff of big men, who are willing to hope and fight for an ideal which they, themselves, may believe is foredoomed.

MO WAX.
SINGTIME in the ROCKIES' TYPICAL FOX MUSICAL WITH ROUTINE PLOT

Rates • • • — on name value

20th Century-Fox
90 Minutes

Directed by Irving Cummings.

Once again colorful costumes and musical numbers and elaborate settings gloss over a routine plot in a standard 20th Century-Fox musical comedy. "Singtime in the Rockies" is a Technicolor showcase for the boisterously-comic Carmen Miranda and the eye-tingling Betty Grable and, as such, it will entertain their numerous fans. In addition, Harry James and His Music Makers, one of the country's favorite bands, plays the new Gordon and Revel tunes in a manner to excite his youthful swing public. James' trumpet solos to Miss Miranda's and Charlotte Greenwood's specialties are high spots, while the finale, "Pan American Jubilee" is a flashy production number. Discounting the light-weight and long-drawn-out story, the picture is amusing enough to please the average seeker of escapist fare. It should garner good grosses generally.

The story opens on the closing night of a Broadway musical hit with Betty Grable breaking romantically, as well as professionally, with her co-star, John Payne, because of philandering. The girl teams up with her former dancing partner, Cesar Romero, and, months later, Payne gets an offer for a new show if he can persuade Betty to return to him. Very drunk, Payne travels up to Lake Louise, where Betty and Romero are dancing and, on his arrival, finds he has acquired a valet (Edward Everett Horton) and a Latin bombshell (Carmen Miranda) who calls herself his secretary. To make Betty jealous, Payne plays up to Miranda and the romantic mix-ups continue with the latter pretending to be a wealthy, when everything is patched up and all agree to appear in the show, the backers become impatient and bow out, but Horton comes to the rescue and, with his money, they are all starred in a Broadway musical.

GIRL TROUBLE' SHALLOW, SILLY FARCE

Rates • • • — as dualler on name value;

n. g. for action spots

20th Century-Fox
82 Minutes

Directed by Harold Schuster.

"Girl Trouble" remains an improbable farce with far too few honest laughs for its 82 minute running time, despite a good cast and Grade 'A' trimmings. The shallow, light-weight comedy plot—that of a rich girl being forced to rent her apartment to a bachelor and staying on as maid—is amusing enough for about thirty minutes, but then the humor starts to wear thin. Director Harold Schuster has permitted his players to dash about and get into all manner of ridiculous scrapes with little comic result. Although the cast names have good marquee value, this picture will most likely be relegated to naborhood double bills where it may entice the average patrons.

The story, which has a timely theme — rubber—centers about wealthy Joan Bennett, who learns that her income is tied up and she must rent her Park Ave. apartment. Don Ameche, son of a South American rubber magnate, who is in New York to negotiate a two million dollar contract, takes the apartment, but insists that Miss Bennett stay on as maid. Ameche becomes romantically interested in Miss Bennett but it is the latter's friend (Helene Reynolds), a designing woman, who is interested in Don. Meanwhile, he fails to get the contract from Frank Craven, who is more interested in his apartments, collecting old firearms. Miss Bennett decides to help Ameche in his mission but, when he learns who she really is, he believes he is being tricked. But the girl finally arranges a charity auction and, in using an old family blunderbuss as "bail" for Craven, she forces a deal between him and Ameche.

Don Ameche plays the South American bachelor in his patent, toothy tongue-in-cheek sketch. Joan Bennett is definitely not at her best in frivolous farce. Billie Burke, who gives one of her standard flutter performances, is so rarely had such non-sensical material. Frank Craven and Helene Reynolds fare somewhat better in more believable roles.

THE MAN IN THE TRUNK' MUDDLED MURDER MONKEYSHINES

Rates • • • as secondary dualler in navorhoods

20th Century-Fox
70 Minutes

Directed by Malcolm St. Clair.

Confused and bitchy, "The Man in the Trunk" uses the "Topper" theme to no effect whatever. A maze of characters is introduced and then the audience is left to shift for itself until the last scene, which doesn't clear things up very well either. Newcomer George Holmes is given the task of blundering on clues to a ten-year-old murder and does an amateurish job of leading the audience in the hunt for the elusive solution. Much comedy is attempted throughout the proceedings, but little of it comes off and the occasional chuckle here and there is more at the expense of the picture than in it. Of the entire cast, only Raymond Walburn shows to any advantage. As the ghost of the murdered bookie, Walburn is right in character and wins what few laughs there are. Exploiting the title will help this along, but the lack of marquee names and the confused story will make for fragile support in the lower spots.

When a skeleton is found in a swamp, Douglas Fowley is arrested for the 10-year-old murder of Raymond Walburn and again relies on his attorney, George Holmes, to save him. George Holmes, his attorney, determines to investigate the case on his own and manages to locate a trunk in which is a skeleton and articles indicating that this is Walburn's actual remains. The ghost of Walburn emerges from the trunk, and, although visible and audible to the audience, is unseen and unheard by the players. With Walburn's aid, Holmes continues to stumble on clues which finally leads him to the murderer, J. Carrol Naish.

Lynne Roberts, as Holmes' brash co-investigator, makes the least of a potentially far role. J. Carrol Naish and Dorothy Peterson go through their paces automatically. Eily Malyon, as Walburn's spinster sister, contributes the only chill scene, credit for most of which must go to Malcolm St. Clair, the director. This, however, is the only credit due the director. The balance of the scenes fall flat. And oh, yes, there's a musical score which endeavors to point up the mystery. It doesn't.
Orchestra Wives


Fulfilling the predictions of Film Daily, who pegged it "a smash hit," Daily Variety who said "it will roll up exceptional grosses" and Hollywood Reporter, who tabbed it "boxoffice hit."
.. AND IN THE BOX-OFFICE WORLD SERIES ..
IT'S THE "YANKEES" 1000 TO 1!
“A RECORD”

“Now in its 9th week, Samuel Goldwyn’s ‘Pride of the Yankees’ has turned in terrific gross during its eight weeks at the Astor Theatre, setting a new record under any policy for each week of the run.”

“SOCK”

“RKO Boston getting big play with ‘Pride of Yankees’... Sock gross. Last week, powerful.”

“LONGEST RUN”

“A new house record is being chalked up at the Varsity, Lincoln, with ‘Pride of The Yankees.’ Film pulled a full house every day for 11 days, longest run in several years.”

“SELL-OUT”

“Baltimore — ‘Pride of Yankees’ off to a sellout. $1.10 reserved seat preem, is clicking strongly on regular run at slightly upped scale. Second stanza in the bag.”

“GREAT”

“‘Pride of Yankees’ is having no trouble in cropping top money in Denver... Great — and holding over at the Orpheum.”

“IN CHIPS”

“The Golden Gate Theatre, San Francisco, is in the chips, with ‘Pride of The Yankees’ climbing to a huge figure.”

“SWELL”

“Cleveland — ‘Pride of The Yankees’ getting a strong femme play. Geared for swell gross.”

“TORRID”

“Washington — ‘Pride of The Yankees’ headed for a torrid second week, indicating a month’s stay at Keith’s. Patronage is heavily femme, who give it good word-of-mouth on the romantic angle.”
FOX—Continued

'THE YOUNG MR. PITT' BRITISH-MADE BIOGRAPHICAL IS WORDY AND SLOW-MOVING
Rates • • + in class houses; less generally

20th Century-Fox
185 Minutes
Directed by Carol Reed.

One of the more impressive British-made biographical films, "The Young Mr. Pitt," is wordy, slow-moving and woefully lacking in human or comedy touches and romantic interest. The story undoubtedly follows historical fact and its splendid mounting is a credit to Britain's war-time film-making, but its chief value in this country will be as a prestige picture for the limited class houses. The film falls in attempting to encompass too long a period in the life of a man who became Prime Minister of England at 24 and guided his country through a turbulent period. The first two reels have been movingly directed by Carol Reed, as a whole the film lacks the power of "The Stars Look Down," the story of "Night Train" or even the charm and quiet humor of "Kippa." Even if Robert Donat fails to score an acting triumph comparable to "Mr. Chiltern's" he lives in class houses. Average audiences are likely to find it long-winded and dull.

The story starts in the House of Lords as the Earl of Chatham (Robert Donat) upbraids his listeners for asking war against the American Colonies as his young son, William Pitt, listens. Fifteen years later, George III makes Pitt (Robert Donat) prime minister at 24 despite the opposition of Charles James Fox (Robert Morley) and a two-to-one majority against him in the House. Later he wins the common people to his side and, backed by his colleagues.

Pitt rises to fame and England prospers. But with the French Revolution, France declares war on Britain and the people grow restless until, at last, Pitt puts Lord Nelson in charge of the fleet and he defeat the French. However, Pitt's health, as well as his status, declines and he resigns. Later, when Napoleon rises to new power, the country clamors for Pitt. Once more he sends Nelson into battle and, when news of Trafalgar comes, the people and the former political enemies all acclaim a sick and tired man.

Robert Donat gives a carefully-thought-out, if rather colorless, portrayal of William Pitt. Far better are Robert Morley, as his pompous political opponent, and John Mills, who makes Pitt's colleague, Wilberforce, a sympathetic figure. Raymond Lovell, as George III, contributes a noteworthy characterization. Phyllis Calver, a most attractive and talented young actress, is handicapped by a sketchy romantic role.

LEYENDECKER

'MANILA CALLING' ACTION-PACKED MELLER OF GUERRILLAS
Rates • • • for action houses; good dueller elsewhere

20th Century-Fox
79 Minutes
Lloyd Nolan, Carole Landis, Cornel Wilde, James Gleason, Martin Koslow, Ralph Byrd, Charles Tannen, Ted North, Elisha Cook, Jr., Harold Huber, Lester Matthews.
Directed by Herbert I. Leeds.

This is a splendid example of how first rate program pictures can be produced within the limitations imposed by the war. Crammed with action, much of it tense and exciting, "Manila Calling" tells a fast-moving story of a band of American and Philippine guerrillas who give the Japs invader no end of trouble before practically all of them are wiped out. John Larkin has furnished a fast original story and Herbert Leeds has directed for maximum punch. Most of it has been shot on a set in the open and the swift pace of the tale's unfolding gives the spectator no chance to speculate on the modest production values. Action houses should find this a strong grosser, while other locations have an ace dueller in this 20th-Fox melodrama. Its appeal is directed at the males and it will require some selling to lure the feminine trade.

A small group of American radio workers, trapped in the Philippines after the Jap invasion, have been busy cutting the enemies communication lines. Running out of supplies, they heed Lloyd Nolan's advice that they attack a small Jap garrison in the hills from which the invaders have been broadcasting propaganda. They are successful in overcoming the post, and Cornel Wild, titular leader of the band, sets about repairing the broadcasting equipment which the Japs had destroyed during the attack. His desire is to send out propaganda to counter that of the enemy. Into the camp flashes a Bulletin, a dreaded station wagon bearing Lester Matthews, a rich, appealing planets, and Carole Landis, dance hall girl, who has just returned to her birthplace. She is well received by the party, and both excitement of the party as the Japs repeatedly attack them in efforts to regain the place. Matthews counsels surrender, but Nolan holds them together and they continue to fight back. One Jap plane is shot down and they set about putting it in shape. As the group dwindles in size due to the Jap attacks, Wild comes up with a plan on the broadcasting equipment, while Harold Huber gets the plane ready to fly. Nolan, who has fallen in love with Landis against his will, forces Landis and Wilde to leave in the plane, while he remains to broadcast. He is ready to start as the fury of a big plane attack is about to shatter the whole post. Landis comes walking in, having passed up the chance of safety in flight to be with him. As the bombs fall all about them, Nolan broadcasts a message of defiance to Nippon and hope to the Filipinos.

Lloyd Nolan has a two-fisted, daredevil role that fits him like a glove. James Gleason lends sympathy to the part of the Irish pal, who gives his life to save Nolan's. Carole Landis makes her hard-boiled gal appealing. The support is generally good, although newcomer Cornel Wilde fails to make much of an impression.

BARTON

WARNER BROS . . . 5 in Second 1942-43 Block

'GEORGE WASHINGTON SLEPT HERE' JACK BENNY SCORES IN DOMESTIC FARCE
Rates • • — generally

Warners
92 Minutes
Directed by William Keighley.

The comedy talents of Jack Benny, added to first-rate direction and script job, transform a disappointing stage play into a good film. In the play, the great objective was comedy business generally. "George Washington Slept Here" may not be Benny's funniest picture, but in it he gives his best screen performance and is less dependent on clowning and gags than on getting the utmost in laughs from the comic situations and wisecracking dialogue. Pratt falls and slapstick have not been neglected but, in this instance, they always fit into a highly-amusing and basically-solid domestic farce. To build up Benny's role, the original characters have been switched about and now the husband is a city-loving fellow dismayed by his wife's affection for rural America instead of vice versa. Although the star dominates the picture, Ann Sheridan gives him fine acting support and Percy Kilbride, re-creating his stage role of the laddishasical caretaker, contributes an up-to-date and entertaining comedy portrayal. The Benny-Sheridan marque draw will mean strong box office grosses generally. Weakest returns will come in action spots.

In the story, Jack Benny, a city-lover, is forced to move to the country when his wife (Ann Sheridan) buys a broken-down farm house hereabouts. Benny is reported to have once slept. Repairs to the house cost a small fortune and Benny is further exasperated when he is informed that there is no way to dig a well drill for a well. Benny also learns that the only road to the house is owned by an irascible neighbor. WARNERS...Continued on Page 19

(Characters Dingle), while Harvey Stephens, another neighbor who is being suspiciously agreeable to the wife, informs him that it was Benedict Arnold who slept there. The place is finally made livable and then the wife's mischievous nephew arrives for a visit, followed by Charles Coburn, their wealthy tight-wad of a uncle. When things look blackest and Dingle threatens to foreclose their mortgage, the dog saves the day by digging up an old letter from the wife's less from George Washington proving that he actually did sleep there.

Benny and Kilbride receive splendid comedy support from Charles Coburn, the supposedly-wealthy uncle who has been sponging on his relatives for years; from Hattie McDaniel, as a long-suffering maid, and from Franklin Pangborn. As a change from hard-boiled roles, Ann Sheridan makes a bitchy and sympathetic wife—a perfect foil for Benny. Joyce Reynolds and William Tracy have minor romantic assignments.

LEYENDECKER
COLUMBIA

Things are taking up at Columbia what with two hits in release, "The Talk of the Town" and "My Sister Eileen," a number of A's in production and several planned for the immediate future. "Commandos Come at Dawn" and "Merry Go Round" are shooting and the following have starting dates spread out between now and January 1: "Pal Joey," "The Farewell Waltz" (based on life of Chopin from the George Sand biography so long on the schedule at this studio), "First Woman Doctor," "Cover Girl" (Rita Hayworth), "Victory Caravan," a musical, "Sabotage" and "There's Something About a Soldier."

Quite a publicity man is Gregory Ratoff who discovered Lily Norwood, spotted her in his musical "Something to Shout About" and made no mention of her presence in the cast until the picture was completed. Announcement was made in a magazine spread...Irving Briskin is leading agitation for a five day week in Hollywood's picture industry to conserve tires and gas. His unit will take such action immediately...Warren William's mystery series at Columbia will continue without benefit of the Lone Wolf title. Studio figures handic have limited story possibilities. Switch begins with the player's current thriller, "One Dangerous Night," formerly called "Lone Wolf Goes to a Party"...Dorothy Gish and Monty Woolley will co-star for Lester Cowan in "The Late Christopher Bean"...Coi, signed bandsters Bob Crosby and Duke Ellington with their aggregations for spots in "Revelle with Beverly."

IN PRODUCTION—"Commandos Strike at Dawn" (Paul Muni-Lillian Gish), "City Without Men" (Linda Darnell-Doris Dudley), "One Dangerous Night" (Warren William-Marguerite Chapman), "Merry-Go-Round" (Jean Arthur-Jodi McCrea), "Power of the Press" (Lee Tracy-Guy Kibbee).


METRO-GOLDWYN-MAYER

Eddie Mannix will continue at his MGM desk despite reports that he would join Donald Nelson's production board in Washington. The executive flew to the Capital last week and after conferences with Mr. Nelson revealed that a position suitable to his abilities could not be provided in the organization. Metro has opened negotiations with Gregor Rabinovitch and Eugene Frenke for rights to "The Russian Girl," previously titled "The Girl from Leningrad," which was an Artkino release last year. It is about a girl from the Baltic City who reacts heroically during the Nazi invasion. The studio is willing to spend $150,000 for the rights. Both Greta Garbo and Michele Morgan have been mentioned for the title role....Irene Dunne and Melvyn Douglas will co-star in "Gaslight."

"Assignment in Brittany" sees Metro "discovering" a new production plan that has been the policy on Poverty Row for years. That is, using a single sound stage to house all sets — thus cutting down the movement of trucks, personnel, equipment, etc.

According to the protests of Negro organizations, Metro is re-shooting scenes dealing with the character of Thaddeus Stevens, played by Lionel Barrymore in "The Man on America's Conscience." He will be portrayed in a more sympathetic light.

MGM has bought, "High Kickers," the Kalimar-Ruby show played by Georgie Jessel and Sophie Tucker last year on Broadway...Canada Lee, Negro actor, who scored in the play, "Native Son," for Orson Welles, has been signed for two films — one will be "Liberty Ship"...Roy Rowland has been promoted from director in the shorts department to feature status...Plenty of criticism is aimed Culver City way these days because of the studio's lack of co-operation, in renting props, sets, etc. Hereafter, the policy of inter-changing materials has been a matter for each studio to decide, but the war has altered the situation considerably and the other majors may force a showdown with Metro on the subject.

IN PRODUCTION—"Presenting Lily Mars" (Judy Garland-Van Heflin), "Dubarry Was a Lady" (Red Skelton-Lucille Ball), "The Human Comedy" (Mickey Rooney-Frank Morgan), "Assignment in Brittany" (Richard Whorf-Susan Peters), "Cabin in the Sky" (Ethel Waters-Eddie Anderson), "Lassie Comes Home" (Mildred MacDonnell-Doris Duke), "The White Witch" (Reginald Owen-Melvyn Douglas), "Nothing Ventured" (Lana Turner-Robert Young), "Salute to the Marines" (Wallace Beery-Fay Bainter).


MONOGRAM

The story of the territorial improvement in Monogram's product is fluently told in the financial report for the year ending June 27, 1942, which shows a net profit of $157,103 after provision for Federal taxes. This compares with a net profit of less than $11,000 the prior year. W. Ray Johnston's report to the stockholders stated that Monogram's full 1941-42 program had been completed and that nine features on the 1942-43 program were finished.

According to Travail, Monogram will try to emphasize escapist themes in its pictures next season...Studio has drawn up a bonus system which will effect materially the earnings of producers and directors...providing incentive for maximum effort to be expended on each individual production...Warners New York circuit has contracted Mono product for the 1942-43 season...The Mills Brothers, Negro quartette, have been added to the cast of "Rhythm Parade."

IN PRODUCTION—"Rhythm Parade" (N. T. G. and his Flor-entine Gardens Revue), "And Man's Transformation" (John King-Davy Sharpe), "Little Mobsters" (East Side Kids).

PARAMOUNT

The big news here, of course, is the consummation of the deal whereby a total of 27 pictures produced by Paramount and Harry Sherman go to United Artists for distribution. Three Par features are included. They are: "The Crystal Ball" (Paulette Godard, Ray Milland), "I Married a Witch" (Fredric March, Veronica Lake), directed by Rene Clair, and "Young and Willing" (William Holden, Eddie Bracken). Title of the latter was formerly "Out of the Flying Pan." Six Harry Sherman "specials" are included, of which three are completed or in work. These are: "American Empire" (Richard Dix, Preston Foster), "Silver Queen" (George Brent, Priscilla Lane) and "Buckskin Frontier" (Richard Dix). The transfer is rounded out with all Sherman westerns. Sherman goes to U. A. as a unit producer. Paramount also looms importantly in David Seinick's decision to close up shop for the duration — rumored frequently on these pages during the last six months. Seinick would like to
dispose of his contracts and story properties and, according to rumor, has received a handsome offer from Freeman of Paramount. Fly in the ointment is the reluctance of his contractees — notably Joan Fontaine and Alfred Hitchcock — to be sold. Miss Fontaine, who owes much of her success to Selznick’s sagacity, would prefer either to continue under his guidance or handle her own business. As for Hitchcock, it is stated, is anxious to return to England to serve there in a Government post in charge of propaganda films.

Ex-press agents William Pine and William Thomas have stepped forward considerably since their first low-budget effort and a survey of their current and future activities tabs theirs as one of the busiest independent units in the industry. Outfit which 18 months ago consisted of five people is now staffed by 35 — eight of which are in the cutting room and two are scheduled to start within the month, “Alaska Highway” and “Aerial Gunner.”

A letter from Dudley Nichols clarifies facts concerning the production of “For Whom the Bell Tolls” and allays any fears that the Hemingway work may be compromised because of Franco’s recent gestures of friendliness toward the United Nations. Nichols says:

“At a time when American lives are being sacrificed in increasing numbers — when the lives and energies of the whole American people are being dedicated to the one purpose of defeating the Axis powers and preserving our American Republic, it would amount to treason to hide the truth that World War II not only began during the civil war in Spain; and it would amount to worse than treason to refer to a Fascist as ‘that man’ to avoid hurting the feelings of Fascists and especially of pro-Axis people who have not been found in Spain but everywhere today — the kind of people whom even General Franco is apparently now weeding out of official positions in suffering Spain.

“One can profoundly sympathize with the whole Spanish people and yet stick to the facts and not deny that there were Fascists and Communists fighting in Spain. No one can doubt that Hemingway wrote his novel with stubborn — indeed in almost painful — honesty; and it is paying the great Spanish people in all countries stant respect to assume that they would ask for even respect distortion of fact. They are a grand, mature people who can accept reality as readily as the Anglo-Saxon.”

Quite a legal job precedes the start of production on “Dr. Wager” — releases from 45 living persons must be secured. Start of production has already been set back to April... William Rendix, the ex-grocery clerk who scored decisively in “Wake Island,” is slated for a stellar role in “Stand at Ease.” Actor is under contract to Hal Roach... Alan Ladd and Helen Walker, who have just completed “Lucky Jordan” together, will be teamed again in “Salty O’Rourke”... Busy Mr. Ladd has another assignment set down for him with Betty Hutton in “The Smoothest Gal in Town” wherein the dynamic Miss Hutton will enact the role of Texas Guinan... Brian Donlevy will do a bit in Preston Sturges’ new film, “The Miracle of Morgan’s Creek” as a form of saying thank you for the great Sturges gave him in “The Great McGinty”... Richard Benedict has been assigned the spot of associate producer in “Lady in the Dark.”

**REPUBLIC**

Few film companies have had their personnel so drastically affected by the draft and removal of workers to war industries as Republic. The reason is simple — the company being comparatively new is staffed mainly by younger men. Thus the cut has extended to every corner of the lot — producers, directors, writers, executives and actors. It is a tough situation for a growing studio to face and the loss of such a money maker as Gene Autry is, in this instance, a more shattering blow than Clark Gable’s withdrawal from MGM.

Republic is solving the problem to a degree by placing women in positions heretofore occupied exclusively by men. However, this does not offset the casting problems of Republic whose action

**NEW RELEASES**

For details on these pictures see Release Charts in the PRODUCTION RECORD

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dramas and westerns call for considerably more male than female players. Toward this difficulty's elimination has been advanced a plan by the studio to start classes in the view of increasing the number of feminine players and aiming the films more directly at the womenfolk who have now replaced older brother and father in the job of taking Junior to the movies every Saturday afternoon.

"This outfit is hoping that a partial solution to its problems will result from favorable first-run playing time on a trip of top pictures ready for release, "Flying Tigers," "Johnny Doughboy" and "Moscow Strikes Back." If the next six months prove that Republic can hit the big time the inroads on talent made by the war can be offset to a large extent and it will try to turn out fewer and better pictures for that market.

"The company is wisely not looking too far ahead, and like the majority of Hollywood's studios, is busy preparing a backlog of films in anticipation of the production curtailment which is expected generally by the first of the year.

There are 32 writers on the staff preparing a record number of 25 scripts. There are 25 pictures on the schedule this week, and at least a half dozen will be sent before the cameras during October.

Judy Canova and Joe E. Brown are to be teamed again in "Chatterbox." This is an Old Republic title but the yarn is new ... The reason for more Republic for Republic to keep its outdoor department alive.

**IN PRODUCTION—"Ridin' Down the Canyon" (Roy Rogers-George Hayes), "Sundown Kid" (Don "Red" Barry-Lynn Merrick).

**CASTINGS:** Bonnie Brooks in "Thumbs Up!"; Rita McDaniel in "Johnny Doughboy"; Linda Hayes, Roy Rogers in "Ridin' Down the Canyon"; Constance Worth, Rod Cameron in "G-Men vs. the Black Dragon"; **DIRECTOR ASSIGNMENTS:** Joseph Kane to "Ridin' Down the Canyon"; **CONTRACTS:** Gloria Dickson 2-year pact.

**RKO-RADIO**

Robert Fellowes, formerly of Warners, has been signed to a long-term producer's deal as a result of his guidance of "Bombardier." His next assignment has not been selected.

November 15, 1942 was also "Forever and a Day," the 25th anniversary of the British War Relief picture featuring headline-writer's son and Hollywood's colony of English actors, has resumed production with the following players augmenting the star-studded cast: Herbert Marshall, Victor McLaglen, Ruth Warwick, Kent Smith and Billy Bevan. It looks as though the film will be released on December 7th, Pearl Harbor Day. Proceeds will be divided among several charities, American and British.

Lewis Milestone has been signed to direct Sam Goldwyn's untitled story of Russia. The Russian sequences in "They've Got Me Covered" wherein Bob Hope plays a foreign correspondent have been directed to the Right for battle life of the Russians at Stalingrad. Smart move ... RKO is about ready to conclude a deal calling for the picturization of the life of sports promoter Tex Rickard. Brian Donlevy is mentioned for the role ... Other studio offers for the same piece have been made to JackMcCrea and to Roy Rogers. The leave RKO where he is finishing his first picture, "Once a Honeymoon," since settling his contractual problems with Howard Hughes. Special mention of the love concerning Fred Astaire's leading lady in "Look Out Below." But producers insist it will be Ginger Rogers ... John Wayne has been signed to appear with Jean Arthur in "Cheyenne".

**IN PRODUCTION—"Tarzan Triumphs" (Johnny Weismuller-Frances Gifford), "Stand By to Die" (Rosalind Russell-Fred MacMurray), "The Great Gildersleeve" (Harold Peary-Jane Darwell), "Two Weeks to Live" (Lum and Abner).

**CASTINGS:** Jane Randolph in "Wonderful World!"; Artie Heath in "Leopard Man"; Walter Slezak in "In Old Kentucky"; Victor McLaglen, Ruth Warwick in "Forever and a Day"; Jane Darwell in "Last of the Redmen"; Jean Carroll in "Captain's Confession." Philip Merivale, Una O'Connor in "The Scarlet Pimpernel"; Fred MacMurray, Rosalind Russell in "Flight for Freedom"; John Wayne, Jean Arthur in "Chesapeake"; James Edelman in "Walked Up to a Zombie"; **DIRECTOR ASSIGNMENTS:** Allen Dwan to "Grand Canyon."**

**20th CENTURY-FOX**

A 10% cut in the number of pictures slated for next season by this outfit is indicated in the announcement by William Goetz that product will be limited to 40 or 42 pictures!

Mary Anderson, stage find of "Guest in the House," has been assigned a long term contract.

Kenneth Macgowan has returned to the studio after working for several months with the Rockefeller Committee for the betterment of relations with the South American countries... Discovery of trade paper representatives having folded money came when publicist Johnny Campbell was THEIR guest at a Brown Derby luncheon. Unprecedented event was a tribute to one of the town's most popular praisers who will become "older in the business," 20th and $(?) 20th anniversary. Cassials will have period backgrounds and escapist themes in order to prevent complications resulting from changing world events... "Buried Alive" has been made in a month by Monogram, sold for $20,000. It is the lovely Armry Bennett story about a painter who assumes the identity of his dead valet to escape the adulation and attention with which he is forever showered.

Another important story buy is "One Destiny" by Phil Strong which will appear in the winter as a novel... Fanchon, after an in-and-out career at Republic, has been signed by 20th as a producer and dance co-ordinator for the outfit's musicals. Success of her splendid production numbers in the current "Ice Folies" instigated the contract... Andre Devan, French producer, has signed a contract here... William Perlberg has taken over Milton Sperling's "Hello, Frisco, Hello"... George Tobias is set for the role of Sam Dreyer in "Mr. America"... The trade is looking for conclusion of a pact between 20th and Orson Welles.

**IN PRODUCTION—"My Friend Flicka" (Roddy McDowell-Preston Foster), "Crash Dive" (Tyrone Power-Anne Baxter), "Dixie Dugan" (James Ellison-Charrison Ruggles-Lissel Josel), "The Immortal Sergeant" (Henry Fonda-Maureen O'Hara), "Seventh Column" (Philip Dorn-Virginia Gilmore), "Coney Island" (Betty Grable-George Montgomery).

**CASTINGS:** Annabella, John Sutton in "Project 41"... Alyson Jason in "The Imposing Sergeant"... Diane My White in "Francis Diner"; Anna Kaye, Philip Dorn, John Shepperd in "Seventh Column"... Cecie Romero, Phil Ry- vers in "Lucky"; John Eldredge, Walter Abel, J. Lane Chandler in "The Woman from Monte Carlo"... Otto Hauer to "Dixie Dugan"... "PROJECT ASSIGNMENTS:" John Brahms to "The Man in the Grey Flannel Suit"; John slime to "The Moon Is Down"; Otto Hauer to "Dixie Dugan"... **CONTRACTS:** Mary Anderson to long-term pact.

**UNITED ARTISTS**

Concurrent with the opening of UA's sales convention in Chicago came the definite announcement of conclusion of the deal for distribution of 22 Paramount films. (See details under PARAMOUNT.) The Chicago meeting provided little in the way of startling news. President Edward C. Rafferty told the salesmen that the company is trying to line up an imposing array of producers, and that with Hunt Stromberg, James Cagney and Jack Benny already in the ranks, UA is on its way. However, there is discussion of new news about 1943-44. A long pull of this sort, the company has indicated his intention of dropping film work for the duration. (Also see PARAMOUNT Size-ups for details.)

Clarification of Samuel Bronston's status comes with the disclosure that he is planning to film the life of Jack London for United Artists and the career of Billy Mitchell for Columbia. The London work will go into production by January 1st and an additional film will be shot at the same time. It is anticipated that it will be a work of vast significance and importance. London, a noted liberal and a man who spoke against Fascism long before the word became a part of current speech, will have boxes of interest in this story of career and influence on American letters. Mr. Bronston is up against a terrible casting problem in finding the right actor for the title role and he freely admits it is like batting his head against a brick wall. Speaking of his future would be ideal. So would Orson Welles, thinks the producer. However, he doubts seriously that either will be made available to him. Nevertheless Bronston hopes to have the matter settled in time to start the film.

Assignment of Frank Borzage to direct "Stage Door Canteen" for Sol Lesser brings that picture closer to the starting date and the producer is attempting to augment the galaxy of stage stars assembled for the charity film with leading lights of radio and pictures and Jack Benny, for one, is being asked to appear in a sequence.

Hail Roach's studio has been taken over by the Government... Estate of Sam Bernard is suing Edward Small for damages because release was not obtained for rights to "Friendly Enemies." Seems the late actor is supposed to have owned a share of the script... "Time to Be Born" has been placed on Small's schedule and the "publie domain producer" actually plunked down $20,000 for the rights... Toben Mamoulian is continuing discussions on an UA production deal.

**IN PRODUCTION—"The Powers Girl" (George Murphy-Anne Shirley).

**CASTINGS:** Anne Shirley in "Powers Girl".

**UNIVERSAL**

Huge provision for taxes brought U's new profit report way down, although the gross actually was larger than at any time since the inception of the Blumberg regime.

(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. There may be variations in the Running Time in states where there is censorship. All new productions are on 1942-43 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production.

**POWER OF THE PRESS**

Drama—Shooting started September 14.

Cast: Lee Tracy, Guy Kibbee, Otto Kruger, Gloria Dickson, Victor Jory, Douglas Leavitt, Rex Williams, Frank Sully, Don Beddoe.

Director: Lew Landers

Producer: Leon Barsha

Story: The editor of a small town newspaper feels that his friend, the owner and editor of a big city newspaper, is not running his paper on patriotic lines. The small town man tries to help the city paper and will lose the way he thinks he should run in spite of powerful opposition.

**ROBIN HOOD OF THE RANGE**

Western—Shooting started September 24.


Director: William Berke

Producer: Jack Fier

Story: A Western railroad executive quits control of a lot of property through land grants and wages war on the homesteaders. His son comes back from the same operation—war. He has trouble with his father, and becomes a masked bandit who leads the homesteaders in their fight against the railroad.

**IN PRODUCTION**

Title—Running Time

| Cast Details Ref. No. |
|-----------------------|------------------|
| Bad Man of the West (62) | C. Starrett - B. Hayden | 7-6.13.320 |
| Details under Title: Valley of the Lucky Men | Drums for Victory (70) | P. Singleton - A. Lake | 5-6.331 |
| Details under Title: Mandalay | Eight Men from Alibi (66) | L. Howard - R. M.电子 | 9-2.3032 |
| Paralyzed Nuts (63) | W. Chapman - K. Morris | 4-6.18.3044 |
| Parrots of the Royal Monastery (59) | E. Stevens - N. O'Shea | 4-20.5-29.3180 |
| Riders of the Northland (59) | C. Starrett - R. Morris | 12-29.7-16.3215 |
| Slaughtered (60) | B. Emmett - C. Reel | 9-4.5-14.3206 |
| Slaughtered (60) | R. Harris - B. Bennett | 5-4.8.3016 |
| Details under Title: Riders of the Rough Riders | Details under Title: The Gentleman's Mix-Up | I. Crawford - M. Douglas | 3-9.6.31.3206 |
| Vengeance of the West | B. Emmett - T. Little | 4-20.6-19.3216 |

**PRODUCTION RECORD**

1941-42 Features (48) Completed (48) In Production (0)
Western (46) Completed (46) In Production (0)
Serials (4) Completed (3) In Production (0)
1942-43 Features (48) Completed (48) In Production (0)
Western (46) Completed (46) In Production (0)
Serials (4) Completed (3) In Production (0)

**METRO-GOLDWYN-MAYER**

1941-42 Features (50) Completed (50) In Production (0)
1942-43 Features (52) Completed (52) In Production (0)

**SALUTE TO THE MARINES (TECHNICOLOUR)**

Drama—Shooting started September 25.


Director: Sydney Sontag

Producer: John W. Considine, Jr.

Story: Marine, disembarked after the Pearl Harbor War and living with his wife on a small farm in the Philippines, writes a report when this war atrocity is scheduled to be done by his wife. The Japs threaten to attack his island and he drifts a band of natives and leads them in its defense, proving that even a Marine always a Marine.

**IN PRODUCTION**

Title—Running Time

| Cast Details Ref. No. |
|-----------------------|------------------|
| Affair of Martha (65) | M. Hunt - B. Nelson | 3-9.7-42.425 |
| Affair of Gertrude (62) | E. Anderson - B. Traylor | 2-23.7-42.424 |
| Affairs of Emily Come (70) | E. Stevens - N. O'Shea | 9-2.3032 |
| Against the Wind (60) | W. Powell - H. Marlow | 3-9.7-42.424 |
| Al Capone Murders (72) | W. Spaces - G. Gray | 3-9.5.237 |
| The Adventures of April (61) | N. M. Beasley - G. Taylor | 1-6.6-42.421 |
| Jackass Mail (77) | R. Cady - H. Marlow | 3-12.4-42.422 |
| Details under Title: 'Til You Come (74) | W. Warfield | 9-2.6-42.423 |
| Details under Title: There Were Two | D. Barry | 9-2.6-42.423 |
| Details under Title: Cattina's Quixote Marla | D. Barry | 9-2.6-42.423 |
| Details under Title: Happy Gilbert (36) | J. Russell | 9-2.6-42.423 |
| Details under Title: Silver Ghost (36) | J. Russell | 9-2.6-42.423 |

**RElease Chart**
Drama—Shooting started September 28.

Drama—Shooting started September 21.

Drama—Shooting started September 25.

Drama—Shooting started September 24.

Drama—Shooting started September 24.

Drama—Shooting started September 24.

Drama—Shooting started September 24.
TWO WEEKS TO COME — SEPTEMBER 28

CAST: Chester Love, Norris Goff, Franklin Pangborn, Ray Lin-aker, Irving Bacon

Director: Malcolm St. Clair
Producer: Jack W. Votaw

Story: Lum and Abner tell us how they spend their time at a railroad station, and how they become involved with a bandit who travels by train. They go to the city, discover the railroad is only a little shunt-line worth two $20. Lum is hurt, taken to a hospital, his wound is mixed up with that of another patient so he thinks he has only two weeks to live, and vows to pilot a rocket ship to earn the money he has spent. He comes through the flight safely.

RELEASE CHART

IN PRODUCTION

Title—Running Time Cast Details Ref. No.

1941-42

The Great Gildersleeve Comedy Drama — Shooting started September 15
Cast: Harold Peary, Jane Darwell, Nancy Gates, Freddie MacMurray, Lillian Randolph

Director: Gordon Douglas
Producer: Herman Scholm

Story: Based on the radio program of the same title. The Great Gildersleeve is trying to return the custody of his young nephew and niece.

20TH CENTURY-FOX

CONEY ISLAND

Musical Comedy — Shooting started September 28
Cast: Betty Grable, George Barbier, Bobby Breen, Charles Winninger, Phil Silvers, Paul Hurst, Frank Orth, Matt Briggs, Phyllis Kennedy

Director: Walter Lang
Producer: William Pearlberg

Story: This film is another success with the history of Coney Island, New York's famous playground.

SEVENTH COLUMN

Drama — Shooting started September 16
Cast: Philip Dorn, Virginia Gilmore, John Shepperd, Anna Sten, John Peter

Director: Louis King
Producer: Sol Wurtzel

Story: The personal life story of Dora Michnikovitch, the famous General of Yugoslavia.
WARNER BROTHERS

1941-42 Features (85) Completed (85) In Production (0)
1942-43 Features (94) Completed (19) In Production (4)

RELEASE CHART

<table>
<thead>
<tr>
<th>Title/Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Ref. No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Action in the Niger Atlantic</td>
<td>H. Bogart - R. Wray</td>
<td>9-1</td>
<td></td>
</tr>
<tr>
<td>Air Force</td>
<td>J. Garfield - G. Young</td>
<td>6-29</td>
<td></td>
</tr>
<tr>
<td>Background to Danger</td>
<td>B. Raft - B. Marshall</td>
<td>9-1</td>
<td></td>
</tr>
<tr>
<td>Edge of Darkness, The</td>
<td>F. Flynn - A. Shannon</td>
<td>6-24</td>
<td></td>
</tr>
</tbody>
</table>

491-42

Big Shot, The (42) | H. Bogart - B. Marshall | 1-12 - 6-13 - 135
Details under title: Escape from Crime | R. Travis - J. Bishop | 4-6 - 7-25 - 137

Gay Sisters, The (108) | B. Shaw, W. Boyd - J. Brant | 1-26 - 8-13
In This Our Life (79) | D. Davis - J. Dillavoule | 1-11 - 5-16 |
Juke Gibb (90) | A. Sheridan - B. Reagan | 10-4 - 5-23 |
Lady Compilers (62) | J. Emerson - C. Wilcox | 6-6 - 134
Larceny, Inc. (95) | E. G. Robinson - J. Wyma | 11-17 - 5-12 |
Prime Maltateur, The (93) | H. Dineen - D. Wray | 9-29 - 10-30 |
Sergeant York (134) | G. Cooper - J. Leslie | 2-28 - 7-43 |
Son Shiva (43) | B. Stevens - L. Mann | 4-6 - 8-15 |
Wings for the Eagle (85) | A. Sheridan - B. Reagan | 1-26 - 7-13 |

Wings over the Pacific (21) | W. Bogart - M. A. Smith | 9-12 - 202
Adventures of Mark Twain | F. Marsh - A. Smith | 7-13 |
Arctic and Old Lace (1) | L. Travis - J. Bishop | 9-19 - 203 |
Bustaurant (40) | H. Bogart - L. Bergman | 6-1 |
Conquest (48) | B. Bogart - J. Fontaine | 3-9 |
Desert Song, The (1) | D. Morgan - J. Manning | 6-29 |
Devil's Journey (101) | E. Flynn - B. Reagan | 9-29 - 2613 |
Flying Fortress (68) | B. Hume - R. Warner | 4-1 |
Gold Diggers of the Ozarks (111) | B. Hume - R. Warner | 4-11 |
George Washington Slept Here (23) | B. Hume - A. Sheridan | 4-20 - 2 |
Hired Man, The (97) | L. Lupino - D. Morgan | 3-23 |
Hollywood Town (43) | E. Travis - B. Marshall | 9-21 |
Mercury on Wheels | J. Travis - E. Parker | 4-20 |
New, Voyager (117) | N. Davis - F. Haver | 10-31 |
Princess O'Rourke | D. Hollywood - R. Cummings | 7-20 |
Secret Enemies (19) | C. Stevens - F. Emmons | 10-17 |

SIZE-UPS

(Continued from Page 13)

The Jon Hall-Maria Montez-Sabu trio, scheduled to follow "Arabian Nights" with "White Savage," have had "Cobra Woman" added to their co-starring schedule.

Plans to shelve "Phantom of the Opera" were forgotten when Walter Wanger pointed out economies and devices used to give the spectacular "Arabian Nights" production values in spite of the $5,000 set ceiling. Lon Chaney will probably play the role in which his late father appeared. The pictures will be filmed in Technicolor.

U will produce and distribute four war featurettes with studio players in the cast...Serials here have been cut to 13 chapters...George O'Brien has been signed for a musical short...Writer George Plympton has joined the State Guard...Dorothy Bennett has been signed to do the script on "Show Business."

Heavy production schedule at Universal is expected in October with the following pictures slated to start: "It Ain't Hay" (Abbott and Costello), "We've Never Been Licked," "White Savage," "Don Winslow of the Coast Guard" (serial), "Angeles is 22."

IN PRODUCTION—"Forever Yours" (Deanna Durbin-Edward O'Brien), "Flesh and Fantasy" (Charles Boyer-Edward G. Robinson), "Shadow of a Doubt" (Teresa Wright-Joseph Cotten), "Nightmare" (Diana Barrymore-Brian Donlevy), "Pittsburgh" (Marlene Dietrich-Randolph Scott), "When Johnny Comes Home" (Allan Jones-Jane Frazee).

CASTINGS: Abbott & Costello in "It Ain't Hay"...CONTRACTS: Pat O'Brien to one-two year pact.

WARNER BROS.

Steve Trilling, one-time casting director for Warners, has been named studio head in the absence of Col. Jack L. Warner. Warner expects to report for active duty with the Army Air Force any day.

Although the 1942-43 season has been under way but a month, WB has 22 films completed...Major Robert Lord is doing three shorts at the studio "on loan" from the Army...Olivia de Havilland and Errol Smith are to be co-starring in "Movie Tomorrow"...WB's press department says cola Lupino will sing for the first time in "Thank Your Lucky Stars." They've forgotten one of her earlier pictures for Jesse Lasky, "One Rainy Afternoon."..Errol Flynn will produce his own pictures under the terms of a new contract...Joseph E. Davies has given full approval to WB's script of "Mission to Moscow." About this picture, director Michael Curtiz expects to introduce a dozen newcomers in important roles.

IN PRODUCTION—"Air Force" (John Garfield-Gig Young), "The Edge of Darkness" (Errol Flynn-Ann Sheridan), "Action in the North Atlantic" (Humphrey Bogart-Jule Bishop), "Background to Danger" (George Raft-Sydney Greenstreet).

"THE HARD WAY" SOMEBE EMOTIONAL DRAMA WELL-ACTED

Rates ★ ★ generally

WARNERS
108 Minutes
Lupino, Morgan, Jones, Larson, Discipline, Grady, Davis, George, Pavalagan, Eyre Emerson, Bohnen, Larcher, Montgomery, Thurston, Will, Bishop, Kensler, Palva, Woodbury, Droland, Judy, Gilbert, Monte, Blue, Lubin, Jimmy Butler, Judes, Virginia Bruce.

Directed by Vincent Sherman.

A strong emotional drama, splendidly acted, in a well-acted, well-drawn picture, "The Hard Way" is sure-fire fare for women patrons. Although this sombre tale of a selfish, calculating female frustrated in love, may be too heavy for some men, the film, despite its length, is absorbing throughout. Starting in a miserable coal town and ending on Broadway, it is essentially a rags-to-riches story. With Vincent Sherman's direction stressing the unhappy aspects of the story, the lighter moments are few and far between. The sophisticated dialogue and Miss Lupino's pathetic portrayal, makes it adult fare. It resembles a Bette Davis vehicle and should appeal to the V.A.T. following of that star's films. Grosses should build strongly.

The story is told in flashback fashion as Ida Lupino, attempted suicide, reviews her life which starts in a coal mining town where she enslaved (as Lenita Leuss). She will have a chance to achieve fame and fortune. When the girl meets Jack Carson, she feels a change for the better. In the act, Miss Lupino persuades him to marry her so they can leave the town. Miss Lupino's schemes force Morgan out of the act and, when Miss Leslie makes a hit, Carson is dropped and later commits suicide. Miss Lupino is then able to pull her sister to the heights, but the girl is unhappy until she meets Morgan. Now a successful band leader.

"YOU CAN'T ESCAPE FOREVER" GANGSTER MELLER BADLY DIRECTED

Rates ★ ★ for action spots; OK as supporting dueller elsewhere

WARNERS
77 Minutes

Directed by Jo Graham.

Exaggerated acting and direction do much to lessen the entertainment value of this swift-paced gangster film. However, "You Can't Escape Forever" has a timely tire-bootlegging angle which, added to its wildly exciting chase climax and other formula thrills, will appeal to action fans. The melodramatic portions of the story have considerable suspense, but the romantic interest and the slapstick interludes have been badly handled. While Director Jo Graham is mainly responsible for the ridiculous scenes in the newspaper office, the acting of George Brent, Brenda Marshall and Charles Halton adds to the unreality of these sequences. Just fair as far as the action is concerned and them can be exploited in action spots.

In the story, George Brent, a newspaper editor who relies on hunches, punishes Brenda Marshall under the threat of an execution, by putting her in charge of the "Bewildered Hearts" column. Later Brent gets the paper in wrong by printing an unsubstantiated murder accusation and is himself assigned to the lovelorn column. In this way he gets a clue that proves his suspicions about the killing were correct and

he and Miss Marshall go to a "Lonely" market operated by Gene Lockhart. This is used as a front for the tire "black market" operations of Edward Ciannelli. Knowing that the latter is anxious to destroy a manuscript exposing his activities, Brent persuades Ciannelli to a cemetery and a wild chase ensues. With the black market yarn substantiated, Brent is reinstated as managing editor.

George Brent cannot be blamed too much for romping through a silly role and giving the impression of never taking it seriously. The villainous parts are well handled by Ed- ward Ciannelli, Gene Lockhart and Joseph Downing. Roscoe Karns gets a few laughs as an excitable news photographer. Brenda Marshall is never convincing as the girl reporter heroine.

DENLEY

"THE HIDDEN HAND" MELODRAMATIC CLAP-TRAP FOR MINOR ACTION HOUSES

Rates ★ ★ ★ as supporting dueller for action spots

WARNERS
67 Minutes
Stevens, Fraser, Wilk, Julie, Bishop, Rodol, Willie Best, Cunningham, Parsons, Thomas, Stevens, Holmes, Hal, Bale, Creighton, Hale, Follet, Kong Tong, Gary.

Directed by Ben Stoloff.

Ridiculously melodramatic clap-trap, with a cast of quickie calibre. "The Hidden Hand" will make a minor supporting dueller for action houses. Following the most obvious "hidden hand" formula, the story contains sliding panels, secret trapdoors, clapping hands, shrieking servants and a finale which includes a half-dozen sudden deaths. Some of this will, of course, thrill the youngsters and the impressionable, but the majority of patrons will either be annoyed or mildly amused at the wildly improbable goings-on. With Ben Stoloff directing with the same lack of believability, mostly members of the Warner stock company, have little chance to display their acting skill. If a film with a fantastic premise, gives a forceful portrayal of an eccentric spinster but Claire Stevens, Julie Stevens, Roland, Drift and Ruth Ford are merely adequate and Elisabeth Fraser gives a completely colorless performance as the shrinking heroine. Willie Best does his standard frilled colored scene to perfection.

The action takes place in the country man- sion of Cecil Cunningham, wealthy spinster whose unprincipled nephews and their wives are waiting for her to die to inherit her money. With an insane brother, who has escaped from an insane asylum, her butler, Miss Cunningham invites her rela- tives down for a week-end to tell them that her secretary (Elisabeth Fraser) will inherit the bulk of the estate. Miss Cunningham then has her doctor give her a drug which makes it appear she has died while she watches her greedy relatives scheme to get her money which they believe hidden in the house. After several of them have died horrible deaths, Miss Cunningham reappears to tell the police the truth and actually takes her life by plunging through a trap door to a watery grave.

"FLYING FORTRESS" BRITISH-MARK FILM CAN BE EXPLOITED

Rates ★ ★ — as supporting dueller

WARNERS
68 Minutes

Directed by W. Forde.

An interest-holding flying film, produced in England, "Flying Fortress" has a fair quo- ta of exciting moments and will make a good supporting dueller generally. Originally a two-hour special, as directed by Walter Forde, it was cut down to program length

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for American audiences. In its present form, the run-of-the-mill romantic plot has been played down in favor of the air sequences. Nade with the requisite romantic scenes, and the Atlantic Ferry Service, these include a bombing flight to Berlin and a battle with German fighter planes and carry a full quota of thrilling. Richard Greene, former 20th Cen- tury-Fox star, is a fair marquee name. If the title and subject are exploited, this should provide fair support. Especially for minor action houses.

The story opens in America where Richard Greene, as a marine, is responsible for the airplane death of a fellow-passenger and, as a result, the pilot (Donald Stewart) loses

his commercial license. After being disappoint- ed in love, Greene answers an ad for bomber pilots and finds that he must work to pay for proving a test plane. At the first ferry flight bringing a Flying Fortress from America to England, Stewart meets a high- born girl who is working as an air raid warden and Greene also finds romance. Both boys enlist as combat flyers and, on the first bombing flight to Berlin, they destroy a giant, flat, four-motored bomber. Greene takes over as pilot of the four-motored plane on the return trip. With one motor of the four-motored plane on fire, Greene crawls out on the wing, and at a great risk, cuts out the blaze.

DENLEY
ONE OF OUR AIRCRAFT IS MISSING... There are no names in its cast to embellish the marquee, but the smart showman will rejoice at the thought of what he can do with so intriguing a title. "One of Our Aircraft Is Missing," the very title in itself, tells a story of adventure and danger, of excitement and mystery, of courage and heroism. This picture was produced in England with the acknowledged cooperation of the R.A.F., giving it the exploitable angle of authenticity. The story tells of the six-man crew of a Wellington bomber who are forced to bail out of their damaged plane when over Holland. There then follows a perilous trip to the North Sea, with the aid of two lovely girls of the Dutch underground, where they embark for England, once again to set out on a bombing raid. The absence of any stars to attract American film fans makes this a test of the individual showman's talent, but that title is worth a couple of good marquee names.

Released by United Artists... Presented by Alexander Korda... Produced and directed by Michael Powell... Cast: Geoffrey Toole, Eric Portman, Hugh Williams, Bernard Miles, Hugh Burden... Story by Michael Powell and Emeric Pressburger... Presented with cooperation of the Royal Air Force, the Air Ministry and the Royal Netherlands Government, London.
VIEWS
on the NEWS

Monogram’s Profits

We see by the papers... Monogram, that persistent, unballyhooed indie outfit, has hiked up its net profit for the year ending last June 27th to a cool $157,103, after taxes and all. True enough, the figure pales beside some of the 8-figure reports issued by the goldmine majors, but to Monogram that ain’t hay. In turn, that $157,103 pales the previous year’s meager $10,897.

Most exhibitors get sore when they think of their film rentals in relation to the huge profits shown by the majors, but it seems that everyone wishes Monogram well. Maybe it’s the natural instinct to favor the undog, or, more likely, it might be the natural compensation for a consistent policy of good will. We mean the sort of good will a man like Ray Johnston, the Monogram proxy, has carefully established and nurtured through his many years in film business. It is paying him dividends in the response of exhibitors to his growing company.

* * *

Battle of Midway

We wonder how much truth there is in the reports that audiences all over the country are being thrilled by the war short, “The Battle of Midway.” This filmgoer was sadly disappointed in it.

This is no effort to disparage the gallant American film men, led by John Ford, who risked their lives to photograph the battle, nor is there any denial of the fact that some scenes are pictorially exciting. The feeling we had at the end was one of deep disappointment that the film failed to depict with any degree of effectiveness the gallant and victorious fight put up by our side.

The most striking shots are those of bombs dropped by enemy fliers on Midway’s installations. Immediately the attack got under way, we are given a glimpse of an aircraft hangar ablaze. There is a second attack by Jap planes and we see one of our oil tanks giving off rolls of black smoke. Nor is this shot compensated for by the flash of old glory flying through the clouds of smoke.

The commentary by Donald Crisp is snappy, pointed, effective. But whose idea was the vocal interludes by Jane Darwell and Henry Fonda? People squirm uncomfortably and some giggle when the sweet old lady tries so hard to personalize the fighting boys. That bit especially is a bad piece of propaganda, much too hammy for American audiences.

Propaganda is an art in itself and both Hollywood and the U.S. Navy would do well to turn that job over to experts. A bad propaganda film is far worse than none at all!

BROADWAY NEWSREEL

Despite a slight drop due to several rainy days, the Broadway first-run spots continue to show healthy box office grosses with the majority of the downtown film palaces again holding over business-getters instead of bringing in new attractions. As a result the Times Square managers rub their hands with glee while many naborhood spots are doing below-average. As expected, the multi-starred “Tales of Manhattan” has brought block-long lines of waiting customers back to the Radio City Music Hall at almost every hour of the day. Now in its second week after a $110,000 opening stanza, the 20th-Fox special is also a favorite with the class trade and the huge theater’s reserved seat section is already sold out for two weeks in advance. “The Major and the Minor,” in its third week at the Paramount, is also a hit, but part of the draw must be accredited to a strong stage show headed by the Andrews Sisters. Here the first seven days included one which boasted the largest week-day attendance (24,650) in the theatre’s history; the second week was not far below and a fourth week, starting Oct. 7th, is already set. Also aided by a stage show, headed by Dick Jurgens and His Orchestra, “Desperate Journey” had a strong opening week and is now in the second week of a three-week engagement. Although the name band policy has not yet started at the Roxy, “Orchestra Wives,” with Glenn Miller and His Orchestra featured, had a satisfactory two-week run but will not be held longer because of accumulated 20th-Fox product.

Due to the unusual number of Warner releases getting extended time at the Strand this season, the company will start a continuous straight-film program at the Hollywood Theatre following the current two-a-day run of “Yankee Doodle Dandy” which will have completed 20 weeks when it closes Oct. 18th. “Now, Voyager” will be the first attraction under the new policy, starting Oct. 22nd. Other long-run films which have been packing them in without benefit of stage show support are “Pardon My Sarong,” another six-weeker for Abbott and Costello, at the Criterion, and “Wake Island,” now in its fifth week at the Rivoli, where it established a record of having played to more than 250,000 admissions in the first four weeks. “Wings and the Woman” will finally replace “Sarong” at the Criterion on Oct. 6th and “The Moon and Sixpence” is still awaiting a definite opening date at the Rivoli.

Not among the leaders, but still getting satisfactory grosses, are “Pride of the Yankees” in its 12th week at the Astor and “Holiday Inn,” which, after breaking records in its six-week run at the Paramount, did fairly well across the street at the second-run Loew’s State where it received the support of a strong name stage show. At the bottom of the list is “Between Us Girls” at the Capitol which got more pan than praise in the newspaper reviews and a one-week run which proves that Diana Barrymore needs more than her famous name to draw customers to the box office. Republic’s special, “Flying Tigers,” has been booked into the Capitol for the last week in October following the current “Panama Hattie.” The same company’s recently-acquired documentary feature, “Moscow Strikes Back,” has been set for the Loew’s metropolitan chain late this month — first time a Soviet film will play the entire Loew’s local group. . . . Roy Rogers, accompanied by the Sons of the Pioneers, will make his metropolitan debut as a rodeo star with the Garden Rodeo starting Oct. 7th... the Central Theatre in Times Square, recently playing action pictures or westerns, will turn to vaudeville and pictures on a continuous policy basis starting early this month.

F. L.

O C T O B E R , 5 , 1 9 4 2
'ROAD TO MOROCCO' B. O., BUT BELOW OTHER CROSBY-HOPE HITS

Rates • • • generally

PARAMOUNT...5 in Second 1942-43 Block

PARAMOUNT...5 in Second 1942-43 Block

'ROAD TO MOROCCO' B. O., BUT BELOW OTHER CROSBY-HOPE HITS

Rates • • • generally

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'ROAD TO MOROCCO' B. O., BUT BELOW OTHER CROSBY-HOPE HITS

Rates • • • generally

PARAMOUNT...5 in Second 1942-43 Block

'ROAD TO MOROCCO' B. O., BUT BELOW OTHER CROSBY-HOPE HITS

Rates • • • generally
'MRS. WIGGS OF THE CABBAGE PATCH' GOOD FAMILY FARE

Rates • + in naborhoods and small towns only

Paramount
80 Minutes
Fay Bainter, Carolyn Lee, Hugh Herbert, Vera Vague, Barbara Britton, John Archer, Betty Brewer, Mary Thomas, Billy Lee, Carl 'Alfalfa' Switzer, Harry Shannon, Clem Beyans, Moroni Olsen, Miss Beecher.

Directed by Ralph Murphy.

In the opinion of this reviewer, it is unfortunate that Paramount retained the title, "Mrs. Wiggs of the Cabbage Patch," for it does this picture an injustice. "Mrs. Wiggs" was made in 1919 and again in 1934 by the same company, and if memory serves us correctly, the latter version was not impressive at the boxoffice. The present production has plenty of heartthrobs and chuckles, a beaux of a performance by Fay Bainter and good production values, all of which should make for a better than average boxoffice, with returns in lesser naborhoods and small towns. The matinee trade will love it. It will appeal especially to the feminine clientele because it has situations close to everyday life. As a comedy, though not hilarious, is the glowing type and spaced nicely enough so that the drama never becomes too sombre. There is even a topical touch when a horse christened "America" by Mrs. Wiggs comes through a life and death struggle with flying colors. The big problem of most exhibitors will be to overcome the handicap of the title. Word-of-mouth will help a lot.

Fay Bainter and her brood of five youngsters, temporarily fatherless when the head of the house gets the gold rush bug, gain a valuable friend when John Archer, a doctor, saves their newly acquired horse. An attempt is made by some charity workers to take two of the children away, but Mrs. Wiggs forestalls it. When one of the children dies of an illness due to malnutrition, another attempt is made to take the children to a foundling home. Meanwhile, Mr. Wiggs believes his wife, thinking him dead, is marrying again and resolves to leave. Herbert gets cold feet on the wedding night and flees, jumping into the Wiggs. The situation is straightened out with the Wiggs family kept intact.

Fay Bainter plays the title role as though it were written for her. Vera Vague and Hugh Herbert are responsible for the many laughs, with the former, in her eternal quest for a man (even Hugh Herbert) giving out with quite a few innuendoes. The balance of the cast handle their roles adequately. Director Ralph Murphy keeps the laughs and tears well-balanced and the story constantly moving.

'HENRY ALDRICH, EDITOR' NONSENSICAL PROGRAMMER

Rates • • — as dualler in naborhoods and small towns only

Paramount
72 Minutes

Directed by Hugh Bennett.

Henry Aldrich gets into a typical mess of trouble in this family programmer but the result is more often nonsensical than it is amusing. While earlier films in this series provoked honest laughter as the slightly-exaggerated portrayal of an adolescent's every-day doings, 'Henry Aldrich, Editor' is a mixture of slapstick humor and wildly-improbable happenings. It deals with Henry's difficulties as editor of his high school paper, his boozing of the circulation by printing an imaginary fire plot story and his becoming involved with an actual pyromaniac. Popularity of the radio serial makes this a fair bet among naborhoods and small towns where the youngsters, particularly, will find it entertaining.

Henry's newspaper career starts when he wins an essay contest and is appointed editor of the high school paper. To prove to his pal, Dizzy, that he can boost the circulation, Henry sensationalizes a simple fire story until sabotage is implied and the paper sells like hot cakes. As a result, Mr. Aldrich is threatened with a libel suit and, after another fire is set, Henry, himself, falls under suspicion. Suddenly recalling a mysterious man hovering around the fires, Henry escapes from the court-house and finally leads the police to the actual culprit, a mild-mannered pyromaniac.

Jimmy Lydon acts the quavered-voiced, worried Henry Aldrich to perfection and Charles Smith gives good support as his bosom pal, Dizzy. John Litel and Olive Blakney give standard portrayals of the long-suffering parents and Maude Eburne contributes a richly-comic bit as a deaf Irish neighbor. Rita Quigley, as Henry's latest girl friend, remains in the background.

'FLYING TIGERS' STIRRING AIR MELODRAMA

Rates • • • — in action spots; • • + elsewhere

Republic
102 Minutes
John Wayne, John Carroll, Anna Lee, Paul Kelly, Gordon Jones, Mae Clarke, Edmund MacDonald, Addison Richards, Bill Shirley, Tom Neal, Malcolm McTaggart, David Bruce, James Dodd, Gregg Barton, John James, Chester Gan.

Directed by David Miller.

One of Republic's most ambitious specials, as regards production and cast, "Flying Tigers" is stirring action entertainment, albeit slightly handicapped by familiar plot situations. Made-to-order for fans demanding noise and adventure, the picture excels in realistic air battles between the American Volunteer flyers and the Japs and other daring exploits. However, the behind-the-scenes story dealing with the quarrels, misfortunes and romantic complications of the flyers at a lonely Burma Road post is similar to numerous others of this type. Despite the fact that most of the characters react as expected, John Carroll gives a very engaging portrayal and makes every scene as the customary fearless, egotistical member of the flying group both amusing and interesting.

A foreword by Generalissimo Chiang Kai-Shek, first-rate photography and special effects and the human interest shots of the Chinese people are other assets. This lends itself to exploitation and it should do fine business in action spots and be a strong dualler in better class situations.

With the ranks of the Flying Tigers, an American Volunteer group in China, being constantly depleted due to large Jap re-inforcements, John Wayne, squadron leader, seeks new men. When Wayne's pal (John Carroll), a daredevil transport pilot, agrees to join solely because of the large salary and bonus paid the flyers by Chiang Kai-Shek. His egotism soon makes Carroll unpopular with the other flyers and even Wayne turns against him when he takes out Anna Lee, a volunteer Red Cross worker and the only girl on the post. When Carroll fails to return in time for a flight, a grounded flyer (Paul Kelly) takes his place and crashes to his death. A complete outcast, Carroll steals one more flight with Wayne and, when their plane catches fire, he pushes Wayne out to safety and then takes the controls to dive heading into a Japanese supply train.

Wayne gives a quietly-convincing portrayal of the muddle-headed but the role seems colorless in comparison to Carroll's. Paul Kelly and Edmund MacDonald contribute good acting and Gordon Jones supplies a few laughs. Anna Lee is capable in a sketchily-written romantic part and Mae Clarke is excellent in her few scenes as an unhappy wife.

LEVENDECKER

OCTOBER 5, 1942

LEADING CRITICS

Proclaim

"SCARFACE" and "HELL'S ANGELS"

Among the Ten Best Pictures Ever Made

THE PUBLIC Votes

"SCARFACE" No. 1 at the Boxoffice

"HELL'S ANGELS" No. 2 at the Boxoffice

Based on Actual Records

No TWELVE PICTURES Ever Released together have REPEATED as often as these two winners and ALL ENGAGEMENTS TO RECORD BUSINESS!

ASTOR PICTURES

R. M. Savini, Pres.
130 W. 46, N. Y. C.
Exchanges Everywhere

23
**'BELLS OF CAPISTRANO' AUTRY'S FINAL FILM HAS COLORFUL PLOT**

Ratings: • • + in action spots

Republic
37 Minutes


Directed by William Morgan.

Autry's horse opera finale for the duration, "Bells of Capistrano," has a strong cast and good story lines, but its action content is below-average for a western. However, it has been photographed in sepia and its colorful rodeo background and an abundance of lively singing and dancing set the stage for a rambling story. "Don't bite the Hand That's Feeding You," hit tune from World War I, "Forgive Me," "In Old Capistrano" and a patriotic finale, all delivered in Autry's best earring style, are sure to delight his numerous fans. There's fiddle and shooting action in the opening and closing sequences, with numerous soundtracks in between. Although this rates slightly below the recent "Call of the Canyon," the star's popularity and the fact that it's his last picture for a time, will insure good business in action spots.

The story deals with the long-standing feud between the town of Rangoon, located near the Virginia Grey and Morgan Conway's rival outfit. When Autry mixes in a fight defending Miss Grey's cow, he is hired as a crony and begins to rob the plains, much to Conway's chagrin. Conway, however, hopes to marry Miss Grey and thus take over her show and prevent her from losing the contract for the annual Capistrano festival. When Autry sees through this scheme, Conway hires thugs to burn Miss Grey's outfit and, in the blaze, her faithful manager is seriously injured. Autry finally exposes Conway and, after saving the day for Miss Grey, the rejuvenated show is staged at Capistrano and signed for Madison Square Garden.

Autry still excels in the vocal department and he handles the romantic chokes capably with nice assistance from attractive Virginia Grey. Smile Burnette's comedy is standard. Lucien Littlefield and Claire DuBrey, as a pair of davy rodeo veterans, and Morgan Conway, as a scheming villain, furnish good acting support.

LEYENDECKER

**'GET HEP TO LOVE' MINOR MUSICAL HAS ENTERTAINMENT**

Ratings: • • • + as dualler in nabobhoods and rural areas

Hollywood Preview

Universal
77 Minutes


Directed by Charles Lamont.

Universal's capacity for making profitable and entertaining secondary musicals is again exemplified in "Get Hep to Love," starring pretty, vivacious and talented Gloria Jean. The title makes it a sure bet for the younger fans and jive addicts, while young Miss Jean should help attract the adult trade. The production, while not lavish, is tastefully done and the plausible little story is well developed under the smooth, workmanlike direction of Charles Lamont. It will serve its purpose as an engaging secondary picture on the double bills of most houses.

Gloria Jean, an overgrown child prodigy is kept by her Aunt, who runs a sweat shop. A glimpse into the back office receipt manages her concert tours. Tired of her Aunt's eternal unrest for a satisfactory home, she decides to run away. At her address of Jane Frazee and Robert Paige, a couple who have decided that adopting a baby might be the salvation of their rock-bottom marriage, Gloria succeeds in getting into their home and her presence in the home awakens a sense of responsibility in Paige who turns from the idle life of a golf pro to a business man—a reformed husband and responsible father. Ultimately her hiding place is discovered by Bryant, but in the ensuing court proceedings an understanding judge awards Gloria to her new parents.

Reflecting a personality which is a relief from the traditional movie adolescent, Gloria Jean fulfills in this performance much of the brightness predicted for her. Jane Frazee and Robert Paige are both excellent, but the film's highlights are provided by Peggy Ryan, as Gloria's chum, contributes richly to the comedy. Nana Bryant, as always, gives an interesting performance. Edith Barrett brings poignancy and wistfulness to a small part.

LEAVITT (Hollywood)

**'HALFWAY TO SHANGHAI' AVERAGE ACTION PROGRAMMER WITH TOPICAL ANGLE**

Ratings: • • — as dualler in action and nabobhood spots

Universal
62 Minutes


Directed by John Rawlins.

Typical action programmer with a topical angle, "Half Way to Shanghai" serves its purpose as a fast-paced supporting dualler. With the scene laid aboard a train bound from Indianapolis to Rangoon, the film introduces the usual group of oddly-assorted passengers, many of them enemy agents or Nazi sympathizers. Although Director John Rawlins has maintained mystery and a fair amount of suspense up to the climax, the romantic plot has been poorly developed. In other respects, the picture is no more melodramatic or improbable than the average mystery story and it will entertain the thrill fans.

Among the passengers on a Burma Road train to Rangoon are Irene Hervey, a White Russian; Kent Taylor, a wealthy Rajah; Kent Taylor, her former sweetheart, now an engineer; J. Edward Bromberg, a British detective; Charlotte Wynters, an American journalist and assistant, Gaspard agents trailing a renegade German carrying a map of China's secret munitions dump. During the night, the renegade is murdered and Taylor is suspected but, in a switch of brief cases, the newspaper woman exposes the sought-after map. However, while Jap bombers fly overhead, Miss Wynters is exposed as a spy, the Gestapo are killed while trying to escape from the train and Bromberg and the heroine, who decides to take Miss Hervey back to America with him.

The players are all well-cast as to type. J. Edward Bromberg, as the innocent-appearing Burmese detective, and Charlotte Wynters, as the newspaper correspondent, stand out. Oscar O'Shea, Fay Helm and Willie Fung have good parts. George Zucco and Lionel Royce are immediately suspected as Nazi agents having long since been typed in this sort of role.

YORK

**'BOWERY AT MIDDAY' FAMILIAR LUGOSI SCARER IS OK**

Ratings: • • + in minor action spots

Hollywood Preview

Monogram
63 Minutes


Directed by Wallace Fox.

Producer Sam Katzman and his screenwriters may be accused of excessive imagination in concocting these chillers for Bela Lugosi, but, somehow, they hit the boxoffice bell in their field. Not always believable, they provide droll spots for the entertainment Gothic mystery fans. "Bowery at Midday" falls into the traditionally Katzman-Lugosi category. Storyline is the usual—suspenseful direction of Wallace Fox and superior performance by Lugosi make it a good bet for shudder specialists in this particular type of picture. It will do better than all right in its bracket.

John Archer, student in the psychology class of Bela Lugosi, a professor, comes upon the realization that Lugosi is a para-noic, violently distrustful of everything and everybody and will stop at nothing to destroy anybody who gets in the way of the professor's mission. Lugosi plans to run a mission which is nothing more than a front for a murder ring. In gaining evidence against Lugosi, Archer is killed but brought back to life by the professor's assistant just as the police break into the mission hiding place.

Lugosi's performance has the strength and force behind it to make him somewhat convincing. Archer, Wendy McKay and Tom Neal stand out in support.

LEAVITT (Hollywood)
"TALES OF MANHATTAN" LIKED BY MOST CRITICS, BUT NO RAVES

(20TH-CENTURY-FOX) "...Stars lend an aura of glamour and fascination to the proceedings. What they fail to do is to make it memorable, the answer and purpose of the picture...Singularity uneven in dramatic texture and mood. Situations are generally trite and the action is ponderous." Barnes, N. Y. HERALD TRIBUNE. 

"...One of those rare films—a tricky departure from the norm, which in spite of its five-ring-circus nature, achieves an appreciable effect...Constantly graphs one's interest...Directed with surprising evenness and delicacy." Crowther, N. Y. TIMES.

"...Production is so ambitious and the star value so transcendant, it warrants the film's inability to deliver.As a New York critic, I have noticed something among the reviews of this sort of picture, a bit of meticulousness, plot, direction and casting...The cast is about as good as could be expected."

"...As More Koster's Action A Musty, Just Directed at a Mainly Staged Cast, as Audiences An Arousing, and a Field-day for film-devotees." Mortimer, N. Y. MIRROR. 

"...Caricature Theme. As a vehicle of good short stories than a film drama...All that high polish given by Hollywood only to its best and most expensive productions...Sometimes carries a point a far too but on the whole does justice to the enormity of the production." Finn, PHILA. RECORD.

"DESPERATE JOURNEY" REVIEWS ARE MIXED

(WARNER BROS) "...You'll get a walloo...Theme is serious, but throughout are situations and lines that ring with healthy laughs...Not a whiff of romance, and you don't miss it...Cast is male — and on its toes." Werner, N. Y. MIRROR. 

"...Audiences will have an exciting time watching this uproar...Exceedingly well made...If you have a fun, cut it. You're liable to forget yourself and start shouting to help our boys." Cook, N. Y. WORLD-TELEGRAM.

"...You sit there, entranced by the sheer activity of it all, lost in admiration of Flynn and Reagan and when it's over you return to the dull earth with a thump...A thriller as long as it lasts." Winsten, N. Y. POST. 

"...Action melodrama of the wildest stripe, deprived of the intensity its subject should have by the brevity of its story and characters...Folks who will sacrifice reason for fast action and the joy of seeing Nazis foiled should find it entirely gratifying." Crowther, N. Y. TIMES.

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"...Caricature Theme. As a vehicle of good short stories than a film drama...All that high polish given by Hollywood only to its best and most expensive productions...Sometimes carries a point a far too but on the whole does justice to the enormity of the production." Finn, PHILA. RECORD.
The Government's Manpower Commission ruled that newsreels are an essential part of the war effort and that certain classes of newsreel personnel will be draft-exempt. The personnel will include cameramen, technicians, sound men, and film editors who are connected with the production and distribution of newsreels. The decision, as a result of a ruling by a sub-committee acting upon Claude Collins', Washington representative of newsreels, advice. Collins stressed the irreplaceable value of the newsreel and its importance in the field of wartime communication.

United Artists hold their annual international sales meeting at the Blackstone Hotel in Chicago on Sept. 28-29-30. About 150 delegates were present, representing U. S. and Canadian branches of the company in addition to the home office and studio representatives. The new season's product was the big subject of the meet with the most ambitious program in years scheduled by the company. Addressing the convention, President Edward C. Raffety said that the company is endeavoring to line up "as many new producers as possible." Those producers already in the UA lineup include: James Cagney, Jack Benny, Arthur Lyons, David Loeffler and Ben Hecht, Charles R. Rogers, Hunt Stromberg, Sol Lesser, Arnold Pressburger, Benedict Bogeaus, Grégory Robino-vitch and Harry Sherman. Tentatively included are Edward Small, Alexander Korda, David Selznick, Charles Chaplin and Mary Pickford. The convention was also addressed by Gradwell Sears, vice-president in charge of Distribution; Carl Leserman, general sales manager; Arthur W. Kelly, Major Hal Roach, Bert Stearn and Harry Gold.

United Artists closed a $4,000,000 deal with Paramount in which the former will take over a number of completed pictures and rights to other projects from the latter. The deal actually covers 22 pictures which UA takes over from Paramount for distribution. There are 3 features, six Harry Sherman's Hopalong Cassidy Westerns, 13 Sherman's Hopalong Cassidy Westerns, The features are: "I Married a Witch," with Fredric March and Veronica Lake; "Out of the Frying Pan," with William Holden, Eddie Bracken and Robert Benchley; and "The Crystal Ball," starring Ray Milland and Paulette Goddard.

Monogram profits for the year ending June 27, 1942 amounted to $157,103 after all charges, including Federal taxes and reserves. This compares with a profit of $10,897 for the same period in the preceding year.

Col. H. A. Cole, chairman of UMPI committee of National Allied, informed William F. Rodgers, UMPI's national chairman, that the Allied companies could see no prospect of UMPI's further existence in the industry and that "any attempt to perpetuate UMPI would not receive substantial support among producers, the distributors, the trade press or the rank and file of exhibitors and would be doomed to failure." Harry Brandt, I. T. O. secretary, announced that while 76% of the UMPI leaders who replied to his request for opinions on the continuation of the organization felt there should be a continued, the answers implied a lack of enthusiasm and Brandt felt that the issue was now a "dead duck."

The September War Bond Drive showed a breathtaking $700,023,028 on September 29, with a record-shattering $60,385,000 for that day. A mere $74,997,000 remained to be collected for September 29 and 30 and with the myriad of pledges converted to cash, war bond premiums and other countless sales stimulants, the miracle goal of $750,000,000 looked like reality. The final bond-rally was the most spectacular of all. A dozen Holly- wood stars did the chores at Madison Square Garden with Assistant Secretary of the Treasury Graves presenting the tour-stars with a written appreciation from the Treasury.

Gilbert Golden was appointed advertising manager of Warner Bros. by Mort Blumenstock, the company's advertising and publicity head, following the resignation of Paul Lazarus who had been handling trade paper advertising and sales promotional activities. Golden has charge of all advertising for the company, including trade paper and consumer. Lazarus left the organization on October 1 to join Buchman & Co. advertising agency, after eleven years with Warners.

The Senate voted unanimously for an investigation of James C. Petrillo's ban on the making of records and transcriptions by members of his union, the American Federation of Musicians. The resolution provides for a complete inquiry into the practices and methods of the AFM with particular emphasis on the record restrictions.

James Cagney was elected president of the Screen Actors Guild at its annual meeting. Action was taken on repeated requests for actors to appear on commercial radio programs and on the screen without pay, when the show was of a patriotic nature.

With 20 pictures completed and 3 more in production, RKO has passed the halfway mark in its 1942-43 production program, announced N. Peter Rathvon, president of the company, after a series of studio conferences. Rathvon said that the current season's pictures are so well prepared that Charles W. Keeney, assistant chief, is starting to plan for the 1943-44 schedule. Six more features will be in production by the end of October and an additional two before the year is up, leaving only 7 features to be made in 1943. The six westerns have been completed.

The defferment of motion picture players was deemed unwise by high Army officials when a major company was reported considering seeking defferment for certain of its stars. The War Department would consider individual cases on their merit, but no set ruling would be adopted. The Army also expressed disapprovers of actors' attempt to bring back actors in the service to make a picture for commercial purposes.

The motion picture industry's advisory committee has asked Harold Hopper, WPB motion picture head, to modify the recent RKO order restricting construction on sets to $200 per picture. The committee told Hopper that such restriction would adversely affect production values and advanced a number of remedies which Hopper said he would take under advisement.
YOU CAN'T ESCAPE FOREVER. George Brent and Brenda Marshall are co-starred in a newspaper story presented by Warners and directed by Jo Graham. Brent is seen as a managing editor of a metropolitan newspaper, while Miss Marshall is his star reporter until she sends in a faked electrocution story. Follows a series of demotions and promotions which ends up happily though hazardly. Also seen are Gene Lockhart, Roscoe Karns and Edward Cianelli.

CALL OF THE CANYON... Called one of Gene Autry's best musical westerns by FE reviewer Leyendecker, this Republic picture features Smiley Burnette, Ruth Terry, Thurston Hall and Cliff Nazarro, double-talk expert, in the supporting cast. The story has Autry righting the wrong done cattlemen by a packing company through its crooked agent, and features a fist fight on a runaway train and a huge stampede. Joseph Santley directed.
Dear Mr. Exhibitor:

The War Production Board has ruled that it will temporarily permit the use of some raw stock for the manufacture of Special Service trailers.

Whether or not this ruling will continue rests in great measure upon you and ourselves.

It is our joint task voluntarily to reduce this use of raw stock to such an extent that the present ruling will not have to be revised.

We shall try to do our part as best we can.

We can no longer give assurances that all orders for Special Service trailers will be filled.

We shall endeavor to fill those orders which conform to the preferences of the War Production Board.

Accordingly, Special Service trailers related to the war effort will be given priority. This includes trailers referring to the collection of scrap, rubber salvage, blackout regulations, aircraft warnings, instructions on fighting fire-bombs, local war hero days and kindred subjects.

If your request is for a Special Service trailer advertising your own shows, such as personal appearances of stars or stage attractions, we will do our best in each instance to obtain the permission of the War Production Board to meet your order because we recognize the importance to you of advertising your show on your screen.

You must do your part as well. We know that all of you are only too anxious to do so. You can do your part by eliminating all uses of Special Service trailers, other than those related to the war effort and advertising your own show. Please do not request Special Service trailers for any of the other purposes for which they have been used in the past.

All of us must make every possible sacrifice to contribute to the conservation program.

It has been our earnest effort in the years of our service to the industry, to conduct our business in such a manner as to earn your good will. We are hopeful that it will not now be forfeited by our inability, for reasons of national policy, to furnish you with the full service which has heretofore prevailed.

Sincerely,

Herman Robbins, President

NATIONAL SCREEN SERVICE CORPORATION
PARA-UA DEAL

Exhibitors are puzzled by the problem of who is going to pay the profit Paramount made on those pictures, plus the profit United Artists will want to make on them... Fact is that Paramount never would have demanded 35 percent, or an equivalent outright figure, for those three pictures... Degree of satisfaction with which the nation's theatre owners will view UA's new lease on life will be measured largely by the reasonableness in selling the product acquired from Paramount.

From an editorial by MO WAX, Page 3

THE WAR 'CYCLE'

Editorial, Page 3

Reviews in This Issue

'SEVEN DAYS LEAVE' LIVELY MUSICAL HODGE-PODGE
'NAVY COMES THROUGH' STIRRING DRAMA
'SCATTERGOOD SURVIVES A MURDER' GOOD DUALLER
'SIN TOWN' ROBUST ACTION MELODRAMA
'FALCON'S BROTHER' AVERAGE FOR THE SERIES
'YANK IN LIBYA' ACTION QUICKIE HAS TOPICAL TITLE

And Others

Pages 8, 22, 23, 24
Adding the Warner Touch!

ERROL FLYNN and RONALD REAGAN in "DESPERATE JOURNEY"
A HAL B. WALLIS PRODUCTION
with NANCY COLEMAN
RAYMOND MASSEY
ALAN HALE - ARTHUR KENNEDY
Directed by RAGUOL WALSH
Original Screen Play by Arthur T. Herman
Music by Max Steiner

70 ENGAGEMENTS, WITH TIME ALREADY EXTENDED IN PRACTICALLY EVERY ONE!
NEW LIFE FOR UA

Exhibitors would naturally arise to ask certain questions about how the historic product deal between Paramount and United Artists will affect them. After all, a number of pictures produced by one studio with its own distributing facilities are sold to another film company for distribution. So, theatre owners can be excused if they are puzzled by the problem of who is going to pay the profit Paramount made on those pictures, plus the profit United Artists will want to make on them.

UA has already informed the trade that they will seek to sell at least 12 of the 1942-43 features at 35 percent of the gross. Included in the group of 12 top pictures will be the three purchased from Paramount.

Fact is, of cours, that Paramount never would have demanded 35 percent, or an equivalent outright figure, for those three pictures. Incidentally, they are "I Married A Witch," (Fredric March-Veronica Lake), "The Crystal Ball" (Paulette Goddard-Ray Milland), "Young and Willing" (William Holden-Susan Hayward). Not bad cast names, but, unless the productions are really topnotchers, do not warrant terms like 35 percent.

We realize that the people now operating UA have a problem on their hands. Most of the independent producing units which formerly supplied the bulk of the company's product have gone to pot—or to other studios. This season, even those producers with definite commitments have been so slow getting under way that the exchanges actually had nothing to offer. The deal with Paramount, under these circumstances, was a stroke of business genius on the part of UA's executives. Whoever promoted it should be enrolled immediately for life in the company's Hall of Fame.

Exhibitors, too, have reason to be happy that United Artists now has some product with which it can continue operations, for no theatre man would have benefited in the long run if UA had passed out of existence.

To Grad Sears and the other UA officials, we would like to say this: the degree of satisfaction with which the nation's theatre owners will view United Artists' new lease on life will be measured largely by your reasonableness in selling the product you have acquired from Paramount. Any effort to "take them over" will bring about a reaction that, ultimately, will more than offset the good you have accomplished. For many years UA has enjoyed the good will of a vast majority of independent exhibitors. Good will is becoming an increasingly valuable asset in the motion picture business. Let's avoid a sales policy that will destroy it.

MO WAX.

THE WAR 'CYCLE'

The war has brought many new problems to Hollywood. Restrictions and curtailment are two words that are giving producers a far more serious headache than any ever brought on by such trivial incidents as star temperament or cost of production. But, whatever the extent of the hardships inflicted on the industry by such Government requirements, they are considered part of filmdom's contribution to the war effort—and no squawks have been forthcoming.

Our thoughts at this moment, however, are not on restrictions placed upon the industry by direct Government order, but, rather, on the dangerous potentialities in Hollywood's careless employment of the war as story material. Permitted to continue unheeded and unchecked at source, the moviemakers might awake one bright California morning to find themselves staring into the eyes of that ugly ogre, Censorship.

A red light was flashed at the industry several weeks ago when the Office of War Information criticized the type of war films generally being produced. This agency of war propaganda chided the studios for neglecting the really big, vital problems brought on by the conflict and

(Continued on Next Page)
overemphasizing the “blood and thunder” aspects. The OWI warned that there is danger in overproduction of melodramatic stories dealing with spies, saboteurs and fifth columnists, as well as fighting films. The results of too many combat pictures in England, it is noted, was a demand by the public for fewer war stories.

The OWI outlined for Hollywood the type of pictures it feels bring to the American people and our Allies a more impressive and deeper understanding of what this war is about and what we want to follow it. It asked for more stories dealing with the war’s basic issues, the home front, the peace objectives.

Studio heads went to work immediately realigning their schedules to comply with the requests of the OWI and we can anticipate more mature war stories in the future. So, at least, to that extent Hollywood’s efforts will be harnessed to what is best for Uncle Sam and the United Nations in this war.

There is another phase of wartime film production that concerns us—the tendency of studios to drag in by the tail some reluctant sequence or reference to the war in almost every picture. The impression seems to prevail in these quarters that they thus endow some commonplace quickie with a timely or patriotic angle.

Neither the war aims nor our fighting heroes need exploitation by some film player, who pauses, perhaps, in the midst of an unrelated scene to unburden himself of a hastily contrived spiel on what we are fighting for. Audiences usually squirm uncomfortably during such incidents, the effect being quite the opposite of what the bright-eyed script writer, producer or director imagined it would be.

The industry must divide its wartime film production into two distinct classes: war pictures and non-war pictures. Those dealing with the conflict, from whatever angle, should be serious, impressive, first-class productions with a clear message. The non-war, or “escapist” films should be free of any reference to the war, designed purely for the diversion of the people. If there must be quickies, they should be exclusively in this latter field.

There can be no doubt that our Government relies to a great extent upon the vast educating and propagandizing influence of the motion picture in wartime. It is a job of tremendous importance and must not be dealt with frivolously by anyone making films. Further, Hollywood must guard itself against the well-intentioned people who insist upon injecting their “inspirations” at random into pictures.

There is a need for stricter censorship at source. Pictures dealing cheaply with the war effort are not a credit to our industry in the eyes of the public, nor to America in the eyes of our Allies. Just as Hollywood put its own house in order when the Legion of Decency protested, steps must be taken to edit closely every story and scene projected upon the war effort. There might be need in Hollywood for an Editor of War Subjects.

Entertainment-minded crowds continue to fill the Times Square district almost any night of the week and when the film palaces boasting stage show support are filled to capacity, the over-flow can always be depended upon to crowd into the straight picture houses. The Columbus Day week-end, with out-of-town crowds, war workers and service men paying holiday prices for three days boosted grosses all along the line. The Radio City Music Hall, mecca of out-of-towners, and the Paramount Theatre were a “must” for the average pleasure-seeker and, as a result, both “Tales of Manhattan” and “The Major and the Minor” were again held over. The multi-starred 20th-Fox film is now in its fourth week at the world’s largest theatre, while the Ginger Rogers vehicle has become the fourth picture to play a five-week engagement in the 17-year history of the Paramount. Its current—and final—week is expected to almost equal the preceding one because a fresh stage show headed by Gene Krupa and His Band has replaced the Andrews Sisters and the Tony Pastor Orchestra as the Paramount’s flesh attraction.

The other film-and-stage houses also did well during the holiday, but brought in new shows for the current weekend. The Strand, where “Desperate Journey” completed three strong weeks on October 15th, is depending on the personal appearances of Jack Carson and The Three Stooges to bolster “You Can’t Escape Forever.” Loew’s State now has John Boles supplying some marquee pull, a factor which “Eyes in the Night,” one of this theatre’s occasional first-runs, has to only a mild degree. Although holiday business was good, the Roxy chanced only seven days with “Girl Trouble” while Sonja Henie’s “Iceland,” now playing, is booked for at least two weeks. This theatre, finding that the Strand and Paramount have signed up the pick of famous orchestras, has postponed its announced “name band” policy until later in the year and will meanwhile continue with a variety show support.

Broadway’s two long-run films, the two-a-day “Yankee Doodle Dandy” at the Hollywood and “Pride of the Yankees” at the Astor, closed October 18th after 20 weeks and 13 weeks respectively. The Hollywood switches over to a continuous-run policy, “Now, Voyager” opening on October 22nd, with “The Desert Song” and “Watch on the Rhine” announced as succeeding attractions to relieve the Strand of some of its piled-up Warner product. M-G-M product goes back into the Astor with the Judy Garland musical “For Me and My Gal” opening on October 21st following a press preview and benefit the preceding night. The Rivoli, where “Wake Island” starts its eighth week on October 21st is leading the other straight-film houses from a business standpoint and U. A.’s “The Moon and Sixpence” is not announced to follow here until October 28th.

The Capitol, which got only fair returns with “Panama Hattie,” and is now playing “A Yank at Eton,” is a little off the beaten track and needs a powerful picture to draw the crowds. However, the Criterion, in the heart of Times Square, is seen by millions of passers-by and a picture like the recent “Pardon My Sarong” can pull them in for six weeks. Although “Wings and the Woman” received good reviews, it lacked marquee strength for more than one week there and has been replaced by Para’s “The Glass Key.”

Ann Corio’s “Jungle Siren” followed Margie Hart’s “Lure of the Islands” into the Gaiety, former burlesque stand of these former strip queens. Both received uniformly-bad reviews, but managed to attract service men and drop-ins by lurid advertising.

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**FILM BULLETIN**

**BROADWAY NEWSREEL**

**EDITORIAL (Continued from Preceding Page)**
ZIP! ZING!
'S GOT EVERYTHING!

Sonja HENIE
John PAYNE
in
ICELAND

It's WAY AHEAD
... in its first 39 engagements
... of 'Sun Valley Serenade',
'My Gal Sal' and 'This Above All'! And you know the hefty grosses they got!

JACK OAKIE
Felix Bressart - Osa Massen - Joan Merrill - Fritz Feld - Sterling Holloway

SAMMY KAYE
AND HIS ORCHESTRA

Directed by BRUCE HUMBERSTONE
Produced by WILLIAM LEBARON
Original Screen Play by Robert Ellis and Helen Logan - Lyrics and Music by Mack Gordon, Harry Warren - Skating Ensembles by James Gonzalez

20th CENTURY-FOX PICTURE
Thrills that greet Republic's exhibitor-press preview in 33 exchange centers on Sept. 22
OME ONCE IN A LIFETIME!

AYNE • JOHN CARROLL • ANNAL EE

ING TIGERS

with

PAUL KELLY • GORDON JONES
BILL SHIRLEY • MAE CLARKE
AND A CAST OF THOUSANDS

Associate Producer EDMUND GRAINGER
Directed by DAVID MILLER
Screen play by KENNETH GAMET and BARRY TRIVERS
Original story by KENNETH GAMET
'SEVEN DAYS LEAVE' LIVELY MUSICAL HODGE-Podge

Rates • • • — generally

HOLLYWOOD PREVIEW

RKO-Radio
87 Minutes


Directed by Tim Whelan.

Exhibitors and the trade press had a look-see last week at the first RKO filmusical since Charles Koeiner stepped into the top production spot. We believe most of them agree with us that 'Seven Days Leave' is the most saleable musical to run off the Gower Street assembly line in quite some time. Not that it is really a big show, but it seems to share the rare qualities of the plot, characters, and popular mass entertainment. As a story it has an unusual angle with a model B development — but then, what musical movie hasn't! The dialogue is bright and saucy, the performances animated and the whole show under Tim Whelan's tight, compact direction moves with the speed of a B-14. He has quite a technique, this Whelan chap — an ability to tie things together so that even the most obvious story facets have at least the advantage of clever, novel presentation. The music is good and for good measure there are the Freddy Martin and Les Brown orchestras on tap to handle it.

Tab this as a good grooser from RKO — an item that will click in all locations but the ritzy class locales and will have plenty of help via word-of-mouth advertising.

Yarn casts Mature as an army private who learns that he will inherit a huge sum of money if he succeeds in marrying a girl from a family with whom his forbears have feud ed for years. He has his choice of an adorably pretty lad about his size, Lu cile Ball. The choice is obvious and, after due time, the complications are met and solved and Mr. Mature wins Lucile's heart, despite the somewhat shaky motive which originates the romance.

Mature, playing himself, does exceedingly well in the wise aleck role. Miss Ball, very restrained in contrast to Mature's bombastic performance, handles herself well in the clinches and scores several neat blows herself. Harold Peary as Gildersleeve is good for laughs. Mapy Cortez and Marcy McGuire are pert feminine members of the cast. Peter Lind Hayes' impersonations are worked into the script in clever fashion, as are the radio programs, "Missing Heirs" and "Truth or Consequences."

HANNA (Hollywood)

REVIEWS IN THIS ISSUE

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The RKO Musicals Through
The Falcon's Brother
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Scattergood Survives a Murder
Sin Town
Jungle Siren
A Yankee in Libya
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Counter Espionage
Prison Girls
Deep in the Heart of Texas
Bowling Hangtown Mesa
Page 23

The Sergeant
Smart Alecks
Yanks Are Coming
Page 24

'THE NAVY COMES THROUGH' STIRRING NAVAL DRAMA

Rates • • • — generally

HOLLYWOOD PREVIEW

RKO-Radio
81 Minutes

Pat O'Brien, George Murphy, Jane Wyatt, Jackie Cooper, Carl Esmond, Max Baer, Desi Arnaz, Ray Collins, Lee Bonnich, Frank Jenks, John Maguire, Frank Fenton, Joey Ray, Martin Lamont, Cyril King.

Directed by A. Edward Sutherland.

Here is a stirring drama glorifying the work of the gun crews of the United States Navy. Although some angles of the story are somewhat conventional, it has the powerful drama, suspense, fast-moving action, and elements of human interest that underwrite its popularity with the male film fans, at least. Pat O'Brien and George Murphy head an exceptionally good cast of all men, with the single exception of Jane Wyatt, who supplies the romantic interest. Director Edward Sutherland has done a fine job in making the fight sequences realistic and in building up some tense moments of suspense as fine as anything ever seen on the screen. A patriotic title that can be exploited and the good cast names will make this film an above-average draw in all situations.

Lieutenant George Murphy is on trial by a Naval Court on a charge of negligence that caused the blowing up of a gun turret and the death of several men. He is innocent, but is convicted on the testimony of a hardened Gunner's Mate, Pat O'Brien. Murphy is in love with O'Brien's sister, Jane Wyatt, a Navy nurse, and O'Brien disapproves and dislikes Murphy, because he is an Anna-polis graduate, while O'Brien came up the hard way. Murphy resigns his commission, enlists as a gob, and is assigned to O'Brien's gun crew on a freighter carrying ammunition across the Atlantic. O'Brien makes things hard for Murphy. During a fight with a sub, a man is badly wounded and a doctor is summoned from a destroyer guarding the convoy. Miss Wyatt comes with the doctor, and O'Brien tries to end the love affair between her and Murphy. A German supply ship loaded with torpedoes is captured and the U. S. Navy boys take charge of her. They start off to sink the sub's that the German ship was supposed to supply with torpedoes. The ship finally reaches port in England, and O'Brien is convinced that Murphy is a credit to the Navy and worthy of his sister. Pat O'Brien is excellent as the hard-boiled gunner, the type of role that he does so well. Murphy displays his real talents as an actor, as the young officer who shows himself a he-man by becoming a gob. Jane Wyatt's performance is lovable and gives a pleasant performance in the nurse's role. Carl Esmond makes the part of the Austrian violinist, who is now an American and a member of the gun crew, one of the film's outstanding portrayals. Desi Arnaz is delightful as the Cuban who has joined the Navy to fight for the country that made him free. Jackie Cooper and Frank Jenks rate special mention for fine performances, and the other members of the cast are uniformly good.

CRAWFORD (Hollywood)

'THE FALCON'S BROTHER' AVERAGE FOR THE SERIES

Rates • — for minor action spots

RKO-Radio
63 Minutes


Directed by Stanley Logan.

RKO has arranged for Tom Conway, real-life brother of George Sanders, to take over the Falcon role and let the series continue. We hardly think it was worthwhile. Both brothers are involved in 'The Falcon's Brother' and again the story is an overly-melodramatic fable for the avid action fans only. Although the numerous timely angles, dealing with Nazi spies, espionage activities and Latin-American relations, have been neatly introduced by Director Stanley Logan, the lighter episodes, concerning a meddlesome girl reporter have been awkwardly handled. All of the comedy, in fact, is thoroughly routine and gets few laughs. Conway's usual manner and clipped speech resemble Sanders's and, while he lacks the latter's name value, he is satisfying. The point, however, is that the Falcon films have lost their potential following due to the stereotyped treatment given most of them.

The story opens as George Sanders hears that his brother, Tom Conway, just arrived in America, has been murdered. Sanders, however, realizes that the body is that of another and later he and Conway meet and decide to unravel the mystery together. Their trail leads them to a fashionable gown shop where another killing takes place and, on leaving, Sanders is knocked down by a speeding car. Conway then carries on alone, discovers a plot by Nazi agents to murder a Latin-American diplomat. Although the Nazis are brought to justice, Sanders, who escapes from the hospital, is shot and killed in the final fracas.

Sanders plays second fiddle to Conway throughout, but together they carry the picture. George Lewis, Don Barclay and Keye Luke are the best of the supporting players and Charlotte Wynters gives an authoritative portrayal. Jane Randolph is attractive, but unbelievable, as the girl reporter.

YORK
For twenty-three years United Artists has distributed a standard of pictures unexcelled in the history of motion pictures. This has been due to the enduring spirit of its founders who felt independent motion picture production was as necessary to the life blood of a great artistic medium as independence and freedom of thought are to a great nation.

The present management of United Artists desire to and will at all times uphold this worthy tradition.

We of United Artists further feel that this tradition can be best maintained and enhanced by developing a strong program of diversified picture entertainment suitable for any and every type of theatre.

We present on these following pages a program of pictures which represents the most imposing list of productions ever offered by United Artists in a single year: a program highlighted by its splendid list of independent production brains, star values, story values, directorial genius, and withal, a consistency of supply which will merit for United Artists an essential place in the program of all theatres large or small.

EDWARD RAFTERY  GRADWELL L. SEARS
President

ARTHUR KELLY  GEORGE BAGNALL

CARL LESERMAN
General Sales Manager
THE MOON AND SIXPENCE
starring GEORGE SANDERS - HERBERT MARSHALL
with DORIS DUDLEY - ELENA VERDUGO
ALBERT BASSERMAN - ERIC BLORE
Adapted and directed by Albert Lewin
Produced by David L. Loew
The most talked-about picture ever made in Hollywood. By the author of "The Letter," "Rain" and "Of Human Bondage!"

ONE OF OUR AIRCRAFT IS MISSING
starring GEORGE SANDERS - HERBERT MARSHALL
with DORIS DUDLEY - ELENA VERDUGO
ALBERT BASSERMAN - ERIC BLORE
Produced and Directed by MICHAEL POWELL
Written by MICHAEL POWELL and EMERIC PRESSBURGER
The man who gave you "The Invaders."
The greatest thrill spectacle ever made with the R.A.F. !

JACARE (Pronounced JACKARAY)
with James Dannaldson
Commentary by FRANK BUCK
Screenplay by Tom Lennon
Music Score by Miklos Rozsa
The first feature ever filmed in the Amazon jungles. Amazing — authentic!

HUNTINGTON STROMBERG presents

BARBARA STANWYCK
THE G-STRING MURDERS
Based on Katharine Cornell's Broadway hit by Margaret Ayer Barnes and Edward Sheldon. Kettie Frings has done the screenplay of this story of a girl too eager for love!

Dishonored LADY
Directed by WILLIAM WELLMAN
The funny, fast-moving best-seller of crime behind the scenes in a burlesque theatre

GUEST IN THE HOUSE
The powerfully dramatic Broad- way play by Hagar Wilde and Dale Evans. A young couple he friends a pretty girl who repays them by blasting their marriage!

CHARLES F. ROGERS presents

THE POWERS GIRL
with ANNE SHIRLEY - CAROLE LANDIS
GEORGE MURPHY - DENNIS DAY - ALAN MOWBRAY
plus BENNY GOODMAN and His Band and America's 50 Most Beautiful Models
Directed by Norman Z. McLeod
The year's biggest showmanship picture! She sets the beauty standard for all America!

THE CINEMA GUILD presents

FREDRIC MARCH - VERONICA LAKE
I MARRIED A WITCH
SUSAN HAYWARD - ROBERT MENCHLEY
CECIL KELLAWAY - ELIZABETH PATTERSON
ROBERT WARWICK
A RENE CLAIR PRODUCTION
Directed by RENE CLAIR
Suggested by a story by Thelma Scott
Screenplay by Robert Pirsh and More Cowardly
Her father said, "Be a good girl!"
And the worst she got what she wanted with her appeal!

HARRY SHERMAN presents

AMERICAN EMPIRE
with RICHARD DIX - PRESTON FOSTER
LEO CARRILLO - FRANCES GIFFORD
ROBERT BARRAT - GUINN WILLIAMS
The exciting epic of Texas a hundred years ago when fortunes were made on the great cattle ranges!
HARRY SHERMAN presents

SILVER QUEEN
with
BRUCE CABOT - LYNE OVERMAN
EUGENE PALLETTE - JANET BEECHER
GUINN WILLIAMS
Directed by LLOYD BCON

A beautiful girl and a professional gambler play for love in this romance of old San Francisco!

THE CINEMA GUILD presents

Paulette GODDARD - Ray MILLAND
in
THE CRYSTAL BALL
with
WILLIAM BENDIX - GLADYS GEORGE
VIRGINIA FIELDS - CECIL KELLAWAY
CLEM BEVANS
Directed by ELLIOTT NUGENT

Fast-paced comedy of a gorgeous redhead who meets the stranger a fortune-teller predicted she would!

YOUNG AND WILLING
Based on the stage play OUT OF THE FRIEDN'S PANCAKES

WILLIAM HOLDEN - SUSAN HAYWARD
EDDIE BRACKEN - ROBERT BENCHLEY

Produced and directed by EDWARD H. GRIFFITH

Six stage-struck youngsters try to get a producer's attention—and what a job they do!

ARNOLD PRESSBURGER presents

NEVER SURRENDER
(Tentative Title)

The thundering story of the first railroads to span America!

ARNOLD PRESSBURGER presents

TOMORROW NEVER COMES

A great dramatic property on which cast and other particulars will be announced shortly!

HAL ROACH presents

8 STREAMLINED FEATURES

THE DEVIL WITH HITLER
FALL IN
THE McGuERINS from BROOKLYN
PRAIRIE CHICKENS
YANKS AHoy
TAXI, MISTER
CALABOOSE
THAT NAZTY NUISANCE

Fitted to a particular exhibitor demand—produced in Hollywood's only feature-comedy studio!

The WORLD IN ACTION

A new group of the screen's most exciting short subjects—bringing into focus the momentous events of today—thru exclusive material unmatched for thrilling drama!

SPECIAL

BOB HOPE - BING CROSBY
in a sensational short showing the joys and tribulations of golf!
Noel Coward
in
IN WHICH WE SERVE

Produced and Directed by
NOEL COWARD

“The unanimous reaction was that the film is Britain’s greatest! Critics, editors and high ranking army and navy officials were ‘praise crazy’ after preview!”
— Motion Picture Daily

IN PREPARATION

DAVID O. SELZNICK

 Produced by JAMES CAGNEY PRODUCTIONS

Produced by WILLIAM CAGNEY

EDWARD SMALL

Noted European Producer

JACK BENNY

MICHAEL BALCON PRODUCTIONS

Productions

Ealing Studios

BENEDICT BOGEAUS

SAMUEL BRONSTON presents

"The Life of Jack London"

for release DEC. 25

THE FOREMAN
WENT TO FRANCE

with
ROBT. MORLEY - CONSTANCE CUMMINGS
TOMMY TRINDER - CLIFFORD EVANS - JOHN WILLIAMS - GORDON CAMERON JACKSON

Directed by CHARLES FREND

J. P. Priestley’s adventure-packed story based on a real life incident of a man who went to fallen France to recover vital anti-aircraft equipment!

STAGE DOOR CANTEEN

starring 30 top ranking celebrities of stage, screen and radio including

KATHARINE Cornell, HELEN Hayes, KATHARINE HEPBURN, EDGAR BERGEN, TALLULAH BANKHEAD, ELSA MAXWELL, FREDERIC MARCH, FLORENCE FLOODIDGE, JANE COWL, GERTRUDE LAWRENCE, RAY BOLGER and 4 Name Bands including KAY KYSER and BENNY GOODMAN. Screen play by Delmar Davis.

Packed with more entertainment than a dozen pictures and featuring the greatest cast of all time!
COLUMBIA

Columbia's profits for the year ended last June 27, after tax provisions, etc., amounted to $1,163,617. This compares with only $552,743 for the previous year. Consent Decree made the increased take possible because exhibits were able to get Columbia's full program on one contract. Customers, however, generally were disappointed with the company's output during the 1941-42 season.

But there are quite a few indications that Columbia will not repeat its poor showing in the 1942-43 season. From the point of view of star names the company is in the strongest position of its history with 18 headliners either finishing or scheduled to check onto the lot within the next few months. Negotiations are still going forward to increase this total to 25 top names.

Sam Wood is the latest industry personality to form his own company and this top-notch director has selected Columbia to release his first production, "The Land Is Bright," Edna Ferber-George S. Kaufman play of an American family which was produced on Broadway in 1941. It is the only property announced by Wood for his new unit.

"Concertina" has been bought by new Columbia production head Sidney Buchman and negotiations have been started to borrow John Garfield from Warners for the leading role...Melvin Douglas returns to the lot to head an all-male cast in "Port Said"...Bert Gordon and Columbia are agreeing on a new ticket...Columbia lovely Janet Blair, hot from "My Sister Eileen," is off on an extensive p. a. tour to make the acquaintance of newspapers and columnists all over the country...Patricia Morison, just back from England, has been engaged for one of the three feminine leads in "Heart of a City," the Lester Cowan picture to star Merle Oberon.

IN PRODUCTION—"Merry-Go-Round" (Jean Arthur-Joel McCrea), "Outlaw Busters" (Russell Hayden-Anne Savage),

CASTING: Freddie Bartholomew in "Boys in Uniform"...Merle Oberon, Patricia Morison in "Heart of a City"...Brian Aherne, Loretta Young in "A Night to Remember"...Brian Aherne in "Blitzkrieg"...Melvin Douglas in "Port Said"...Shelton Leonard, George Chandler in "City Without Men"...DIRECTOR ASSIGNMENTS: Charles Barton in "Ravelle with Beverly"...Sam Wood to "The Land Is Bright"...STORY BUYS: "The Land Is Bright" by George S. Kaufman and Edna Ferber..."Right Guy" by Hal Smith and Sam Rudd..."The Queen Was in the Kitchen" by Marlan Sytzer and Milton Merlin..."Concertina" by John Huston and Frederick Kohner..."Once a Woman" by Sidney Skolsky.

METRO-GOLDWYN-MAYER

An executive who has been sorely missed at Metro is Albert Lewin, who worked for many years in collaboration with the late Irving Thalberg. Lewin left Culver City after Thalberg's death to become associated with Paramount. Branching into independent production Lewin and David Loew formed a United Artists son. John Boles has been assigned a leading role in this and there is considerable interest in the fact that the producer will use the widely popular "United Nations Marching Song" by Shostakovich for an elaborate production number. Second on his schedule is "Scorched Earth," with Walter Pidgeon in the leading role under Gregory Ratoff's direction...Pidgeon gets the lead in "Bataan Patrol."

"Cry Havoc," by Allan Kenward, is the title of a little theatre play about the nurses of Bataan which opened in a small theatre in Hollywood a couple of weeks ago. Immediate reaction to the play was high and enthusiastic and now the property has been purchased by the Shuberts for immediate stage production in three key cities and the little troupe in Hollywood will be moved intact to the Los Angeles Biltmore, city's first legit house. MGM has walked into acquire the film rights and preparations are going forward to get the work on the screen as soon as possible. Joan Crawford may play the lead.

John Twist leaves RKo for a two-year writing ticket at MGM...Studio has bought "Time of Peace," novel by Ben Ames Williams for fifty grand...William Dieterle has checked off the lot after completing added scenes on "Tennessee Johnson"...Dore Schary has had his paet renewed...Spring Byington will play a dramatic role for a change in "Gentle Annie," now shooting.

IN PRODUCTION—"Dubarry Was a Lady" (Red Skelton-Lucille Ball), "The Human Comedy" (Mickey Rooney-Frank Morgan), "Assignment in Brittany" (Richard Whorf-Susan Peters), "Cabin in the Sky" (Ethel Waters-Eddie Anderson), "Lassie Come Home" (Roddy McDowall-Donald Crisp), "Three Hearts for Julia" (Anna Sothern-Melvin Douglas), "Nothing Ventured" (Lana Turner-Robert Young), "Salute to the Marines" (Wallace Beery-Fay Bainter), "Sabotage Agent" (Robert Donat-Valerie Hobson), "Gentle Annie" (Robert Taylor-Susan Peters).


MONOGRAM

Into production this week at Monogram went "Silver Skates," highest budget picture in the company's history. Studio expects to work at least 30 days on the ice spectacle, which has a cast headed by Kenny Baker and Belita, the English skating star. Lindsey Parsons is the producer and Leslie Goodwins, borrowed from RKO, is directing.

Quite a loss to the Scott Dunlap series of westerns is Tim McCoy, who has returned to active duty with the Army as a Colonel. Outdoor star has fought in several campaigns and has been decorated by three presidents. McCoy will be succeeded by
production unit whose last effort is the current "Moon and Six- pence." Lewin's return to MGM was announced last week. He has a three way deal — producer, director and writer. His first assignment has not been set.

Joe Pasternak is preparing two pictures to go before the cameras shortly. First is "Private Miss Jones," for Kathryn Gray-Rex Bell, who starred in his own series of westerns several seasons ago.

Jed Buell, veteran state's rights producer, is seeking a Mono- gram release for "Junior Army" based on the activities of the youngsters in the rubber and scrap drives. Edmund Lowe goes in the leading role of the King Brothers "No Escape". William K. Howard will start work on October 28 on his own story, "Storm Out of the West." No cast has been selected for this yarn of a country-wide criminal manhunt... Steve Broidy reports 100 additional theatres have booked Mono's product for the 42-43 season... Ann Corio becomes a Mono star with "Sarong Girl" to start next month... Monogram employees will split that bonus melon planned for company's producers and directors.

IN PRODUCTION—"Silver Skates" (Kenny Baker-Belita), "Great Divide" (Ruck Jones-Rex Bell).

PARAMOUNT

A series of important conferences to be attended by Paramount big-wigs will be started next week upon the arrival at the studio of Barney A. Reislan and Henry Gilberg who will be closeted with Frank Freedman and Buddy De Sylva. No secret is the fact that the executives will discuss the impending curtailment of raw film supplies and the fact, realized by all motion picture plants, that programs next year must be slashed. Paramount is expected to announce the elimination of all small budget films with the possible exception of the Henry Aldrich group and a small percentage of exploitation pictures such as those turned out by the Pine-Thomas unit. Film city expects Paramount to schedule a 25 A picture program for the 1942-43 season plus a dozen or so programmers.

Under Buddy De Sylva Paramount has increased its roster of contract players to 80, one of the largest in the industry. A number of these are newcomers and the studio is preparing a careful build-up program for the most promising. They include Helen Walker, who has just played the feminine lead in "Lucky Jordan," William Bendix of "Wake Island," Marie McDonald, James Brown, Arturo de Cordova, Mexican star, who has been awarded the lead in "Kuralsla," and Johnnie Johnston, singer.

Having a huge backlog of pictures is advantageous to a studio in a number of ways, but Paramount discovers that it will profit in a strange way. Release of "War Against Mrs. Hadley," with its sterling performance by Fay Bainter, is figured to boost the chances of Par's "Mrs. Wigs of the Cabbage Patch" considerably when it is released on Thanksgiving Day... Erich von Stroheim is up for the role of General Rommel in "Five Graves to Cairo"... Paramount hopes to increase budgets 25% beginning with their next, "Aerial Gunther"... Susan Hayward has been sent to Republic for "Hit Parade of 1943"... Extensive location trek through Mexico is planned by Cecil De Mille to obtain backgrounds for "Story of Dr. Wassell.

Nine pictures go before Paramount's cameras between now and December 1. "The Miracle of Morgan's Creek" (Betty Hutton-Eddie Bracken), "Dixie" (Bing Crosby-Dorothy Lamour), "China" (Loretta Young-Alan Ladd), "Salute for Three," "Frenchman's Creek," "So Proudly We Hail," "Story of Dr. Wassell," "Five Graves to Cairo," "Lady in the Dark" (Ginger Rogers-Ray Milland).

IN PRODUCTION—"For Whom the Bell Tolls" (Gary Cooper-Ingrid Bergman), "True to Life" (Mary Martin-Dick Powell), "Miracle of Morgan's Creek" (Brian Donlevy-Eddie Bracken).

CASTING: Raymond Walburn, Cecil Kellaway in "Dixie"... "Cass Daley in "Let's Face It"... Akim Tamiroff in "Five Graves to Cairo.

PRODUCERS releASING

Having gained considerable ground in the past six months with new circuits and independent houses buying PRC, the lid is off the company's budgets with the institution of a flexible policy. Means that each producer can increase negative cost to extent he feels story and star setup warrant and, providing PRC

NEW RELEASES

For details on these pictures see Release Charts in the PRODUCTION RECORD

COLUMBIA

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<tr>
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<tr>
<td>Smith of Minnesota</td>
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<tr>
<td>The Lone Prairie</td>
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<td>You Were Never Lovelier</td>
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<td>The Big Whoopee Man Will Get You</td>
<td>October 22</td>
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<td>Stand By All Networks</td>
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<td>Apache Trail</td>
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<td>Panama Hattie</td>
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<td>Somewhere I'll Find You</td>
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<td>White Cargo</td>
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<td>Eyes in the Night</td>
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MONOGRAM

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<tr>
<td>Texas to Bataan</td>
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<tr>
<td>Criminal Investigator</td>
<td>October 23</td>
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<tr>
<td>Bowery at Midnight</td>
<td>October 30</td>
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<td>War Dogs</td>
<td>November 13</td>
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PRODUCERS releASING

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<td>City of Silent Men</td>
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<td>Along the Sundown Trail</td>
<td>October 19</td>
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<td>Secrets of a Co-Ed</td>
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<td>The Yanks Are Coming</td>
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RKO

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<td>Journey Into Fear</td>
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<td>The Navy Comes Through</td>
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<td>X Marks the Spot</td>
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<td>Valley of Haunted Men</td>
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20th CENTURY-FOX

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<td>Springtime in the Rockies</td>
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<td>Tales of Manhattan</td>
<td>October 30</td>
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<td>That Other Woman</td>
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<td>Thunder Birds</td>
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UNITED ARTISTS

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<td>I Married a Witch</td>
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UNIVERSAL

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<td>Arabian Nights</td>
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<td>Who Done It?</td>
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WARNER BROS

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<td>Secret Enemies</td>
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<td>Now, Voyager</td>
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<td>The Hidden Hand</td>
<td>November 7</td>
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<tr>
<td>The Hard Way</td>
<td>November 14</td>
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approval has been obtained, he will be reimbursed to that extent. Outfit expects the change will improve quality and give producers additional initiative to turn out worthwhile product.

William Nigh has been signed to direct six pictures for the company... "After Tomorrow" has been selected as Arthur Ripley's next indie production effort... Busy Lester Cutter has been selected in New York as an expert to collaborate with Georgie Jessel on a production deal... PRC has moved to Talisman Studios... "Miss V. from Moscow" will be followed by "Miss V. in Berlin." Lola Lane plans to produce the publicity campaign is being planned for "The Yanks Are Coming," Henry King's next musical.

With two pictures now shooting, PRC will have record production month in October with the following slated to start: "Corregidor," "The Rangers Take Over" (David O'Brien-Jim Newill), "Hunted Lone Rangers in Gateway to the West."}

IN PRODUCTION—"Queen of Broadway" (Rochelle Hudson-Buster Crabbe), "The Pay-Off" (Lee Tracy-Tom Brown).

REPUBLIC

John Carroll has been borrowed again by Republic for "Hit Parade of 1943" in which Susan Hayward will have the feminine lead.

First studio to make it official is Republic which has ordered all screen writers to make sure Nazi and Japs are depicted as tough adversaries — not as pushovers... Outfit is already pleased with results at boxoffice of "Flying Tigers" and notes with considerable satisfaction that Chinese war film is being single billed in a number of important first run locations... First few days at Philip's first-run Stanton Theatre saw sensational gross run up by "Flying Tigers." Looks set for a three or four weeks stand... Roy Rogers got work again in "Tidin' Day in the Canyon," starting off a heavy schedule for Republic which will find the following productions working by November 1— "Frontier Days" (Three Mesquites), "Hit Parade of 1943," "Chatterbox" (Joe E. Brown-Judy Canova), "Tahiti Honey.

IN PRODUCTION—"Mountain Rhythm" (Weaver Brothers and Elviry).

CASTING:

Jane Withers, Mary Lee, Ruth Terry in "Three Little Sisters"... Susan Hayward, John Carroll in "Hit Parade of 1943."

RKO-RADIO

After several weeks of speculation on the fate of Pare Lorentz's "Name, Age and Occupation," the film has been handed to Edward Dmytryk to salvage. The director was formerly a top cutter and he hopes to use the stuff photographed by Lorentz without resorting to the expense of shooting more film. Writer Charles O'Neal is aiding Dmytryk. Film will probably go out as a B.

Harry Edington, former RKO production head, has returned on a one picture producer's contract... Sam Goldwyn is shopping for a release on English-made "Spitfire" after its rejection by RKO... "The Potter takes leave of his job with the Southwest Airways to direct from "Here to Victory,"... Gary Grant starrer... Charles Laughton is going to retitle the Bill of Rights in "This Land Is Mine."... "This Country of Ours," featuring 26 British stars and players has been finished 16 months after it started production. New title is sought and the picture is scheduled for release November 7... Frank Ross has replaced "Cheyenne" on his schedule with "Free for All," a comedy. Jean Arthur and John Wayne, slated for the "Cheyenne" leads, will take over in the new assignment.

IN PRODUCTION—"Tarzan Triumphs" (Johnny Weissmuller-Frances Gifford), "Flight for Freedom" (Rosalind Russell-Fred MacMurray), "Two Weeks to Live" (Lum and Abner), "Hitler's Children" (Tom Helmore-Granada Studios).

CASTING:

John Wayne in "Fall in the Saddle,"... Barton MacLane, John Miljan in "Bomberdork,"... Otto Kruger, Elsa Jansen, H. B. Warner in "Hitler's Children."

20TH CENTURY-Fox

Orson Welles having rejected the opportunity to direct and star in "The Moon Is Down," the directorial post has been handed to Irving Pichel, who is testing Fritz Lang and Paul Lukas for the spot of Col. Lanzer, played on the stage by Otto Kruger. Henry Travers has been chosen for the role of Mayor Orden.

Acquisition of three best-sellers in September brings 20th's outlay for published works this year to $980,000... "Marines in the Pacific" has been bought for Bryan Foy. Henry Hathaway has been signed to a new term contract.

IN PRODUCTION—"Crash Dive" (Tyrone Power-Anne Baxter), "Dixie Dugan" (James Ellison-Charles Ruggles), "The Immortal Sergeant" (Henry Fonda-Maureen O'Hara), "Coney Island" (Betty Grable-George Montgomery), "Margin for Error" (Joan Bennett-Milton Berle), "Secret Mission" (Philip Dorn-Virginia Gilmore).

CASTINGS:


UNITED ARTISTS

David O. Selznick has declared his intention to remain a UA producer. Seems the producer found it none too easy to dispose of his story properties, players' contracts, etc. UA stepped into the picture and reminded Selznick of his contract, which gives the company some say in the matter. So now the unpredictable Mr. Selznick has made up his mind to stay in the movie industry.

Harry Sherman has moved his western unit to UA and is already at work on a new Hopalong Cassidy film, "Cobt Comrades..." Acquisition of Paramount product gives company regular release schedule for the next 13 weeks... Hunt Stromberg arrives in Hollywood after several weeks in the East to begin "G-String Murder." Producer and writer James Gunn worked on script between trains.

IN PRODUCTION—"The Powers Girl" (George Murphy-Anne Shirley), "Cobt Comrades" (William Boyd-Andy Clyde).

UNIVERSAL

Heaviest production lineup in months is planned at Universal for October and November. 13 writers are at work on nine features "We've Never Been Married" (Robert Cummings), "It Ain't Hay" (Abbott and Costello), "One Hundred Girls and a Man" (Henry Koster Production), "Cobra Woman" (Sabu-Jon Hall-Maria Montez), "Always a Bridesmaid," "Good Morning, Judge," "Adventures of Flying Cadets" and "Junior Commandos of the U. S. A."

Loighton Noble, former band leader, has been signed to a U acing contract... "See My Lawyer," stage play, has been bought for A & C... Walter Wagner has scheduled "The WAFS" as a follow-up to "Eagle Squadron." Will star Diana Barrymore... Alfred Hitchcock has recovered from flu and is back at the studio... Take a bow Terry De Lapp for the swell publicity campaign on Phil Silatney's debut in Hollywood... Nate Blumberg is in New York for conferences with eastern executives... A change of plans will have Bela Lugosi playing Frankenstein's monster and Lon Chaney, Jr., as the Wolf Man in the double-dose horror epic "Frankenstein Meets Wolf Man." Chaney was to have handled both roles.

IN PRODUCTION—"Forever Yours" (Deanna Durbin-Edmund O'Brien), "Flesh and Fantasy" (Charles Boyer-Edward G. Robinson), "Shadow of a Doubt" (Teresa Wright-Joseph Cotten), "Nightmare" (Diana Barrymore-Brian Donlevy), "Pittsburgh" (Marie Dietrich-Randolph Scott), "When Johnny Comes Home" (Allan Jones-Jane Frazee), "It Ain't Hay" (Abbott and Costello).

CASTINGS:

Lionel Atwill, Bela Lugosi, Patrick Knowles, Nova Massey in "Frankenstein Meets the Wolf Man,"... Robert Cummings, Diana Barrymore in "We've Never Been Married,"... Elsie Kaye, Mona Barrie in "Don Winslow of the Navy"... "Amerikens"... Roy William Gil in "Frankenstein Meets the Wolf Man,"... STUDY BUYS:... "See My Lawyer" by Richard Mathmna and Henry Clark.

WARNER BROS.

Hal Wallis leaves WB soon to work in the Army photographic unit headed by Hal Roach... Brenda Marshall has been signed to a new term contract... Jerome Cowan is another player added to WB roster and, it is said, that he will play leads... Alex Smith and Errol Flynn will be teamed for the third time in "To the Last Man"... Bette Davis will take a long vacation before her next picture, despite reports to the contrary... Connie Bennett is to start in "Forty Whacks," mystery picture.

IN PRODUCTION— "Air Force" (John Garfield-Gig Young), "Edge of Darkness" (Errol Flynn-Ans Sheridan), "Action in the North Atlantic" (Humphrey Bogart-Julia Bishop), "Background to Danger" (George Raft-Sydney Greenstreet).

CASTINGS:


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**RELEA SE CHART**

**1941-42**

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<td>Sunset Serenade (18)</td>
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</table>

1942-43

<table>
<thead>
<tr>
<th>Title</th>
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<tbody>
<tr>
<td>Crooked Circle, The</td>
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<tr>
<td>Details under title: Emma Were Brave</td>
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<tr>
<td>Heart of the Wild West</td>
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<tr>
<td>Hi, Neighbor (72)</td>
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<td>Ice Capades</td>
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<td>Johnny Over</td>
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<tr>
<td>King of the Mountains (Serial)</td>
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<tr>
<td>Mirror Strike</td>
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<td>New Homestead, The (68)</td>
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<tr>
<td>Outlaw of Flair Ridge</td>
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<tr>
<td>Rider Down in Canyon</td>
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<td>Secrets of the Underground</td>
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<tr>
<td>Shadow of the Sea (C.O.D.)</td>
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**RCO RADIO**

**1941-42 Features (40-50) Completed (40) in Production (0)**

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<tr>
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<tr>
<td>Cast of Corinna (69)</td>
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<tr>
<td>City of Silent Men (46)</td>
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<tr>
<td>Details under title: Friendly Bob</td>
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<td>Details under title: Roper's Kid</td>
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<td>Details under title: Teal</td>
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<td>Details under title: The Great Swindle</td>
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**1942-43 Features (46) Completed (21) in Production (3)**

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<tbody>
<tr>
<td>Black Whip</td>
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<tr>
<td>Details under title: Chattooga</td>
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</tbody>
</table>

**HITLER'S CHILDREN**

**Drama—Shooting started October 3.**

**Cast:** Tim Holt, Bonita Granville, Kent Smith, Nancy Gates, Erford Cagé. 

**Director:** Irving Reis

**Producer:** Edward Golden 

**Story:** Based on a novel titled, “Education for Death,” which deals with Nazi Germany under the Gestapo and the actions of the Abwehr during World War II.

**RELEASE CHART**

**IN PRODUCTION**

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
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<tbody>
<tr>
<td>Cast of Cells (33)</td>
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<tr>
<td>City of the Cowpunchers (71)</td>
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<tr>
<td>Corbey Kid (55)</td>
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<tr>
<td>Flying Tigers (102)</td>
<td></td>
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<tr>
<td>Hurricane Smith (67)</td>
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<td></td>
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<tr>
<td>In Old California (68)</td>
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</tr>
<tr>
<td>June of Setx (85)</td>
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<tr>
<td>Details under title: Latah, Idaho</td>
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<tr>
<td>King of the Kansas Rangers (Serial)</td>
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<tr>
<td>Moonlight Masquerade (67)</td>
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<tr>
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<tr>
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<tr>
<td>Pals of Ronda (Serial)</td>
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<tr>
<td>Phantoms of the Unknown (60)</td>
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<tr>
<td>Roman Wolf (63)</td>
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<tr>
<td>Sons of the Pinto (61)</td>
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<tr>
<td>Sunset Serenade (18)</td>
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<tr>
<td>Title: Running Time</td>
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</table>

**MARGIN FOR ERROR**

**Mystery Drama—Shooting started September 30.**

**Cast:** Joan Bennett, Milton Berle, Otto Preminger, Carl Esmond. 

**Director:** Otto Preminger

**Producer:** Ralph Dietrich 

**Story:** A group of young people are accused of murdering a man in New York. The case is dismissed, but the suspects continue to commit crimes.

**SECRET MISSION**

**Drama—Shooting started October 7.**

**Cast:** Arabella, John Sutton. 

**Director:** John Brahm

**Producer:** Lee Marcus 

**Story:** A Commando drama with a French background.
REIHEAD CHART

IN PRODUCTION

Title—Running Time

Cast Details Ref. No.

Chimera
Details under title: Seventh Column

P. Dura - G. Ilgerm - 10:5

Details under title: Pearl

E. Graite - J. Montgomery - 10:5

Craving Dixie (T)

T. Power - A. Baxter - 8:04

West Virginia

L. Andrews - J. Elia - 9:02

Imperial Jerusalem

H. Fonda - M. O'Hara - 9:21

My Friends (T)

K. Powell - F. Post - 7:20

1941-42

It Happened in Flatbush (80)

L. Nelson - C. Landis - 3:20 - 6:11

Details under title: No for Children

D. Anstott - J. Hondo - 4:61 - 8:1

Muybridge, The

J. Nelson - M. O. Hayes - 100 - 8:1

Details under title: Private Lives

J. Cagney - V. Gamba - 4:20 - 12:4

Man Who Wouldn't Die (60)

L. Nelson - M. O. Hayes - 101 - 6:1

Details under title: Paper Bag for the Corpse

J. Gabin - J. Lupino - 12:1 - 8:10

M. O'Hara - J. Sullivan - 12:19 - 9:24

This Thing of Ours (81)

D. Woods - M. Howard - 6:19 - 9:11

United

D. Eiseley - J. Eilison - 6:31

Whispering Chips (75)

M. Bel fir - R. Jayner - 12:2 - 5:50

1942-43

A-Meeting We Will Go (67)

R. Grable - V. Murore - 3:23 - 8:11

Berlin Correspondent (70)

V. Gilmore-D. Andrews - 8:15 - 9:11 - 2

Black Swan, The

H. Power - M. O'Hara - 3:20 - 12:5

Bramson, Wagner

L. Nelson - M. O. Hayes - 9:1

Careful, Soft Shoulders (69)

V. Dier - J. Eilison - 9:19 - 8:4

China Girl

G. Turrey - G. Montgomery - 6:31

Dr. Remond's Secret

J. Shopland - L. Babbe - 7:13 - 10:11

Frontiersmen (82)

R. Grable - V. Murore - 3:23 - 8:11

Girl Trouble (82)

D. Anstott - J. Bennett - 3:65 - 12:9 - 8

Heart Throbs (71)

E. Grady - V. Elgin - 3:6 - 9:22

Details under title: Dead Alibi

H. Willar - J. Payne - 5:4 - 10:2.2

Jail Off Broadway (66)

L. Nelson - M. O. Hayes - 5:16 - 9:25

Details under title: When a Man in a Box Lives (80)

H. Willar - I. Lupino - 3:60 - 8:10

Little Tokyo, U. S. A. (64)

B. Joyce - F. Foster - 5:16 - 8:14 - 9

Loves of Allen Poe (70)

J. Carroll - J. Shaggerer - 3:50 - 9:22

Mamou Calling (61)

L. Nelson - G. Linds - 6:29 - 10:16 - 4

Night Train, The (78)


Mourned Man in the World

C. Monte, G. Barry - 4:20

Orchid Wine (97)

M. Berle - M. Hughes - 8:54

Orange, The

H. Fonda - F. Foster - 6:9

Peaches, The

H. Willar - R. McDowell - 6:6 - 8:21

Riding Strings (67)

R. Dennis - G. Patrick - 9:7

Silver Wings

A. Smith - J. Low - 10:11 - 11:4 - 6

Silk Stockings (118)

A. Sil - J. Eilison - 7:20 - 11:30 - 3

Details under title: Thunderbirds (T)

M. Turrey - F. Post - 3:90 - 10:20 - 15

Governor of Brooklyn

M. Howard - G. Montgomery - 6:31

Young Mr. Pitt (105)

D. Eiseley - J. Eilison - 6:31

Wagner (Wan)

M. R. Shultz - B. Beery - 6:31

1943-45 FEATURES

Benny (Bxy)

Completed (0)

In Production (0)

Details under title: Benny

Completed (0)

In Production (0)

Bogey (Bog)

Completed (0)

In Production (0)

Cagney (Cgy)

Completed (0)

In Production (0)

Chaplin (Chu)

Completed (0)

In Production (0)

Korda (Kor)

Completed (0)

In Production (0)

March (Mar)

Completed (0)

In Production (0)

Pascal (Pas)

Completed (0)

In Production (0)

Pressburger (Psh)

Completed (0)

In Production (0)

Roach (Rch)

Completed (0)

In Production (0)

Slepian (Sml)

Completed (0)

In Production (0)

Szekely (Sky)

Completed (0)

In Production (0)

Wagner (Wan)

Completed (0)

In Production (0)

1945-48 FEATURES

In Production (0)

Details under title: Benny

Completed (0)

In Production (0)

Bogarts (Bog)

Completed (0)

In Production (0)

Cagney (Cgy)

Completed (0)

In Production (0)

Chaplin (Chu)

Completed (0)

In Production (0)

Korda (Kor)

Completed (0)

In Production (0)

Loew-Lewin (LL)

Completed (0)

In Production (0)

Mayfair (Mfr)

Completed (0)

In Production (0)

Pizer (Pic)

Completed (0)

In Production (0)

Pressburger (Psh)

Completed (0)

In Production (0)

Ravichov (Rtv)

Completed (0)

In Production (0)

Roberts (Rch)

Completed (0)

In Production (0)

Rogers (Rgs)

Completed (0)

In Production (0)

Selznick (Szk)

Completed (0)

In Production (0)

Sherman (Shm)

Completed (0)

In Production (0)

Smith (Sm)

Completed (0)

In Production (0)

Stromberg (Smg)

Completed (0)

In Production (0)

COMET ARTISTS (Harry Sherman)

Western—Shooting started October 6


Director: Leslie Singer

Story: A double-dealing Villanese leader is rustling cattle from rival cattle men and driving them out of business by making them pay too much for water. He frames his victims as rustlers, and some of Hoppys's friends are among his victims. Hoppys collects evidence against the heavy and his gang and drives them out of the district.

OCTOBER 19, 1942 19
FORTY WHACKS

Murder Mystery—Shooting started October 7.
Cast: Constance Bennett, Jerome Cowan.
Director: William Clemens
Producer: William Jacobs
Story: Not available

RELEASE CHART

IN PRODUCTION

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast Details Rel. No.</th>
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<tbody>
<tr>
<td>Action in the North Atlantic</td>
<td>H. Bogart - E. Mason</td>
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<tr>
<td>Air Force, The</td>
<td>F. Forrest - G. Powe</td>
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<tr>
<td>Background to Danger</td>
<td>D. Raft - B. Marshall</td>
</tr>
<tr>
<td>Edge of Darkness, The</td>
<td>E. Flynn - A. Sheridan</td>
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<tr>
<td>Escape from Crime</td>
<td>R. Travis - J. Bihne</td>
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<tr>
<td>In This Our Life</td>
<td>B. Stanwyck - G. Brent</td>
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<tr>
<td>John Girl (1941)</td>
<td>A. Sheridan - R. Beagan</td>
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<tr>
<td>Lady Detective (62)</td>
<td>R. Emerson - F. Wilner</td>
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<tr>
<td>Prime Minister, The (63)</td>
<td>E. G. Robinson - J. Wyman</td>
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<tr>
<td>Sergeant York (134)</td>
<td>J. Connelly - D. Wayne</td>
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<tr>
<td>Wings for the Eagles (85)</td>
<td>C. Stevens - I. Manning</td>
</tr>
<tr>
<td>Wings Over the Pacific</td>
<td>A. Sheridan - R. Beagan</td>
</tr>
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</table>

1941-42

H. Bogart - B. Marshall... 1-12 - 6-13. 135
G. Powell - E. Mason... 9-7
B. Stewart - G. Powe... 6-29
D. Raft - B. Marshall... 9-7
E. Flynn - A. Sheridan... 8-24
R. Travis - J. Bihne... 4-6 - 7-25. 157
B. Stanwyck - G. Brent... 8-13
A. Sheridan - R. Beagan... 10-4 - 5-30. 133
R. Emerson - F. Wilner... 6-6 - 134
E. G. Robinson - J. Wyman... 5-2 - 131
J. Connelly - D. Wayne... 6-25
C. Stevens - I. Manning... 4-8 - 139
A. Sheridan - R. Beagan... 6-26 - 7-18. 136
B. Stewart - E. Mason... 9-5 - 202
F. Forrest - A. Smith... 7-13
E. Flynn - A. Smith... 6-1
R. Bogart - B. Marshall... 6-30 - 218. 230
H. Bogart - T. Powers... 6-29
J. Lemmon - J. Lemmon... 2-9 - 7-26. 204
E. Flynn - J. Lemmon... 2-9 - 7-26. 204
R. Forrest - J. Lemmon... 6-29
G. Powell - R. Powell... 6-29
B. Stewart - G. Powe... 6-29
B. Stewart - B. Marshall... 6-30 - 10-10. 207
J. Lemmon - J. Lemmon... 6-30 - 10-10. 207

WARNER BROTHERS

1941-42 Features (35) Completed (35) In Production (6)
1942-43 Features (—) Completed (19) In Production (5)

1942-43 Features

Adventures of Smilin’ Jack (Serial) | T. Brown - T. Boy | 5-18
Beware the Girls! (89) | R. Cummings - B. Battles | 3-14 - 4-30.
Debut at the Louis (65) | R. Dix - W. Barrie | 4-6.
Details under title: Get Hop To Love (77) | G. Jean - J. Fraser | 6-29 - 10-2. 7022
Details under title: I Want To Dance | Andrews Sisters | 7-18 - 9-11. 7042
Great Impersonation, The | H. Breslin - L. Asher | 4-29.
Hurt To Shanghaied | I. Harvey - H. Taylor | 3-23 - 9-38. 7035
It Came up Love (—) | G. Jean - J. Hunter | 7-20.
Little Joe the Wrangler | J. Brown - T. Ritter | 6-29 - 10-13. 7072
Mugtown | B. Lantrip - N. Hall | 7-13.
Night Monster | I. Harvey - L. Eiriksen | 7-20 - 10-23.
Off the Master Track | R. M. Ross - C. Bruce | 6-29.
Overland Mail (Serial) | H. Parrish - I. Chasey, Jr. | 8-23 - 9-21. 7781
Passing the Book | R. Bennett - D. Porter | 5-4 - 11-13.
Sherlock Holmes and the Voice of Terror | N. Rathbone - N. Brown | 5-18 - 9-18. 7020
Some Town (74) | B. Bennett - B. Crawford | 8-24 - 9-25.
Spitball in the Groom | L. Crouse - D. Donaldson | 3-11 - 11-20. 7028

... The Only Trade Paper
That ANALYZES THE INDUSTRY’S NEWS
—as well as reports it

... THAT’S WHY EXHIBITORS DEPEND ON FB!

FILM BULLETIN

20
FLYING TIGERS... The vast field of exploitation possibilities inherent in this picture is so self-evident as to make any recommendations by us a case of gilding the lily. The Republic exploiters, headed by Charles Reed Jones, have gilded it quite ably with a press sheet crammed with sock material. In this story of the valiant vanguard of America's flying fighters in World War II showmen have the juiciest exploitation morsel Hollywood has delivered in many months.

RKO-RADIO—Continued

'SCATTERGOOD SURVIVES A MURDER' ABSORBING MYSTERY PROGRAMMER

Rates ⋆ ⋆ as supporting dualler

RKO-Radio 66 Minutes
Directed by Christy Cabanne.

This is a minor mystery programmer, but an absorbing one that will make good supporting fare on any type of double bill. In the series, "Scattergood Survives a Murder" has a well-constructed murder plot, a cast full of suspects and situations to baffle the amateur film detectives. Instead of depending on slapstick comedy relief, Director Christy Cabanne derives his humor from the doings of the eccentric characters in the story. Although Scattergood himself takes a comparatively minor part in the proceedings, theッシュes, Baines, Baines, and characters will be a draw inocaboritories and small towns. Elsewhere the mystery angle should be strung.

In the story, the sudden death of two wealthy, eccentric spinster sisters brings a half-dozen heirs to Coldriver as well as several metropolitan newspaper reporters. The will discloses that the fortune has been left: first, to the pet cat; second, to the forbidding-looking housekeeper, working to other relatives in turn. When the third-to-be-heir is found dead from poison scratches, the cat is suspected and later, the housekeeper is found dead from the same claw marks. Scattergood Baines then enters the scene with a freshly-covered lynx paw found in the basement. With the aid of the town's young newspaper owner (John Archer), Scattergood sets a trap and, before the arrests, he makes the murderer confess his guilt.

Guy Kibbee repeats his satisfying portrayal of the amiable sage of Coldriver, Spencer Charters, as the easy-going sheriff, also gives a pleasing and intensely-human performance. Margaret Seddon and Margaret McWade, the original "pikilated sisters of Mr. Deedle" are well-cast as the eccentric spinsters. Florence Lake, as a timid school-teacher, and Wallace Ford, John Miljan and Willie Best are other familiar players who do well. John Archer and Margaret Hayes contribute a romantic sub-plot.

LEYENDECKER

'SIN TOWN' ROBUST ACTION MELODRAMA

Rates ⋆ ⋆ ⋆ for action spots; less elsewhere

Universal 74 Minutes.
Directed by Ray Enright.

A robust oil boom melodrama along familiar story lines, "Sin Town" is fast-moving and exciting throughout, With Constance Bennett making a striking appearance in a typical Marlene Dietrich role, and Brod Crawford, Leo Carrillo, Andy Devine and other Universal action regularly as colorful outside-the-law characters, the cast puts new life into a run-of-the-mill plot. Obvious as the situations are, the competent direction by Director Ray Enright builds interest slowly and steadily to a bang-up fast climaxes ending which is well-cast. If properly sold, the picture should do well generally, but title, stars and subject make it a natural for the action spots.

Laid in the Texas oil boom days of 1910, the story opens as Constance Bennett and Brod Crawford, a pair of sharers, are themselves the sons a born in Carin Town with a batch of worthless oil leases, Crawford's orphan saves Bond, the gambling czar, from being killed by irate citizens with Bond's aid. Crawford and Miss Bennett become powerful in the town.

Miss Bennett puts her money into an oil well which, when it comes in, brings about a fist fight between Crawford and the irate Bond. Crawford decides to bring down Bond, but Miss Bennett, who has a fresh bankroll, follows and again teams up with him.

Brod Crawford is at his best as the fast-talking confidence man and, with Ward Bond, he takes part in a red-blooded fight which will have the action fans on the edge of their seats. Constance Bennett gives a convincing hard-boiled portrayal and Anne Gwynne is nicely contrasted as the courageous young heroine. Andy Devine, Leo Carrillo, Patric Knowles and Ralf Harold stand out in the other important roles and Jack Baines, Hobart Bosworth have good bit parts.

LEYENDECKER

'JUNGLE SIREN' SILLY MELODRAMA HAS SELLING ANGLES

Rates ⋆ + more if exploited in transient spots

Producers Releasing Corp. 68 Minutes.
Ann Corio, Buster Crabbe, Paul Bryant, Elylyn Wahl, Arno Frey, Milt Kibbee, Jess Brooks, Manart Kippen, James Adamson, Green the Chimpanzee.
Directed by Sam Newfield.

Aping Ann Corio's pidgin-English, "Jungle Siren" she verry seele picture, but it is exploitable fare which can be sold to strip enthusiasts in transient locations. To say that this jungle melodrama is an improve-ment over the former burlesque star's first film, "Swamp Woman," is faint praise. In this case, Sam Newfield has directed the wildly-improbable story with a faintly tongue-in-cheek style which takes away some of its curse. And Buster Crabbe, as an American working for the Free French, and Paul Bryant, as his comedy relif assistant, get a few genuine laughs de-spites again the same blond Miss Corio never suggests a young wife of missionaries who could wield influence over African natives while Jess Brooks and other dark-skinned actors are guilty of atrocious over-acting. However, exploiting Miss Corio and Crabbe will attract drop-ins and the burlesque fans.

In the story, Buster Crabbe, an American member of the Free French Army Engineer Corps in Africa, is sent to a native village to make a survey for an airfield. A secret Nazi agent, working with a native chief, is meanwhile trying to turn the tribes against the French, despite the good influence of Ann Corio, a white girl who has grown up in the jungle since her missionary parents were killed years before. Miss Corio rescues Crabbe from being attacked by natives and, later, she becomes jealous when Evelyn Wash, wife of the Nazi agent. Also, Lewis smitten with the handsome engineer. The native chief drugs some of the workers and, before he restores them to life, he insists that Crabbe and his assistant be tortured and killed. But Miss Corio exposes the Nazi plot and saves the day for Crabbe who then sends for a chaplain.

DENLEY

'A YANK IN LIBYA' ACTION QUICKIE HAS TOPICAL TITLE

Rates ⋆ + as supporting dualler for minor action spots

Producers Releasing Corp. 67 Minutes.
Directed by Albert Herman.

This independent quickie supplies action aplenty, but scant plausibility. While the youngsters will thrill to the stock shots of chaotic desert, the routine adventures of an American newspaper correspondent hero—the grown-ups will derive the most pleasure from the ridiculous antics of Parkyakarkus, as a spy with a Brooklyn accent. The other players are also well-choreographed and are better by far than their material. With a title to be exploited, this will serve as a filler in the minor action houses.

Wallace Wolf King, American newspaper correspondent, is assigned by his paper to encourage the Arabs to revolt against the British by supplying them with machine guns. Although the British consul is aware of this, he pretends ignorance in order to keep King from cabling America and spoiling the revolution. The latter plots to kill Duncan Renaldo, Arab chief who is friendly to the British, and put his ally, George Lewis, in charge of the native tribes. When he thinks Renaldo has been shot, Lewis arouses his tribesmen and they attack the British garrison. But Renaldo, who was only stunned, arrives in time to stop the revolt and kill the Nazi agent. H. B. Warner is outstanding as the irritable British consul, although the comparatively small one. Wallace Wolf King makes a dashing newspaper correspondent and Joan Woodbury also does well as the heroine—a member of the British Intelligence. Duncan Renaldo and George Lewis are fairly convincing in the Arab roles.

YORK
'COUNTER-ESPIIONAGE' TOPICAL 'LONE WOLF' PROGRAMMER
Rates • • for minor action spots

Columbia
71 Minutes

Directed by Edward Dmytryk.

A "Lone Wolf" adventure against a topical background, "Counter-Espionage" will entertain in the lesser action spots and make a fair supporting dualier. The scene is war-torn London where the now-reformed sleuth, suavely portrayed by Warren William, infiltrates the police and outwits enemy agents in his customary debonair manner. As directed by Edward Dmytryk, the picture moves smoothly and contains several exciting scenes, including one or two suspenseful moments. The comedy supplied by Fred Kelsey, as an explosive American detective, is more laugh-provoking than the mild and staid approach of the Anglo-Saxon -- a typical British valet. It is difficult to recognize the wisdom of continuing the "Lone Wolf" character when Columbia has found the name is no longer of any value in the title.

In the story, Scotland Yard officials and American detectives (Fred Kelsey and Thurston Hall) find evidence that the Lone Wolf (Warren William), retired jewel thief, is growing proud in London. Some vitally important plans are stolen from the British Intelligence office where the only clue is a cuff link with the initials "LW." William, who is believed to have the plans, is kidnapped by a German spy ring, who demand that the information be sent to the Nazis. However, a British Intelligence employee (Morton Lowry) in league with the Nazis, discovers that William is actually working with England as a top-notch espionage agent. William is captured by the German spy ring and forced to turn over the secret plans which are then transmitted to Germany via short-wave. But when the police rescue him, William reveals that the plans given the Germans were fakes.

In addition to Warren William, Eric Blore and Fred Kelsey, in their familiar roles, Thurston Hall is again seen as the baffled Inspector Crane. Morton Lowry is excellent in a treacherous part and Hillary Brooke shows promise in the sole feminine role.

DENLEY

'PRISON GIRLS' SLOW-MOVING MELODRAMA
Rates • • • in minor action spots

Producers Releasing Corp.
66 Minutes

Directed by William Beaudine.

The title is the most saleable part of this slow-moving melodrama. The picture, which was originally announced for release as "Gallant Lady," has a fairly interesting script in the True Confessions vein, but the routine direction by William Beaudine gives it a lethargic pace for the greatest part of its length. By exploiting the prison scenes and the title, "Prison Girls" will pass muster in minor action spots.

In the story, Rose Hobart is a woman doctor who has spent four years in prison after being convicted for a mercy killing. Being handcuffed to another girl, Miss Hobart is involved in a jail break, but decides to give herself up. She changes her mind when Sidney Blackmer, a Southern doctor who has recognized her, takes her to his plantation as his laboratory assistant. After agreeing to marry Blackmer, she blurs out her real name to the license clerk and the doctor is later jailed for harboring a criminal. The girl meanwhile has run away to her former associates, but when she learns that Blackmer is on trial, she comes back to save him from being convicted.

Rose Hobart gives a capable performance as the "gallant lady" doctor although bad lighting and photography detract from her appearance. Sidney Blackmer is convincing as the doctor. John Ince, Jane Novak and some of the minor players do good work and Ruby Dandridge has a fine bit as a sympathetic colored servant.

DENLEY

'DEEP IN THE HEART OF TEXAS' ABOVE-AVERAGE APPEAL TO WESTERN FANS
Rates • • + in action spots

Universal
62 Minutes

Directed by Elmer Clifton.

The addition of Tex Ritter as co-star gives the Johnny Mack Brown westerns above-average name value for the 42-43 season. First of the new series, "Deep in the Heart of Texas," not only employs the famous song as a finale but the story has a plentiful supply of gun-play and fast riding to please the cowboy devotees. Although the plot takes most of the familiar turns, it has been directed in spirited fashion by Elmer Clifton and is well acted, especially by the members of a fine supporting cast. The title and stars are both good selling angles to boost business in action spots.

The story opens after the Civil War when Johnny Mack Brown returns to his Texas home to find that his father (William Farnum) is leading a band of land-grabbers planning to set up a republic in opposition to the U. S. Government. Brown, who takes sides with Tex Ritter, a Government agent, is thrown into jail for killing a ruffian employed by his own father's henchman (Kenneth Harlan). When Farnum hears that Brown is to be executed for murder, he agrees to join the crusade against lawlessness. Ritter releases Brown from jail and, although Harlan shoots Farnum, he takes the oath of allegiance to the U. S. before he dies.

"Johnny Mack Brown takes care of the hero's capability and also joins in a movie with Jennifer Holt. Tex Ritter sings only one song, "Cowboy's Lament," but the Jimmy Wakely Trio harmonize well and is a pleasant addition to the series vocal department. William Farnum and Kenneth Harlan stand out among the several old-time stars in the cast.

DENLEY

'BOSS OF HANGTOWN MESA' AVERAGE JOHNNY MACK BROWN WESTERN
Rates • • in western houses

Universal
58 Minutes
Johnny Mack Brown, Fuzzy Knight, William Farnum, Rex Lease, Helen Deverell, Hugh Prosser, Robert Barron, Michael Vallen, Henry Hall, Fred Kohler, Jr., The Pals of the Golden West with Nora Lou Martin.

Directed by Joseph H. Lewis.

Although everything in "Boss of Hangtown Mesa" follows the standard western formula, it has fast riding, shooting and action aplenty for the devotees of cowboy films. The star makes a stalwart outdoor hero and Fuzzy Knight, a regular in the Brown pictures, supplies considerable comedy as a medicine wagon impresario. Only the songs, which are ably rendered by Nora Lou Martin and The Pals of the Golden West, seem dragged in mainly because the singers in this case have nothing to do with the plot. However, the picture will satisfy in western houses.

In the story, Johnny Mack Brown, a special representative of the Rock Mountain Telegraph Company, is held up by an outlaw and robbed of his horse, clothes and papers. The outlaw (Hugh Prosser) then uses Brown's papers to introduce himself to the company's superintendent but when the latter refuses to hand over $25,000 maintenance money, he is shot and killed. Meanwhile, Brown, wearing the outlaw's clothes, is given the job with the telegraph construction company. In this way he aids the murdered man's daughter (Helen Deverell) to put the telegraph line through on schedule against the crooked schemes of a rival company working to prevent completion of the project.

Helen Deverell, an attractive newcomer, has poise and assurance in a heroine role which is stronger than the average. William Farnum does well in a heavy part and Rex Lease and Hugh Prosser are experts at western villainy.

DENLEY
'TOP SERGEANT' FAIR ACTION-DUALLER

Rates • + for dual bills in action spots or cheaper naborhoods

Universal
64 Minutes
Leo Carrillo, Andy Devine, Don Terry, Elyse Knox, Don Porter, Addison Richards, Bradley Page, Gene Garrick, Alan Hale, Jr., Roy Harris, Richard Davies, Emmet Vogan, Jack Mulhall, Pat O'Malley, Beatrice Roberts.

Directed by Christy Cabanne.

One of Universal's Carrillo-Devine action films for the supporting-duallier spot, "Top Sergeant" adequately fills the bill because of its fast pace and army camp background. But, in being dedicated to the men of the AEF, the veterans who are now turning raw recruits into soldiers, this programmer aims far too high. The topical angle and a gangster sub-plot give a touch of novelty to an otherwise routine story. Director Christy Cabanne has employed an over-abundance of stock shots of army maneuvers and too many have a familiar look. A fair dualler for action and naborhood spots.

Leo Carrillo and Andy Devine, play hard-bitten non coms, veterans of the first World War, who are continually getting stripped of their stripes because of clashes with regulations. Traveling to camp in a jeep with Don Terry, their hard booted sergeant, they are forced off the road by fleeing bank robbers. Terry's kid brother, a new recruit, disobeys orders and is killed by one of the gunmen, Don Porter. The latter figures Uncle Sam's uniform would be the perfect hide-out and is assigned to train under Terry, who has determined to avenge his brother's death. Porter gets himself generally disliked and at the army games, he blows up a bridge and puts the blame on Carrillo and Devine who are court-martialed for negligence. But the latter are finally absolved when Terry and the law catch up with Porter.

This time Carrillo and Devine tone down the slapstick comedy and play their roles in a more convincing fashion, but, in consequence, get fewer laughs. Don Porter does an excellent acting job as the gangster in uniform and Don Terry makes a credible hero. Elyse Knox supplies minor romantic interest.

DENLEY

'SMART ALECKS' LIVELY EAST SIDE KIDS PROGRAMMER

Rates • • in action spots and small towns

Monogram
66 Minutes
Leo Gorcey, Bobby Jordan, Huntz Hall, Gabriel Dell, Maxie Rosenbloom, Gale Storm, Roger Pryor, Sunshine Sammy, Walter Woolf King, David Gorcey, Stanley Clements, Bobby Stone, Herbert Rawlinson, Sam Bernard, Dick Ryan, Joe Kirk.

Directed by Wallace Fox.

Best of the East Side Kids series, "Smart Alecks" is broadly-acted hokum, a lively and amusing yarn with several human interest touches. Although much of it is slapstick, pure and simple, this is not as noisy as the others in the series and Director Wallace Fox has even fitted a bit of pathos and a sentimental bit into the general scheme. The story again has the tough youngsters getting into devilment and brushes with the law but, in the end, aiding the cops to capture a gangster. Made to order for the action spots, it should also please in small towns. Producers Katzman and Dietz have furnished a better-than-average cast and production.

In the story, Gabriel Dell, one of the kids, is sent to jail when he is unjustly convicted of complicity in a robbery committed by Maxie Rosenbloom and an underworld gang. Rosenbloom is later captured by Bobby Jordan, one of the other kids, who is given a $200 reward with which he plans to buy baseball uniforms for the gang. The other kids believe Jordan is trying to cheat them out of their share and when Dell and Rosenbloom escape from jail, the latter finds him and beats him up. Told that Jordan will need a specialist, the kids waylay Walter Woolf King, a high-priced doctor who is impressed with their tale and agrees to operate.

'YANKS ARE COMING' MUSICAL QUICKIE

Rates • + for secondary spots

HOLLYWOOD PREVIEW

PRC
67 Minutes
Henry King, Mary Healy, Little Jackie Hel ler, Maxie Rosenbloom, William Roberts, Parkyarkayrs, Dorothy Dare, Lynn Starr, Jane Novak, Charles Purcell, Forrest Taylor, David O'Brien, Lew Pollack.

Directed by Alexis Thurn-Taxis.

There are some fair names sprinkled through this PRC musical quickie, but they are not given much chance to display their talents. The story is a pretty feeble affair — confused and somewhat pointless. Credit for its shortcomings may be traced to PRC's folly in pursuing the major studio policy of employing five writers for the story and two for added dialogue. They've cooked a messy dish of porridge. Production values are nil and the direction by Alexis Thurn-Taxis is about as imaginative as the screenplay.

William Roberts, singer with Henry King's band, shows up at rehearsal and announces his enlistment in the army. He is accorded the usual cheers, except by King who belittles him, especially since he has gone in without a commission. The band gradually becomes fed up with King and his unpatriotic attitude and they enlist in a body. The group is subsequently reunited in a camp show — with the exception of King. As the performance is ready to go on, something seems to be lacking — the leadership of King. The leader shows up at the last minute in uniform in time to save the show. It appears that he enlisted when he received the news of his kid brother's death. The boys and soldiers receive him enthusiastically.

King handles the picture's music with skill, but the demands of the role he is called upon to play are more than the talent the musician can muster. Charlie Purcell (remember him in "The Chocolate Soldier") sings "Zip Your Lip" with expected verve and showmanly vocal ability. The rest of the cast play their poorly written roles in disheartening fashion.

LEAVITT (Hollywood)

YORK

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'GIRL TROUBLE' TAKES A RIBBIN' FROM CRITICS
(20TH CENTURY-Fox) "...Now and then it sets off a spontaneous spark of hilarity...But for the most part, is innocuous comedy fare, with familiar and exaggerated plot ingredients...Full of little jokes...You leave wondering why they didn't use all those actors and writers to make some other picture." Cook, N. Y. WORLD-TELEGRAM. --- "...Script makes little sense and less entertainment...All so cozy and so improbable." Werner, N. Y. MIRROR. --- "...Less than silly; it's plain stupid...Utterly and completely boring from credits to curtain...Rough, uneven situations thrown together to make a story." Hale, N. Y. NEWS. --- "...Situations and some of the incidents are imaginative, but there is never enough humor to keep the thing alive...Does not go fast enough to make up for the implausibility of the farcical story." O. L. G., Jr., N. Y. HERALD TRIBUNE.

"...A comedy that limps along on its own rims. Its gags are flat, its situations nearly as labored as they are old...Hackneyed and confused." T. S., N. Y. TIMES.

'WINGS AND THE WOMAN' ACCLAIMED AS FINE BIOGRAPHY AND ENTERTAINMENT
(RKO-RADIO) "...Superb example of the English delivery style, vigorous entertainment and a thoughtfully made picture...Airplane shots are excellent." Cook, N. Y. WORLD-TELEGRAM. --- "...Impressive and compelling...Contains every cinematic ingredient in large and generous measure...Touching, clutching drama." G. R. S., N. Y. MIRROR. --- "...4 Stars...Besides its story of high adventure, it is an appealing human document...Stirring personal drama and a splendid tribute to two great fliers." Cameron, N. Y. NEWS. --- "...A more frank and poignant biography has seldom been put upon the screen...Certainly a moving tribute to Amy Johnson, and it stirs up a buoyant excitement and a warm nostalgia which are pleasant in these times." Crowther, N. Y. TIMES.

"...The best that can be said is that it sticks doggedly and faithfully to the facts...The worst is that the picture is stuck with those facts...Humdrum, repetitious photographic procedure...Plain dullness." Wisten, N. Y. POST. --- "...Frank and sometimes moving...Great deal of dramatic suspense in the flying scenes...Mr. Wilcox has managed his scenes with surpassing interest." Pihodna, N. Y. HERALD TRIBUNE.

'PANAMA HATTEE' FAILS TO COME UP TO ITS STAGE PROTOTYPE
(METRO-GOLDWYN-MAYER) "...Lacks bounce and spontaneity and rib-tickling sequences...Sprinkling of laughs...Still entertaining and swift - but not up to its cast." N. Y. MIRROR. --- "...Has lost some of its lusty bounce in its transference to the screen...Herolene becomes just another 'Maisie' under a new name...Several undistinguished new song numbers." Cameron, N. Y. NEWS. --- "...Lacks the comic gusto and the melodic elocution of the Broadway hit...Tired and tedious...Dull transcription of bright material...Exceedingly disappointing." Barnes, N. Y. HERALD TRIBUNE. --- "...Just a jumble of songs and dull slapstick...Story so pulled to pieces that it doesn't even mesh...Some of the music is fetching, but it takes more than music to make a picture." Crowther, N. Y. TIMES.

"...Scrambling sort of vaudeville show in which the almost invisible story sinks below the level of a 'Maisie' episode...Fair number of laughs." Wisten, N. Y. POST. --- "...Dodged resolution to be light and gay — or else. The effort is more apparent than the achievement...There is not much you will recognize from the original...No stinging on anything except thought and ingenuity." Cook, N. Y. WORLD-TELEGRAM.

'HERE WE GO AGAIN' LIKE GOING TO A RADIO BROADCAST
(RKO-RADIO) "...Singularly scatterbrained improvisation, a series of skits and songs with lack of effect...Bergen and Charlie are in poor form...McGee and Molly don't liven up things greatly either." T. S., N. Y. TIMES. --- "...None of the stars is as funny on the screen as on the stage...Riveting with the plot is simply too much." Pihodna, N. Y. HERALD TRIBUNE. --- "...Cornucopia of radio dialogues with accent on the corn...Hodgepodge of slapstick around a plot of convenience." G. R. S., N. Y. MIRROR. --- "...Almost like going to a radio broadcast...A series of joke routines...This is what will happen if radio stars are allowed to make pictures (for movies or television), using strictly radio scripts." Cook, N. Y. WORLD-TELEGRAM. --- "...As a movie, it is pure radio. All gags, held together by a dimly plot...People who are anxious not to miss any opportunity of seeing the radio stars are advised that this is their meal. Others should be reminded that one man's meat is occasionally another's poison." Wisten, N. Y. POST.

'MANILA CALLING' REVIEWS MIXED, BUT ALL AGREE IT HAS ACTION
(20TH CENTURY-FOX) "...Reeking with the perfume of old cliches and faded plots, has the nerve to wrap itself in the glory of recent history...Tawdry movie mauling." Levitas, P. M. --- "...Nothing but a low budget thriller...Bang-bang technique serves to give body and thrills to half-pint saga." Wisten, N. Y. POST. --- "...An awkward, far-fetched, yet handled so well that you follow it with interest and even an occasional quickening of the heart-beat." Werner, N. Y. MIRROR. --- "...A picture that emerged as a sincere and effective dramatization...Has all the excitement of the better Westerns in a more significant and timely setting...Rapid fire pace." O. L. G., Jr., N. Y. HERALD TRIBUNE. --- "...A great deal of noise...Cliches...Characters are handicapped in writing and performance...Action film of the rudimentary kind." T. S., N. Y. TIMES.

OCTOBER 19, 1942

"RECOMMENDED...It's 48 star, 13 stripe entertainment" by ERNEST JOHNSON in Los Angeles Daily News

P.R.C. Presents THE CORNER OF THE CYLINDER (Paramount)"...funeful songs make a very ambitious musical schedule..."Hollywood Reporter

"Songs could easily have been used in any major studio in film musicals..."Daily Variety"
With the sale of war bonds during September totaling $23,250,000 over the Treasury's $775,000,000 quota, the war bond sales throughout the country are now in full swing in a scrap drive upon the request of Donald M. Nelson who asks "the motion picture industry to give us every possible cooperation. We need the help of every motion picture theatre from the tinest theatre in the smallest community to the biggest first-run theatre in the country." After getting off to a great start under the leadership of Earl Wingart, the WAC is now working with Ed Schreiber at the helm and has already lined up exhibitors in every State with pledges of full cooperation in the scrap campaign.

Oscar Dooh, the genius who led the industry's campaign for War Bonds in September, received a glowing tribute from members of the War Activities Committee, who said in a letter to the trade press division of WAC: "It was Oscar Dooh more than anyone else who put life and sparkle to the drive into the September 'Salute to Every Mother's Son in Service.' It was the Dooh touch which highlighted the War Bond Campaign and transformed it into the finest public relations job our industry has done...AN OSCAR FOR OSCAR."

Columbia Pictures Corp, and its subsidiaries reported a net profit for the year ended June 27, 1942 of $1,611,659.13 after provision for Federal income, excess profits and capital stock taxes amounting to $617,00. This almost trebled the profit for the same period last year which was $552,745.31 after deduction of $415,450 for Federal income and capital stock taxes.

Senator Claude Pepper of Florida told MGM representatives that he was so impressed with "The War Against Mrs. Hadley" when it was shown at Loew's Capitol Theatre in Washington that he was going to voice his opinion, that to the sort of thing that every American should see, on the floor of the Senate and have it recorded in the Congressional Record. The picture was shown as a Victory World Premiere recently to a distinguished audience which included members of the Cabinet, Congress and high military personalities. The sale of war bonds for the Première totaled close to $2,000,000. The picture received a nation-wide salute over the air when Edward Arnold and Fay Bainter, stars of the production, appeared on the Kate Smith program.

Chris Dunphy, administrator of the Amusement Section of the WPB, gave exhibitors warning that it was up to them to conserve their equipment if they wished to remain in business. Dunphy urged theatre owners to save copper drippings from coppers announcing that he had pledged himself for the industry to save 90% of the copper. He advised managers to check daily on the equipment in the theatre so that it would last as long as possible. The WPE administrator told theatremen that when an application is made for new equipment which included critical materials the same treatment would be given to a 300-seat theatre as to a 3,000-seat house, be it circuit or independently owned.

Pointing out that others of the United Nations have classified theatres as essential to the war effort, the Quebec Allied Theatrical industries requested Canada's Minister of Labor to include theatres in the list of essential industries and protested against the failure of the Wartime Prices and Trade Board to establish a ceiling on film rentals. Both points were presented to the Labor Minister in the form of organization resolutions.

"David O. Selznick will not retire from active production and will continue as a United Artists producer. His negotiations with Paramount for purchase of his story properties were dropped. Selznick expects to make some of his story properties on UA's current program. His contract with the company calls for ten productions.

W. Ray Johnston was re-elected president of Monogram Pictures and Trem Carr re-managed as executive director in charge of production. The other officers re-elected at the meeting of the board included: Herman Rinkin, vice-president; Sam Broidy, vice-president in charge of sales; Norton V. Ritchey, vice-president in charge of foreign sales, and J. F. Friedhoff, secretary-treasurer. Johnston, Carr and Broidy were voted pay boosts.

Audiences' preferences and reactions and an analysis of the effectiveness of advertising form the basis of a survey by MGM through the Motion Picture Research Bureau. The Bureau will conduct a broad nation-wide survey for the company, which will encompass audience reaction to all movies as well as Metro product. The reports of the survey will be made available generally as soon as they are known.

An estimated $50,000,000 frozen in London will be released under a reported exchange agreement between the Secretary of London and the American film industry. The sum represents all the companies' funds which were frozen when England entered the war.

Under the current agreement which expires October 29, the companies were permitted to withdraw $9,000,000 of their holdings in the country. The companies involved, Loew's is estimated to have the largest amount frozen, approximately $10,000,000. RKO is second with an estimated $9,000,000, then Paramount and Universal, with $7,500,000 and $5,000,000 respectively. The others are believed to have frozen funds under five million Rupees frozen, the foreign revenue of American companies for this year is approximated as the highest since the start of the European war. R. C. G. Somervell, under-secretary of London's Board of Trade in charge of film affairs, will return to Washington after completing the details of the agreement.

The United Theatre Owners of Illinois took their stand against the distributors practice of forcing increased admission prices on specific pictures in a bulletin issued last week. The policy is "resented by a price-conscious public and is diametrically opposite to our Government's policy of establishing ceilings on the price of commodities," the bulletin declares. "To take advantage of our exemption would simply hasten the day when our business would be regulated by others."

Pete Wood, secretary of the ITO of Ohio, has this to say about the Paramount-United Artists deal in a current organization bulletin: "Although a lot of things might be said against Paramount, their profit and loss statement (all profits — no losses) proves they have been fairly successful, so we feel absolutely certain that in disposing of the pictures to United Artists Paramount did not let go of any of their 'prime' merchandize. It just isn't done in this business — or in any other. 'Hopalong Cassidy' sold by United Artists are worth no more to the exhibitor than when they were sold by Paramount, and theatre owners should not lose their heads because these westerns will now be offered to them by the same salesman who handles the Chaplins and Selznick productions. Remember, they're still 'Hopalong Cassidy.'"

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FILM BULLETIN
YANKS ARE COMING... With Leon Fromkess in charge of production at PRC, the company comes through with a big-time army musical produced by Lester Cutler. Henry King and his orchestra are featured and the rest of the cast is comprised of Mary Healy, Little Jackie Heller, Maxie Rosenbloom, William Roberts, Parkyakarkus, Dorothy Dare and Lynn Starr. The story tells of an egotistical bandmaster whose orchestra mutinies and joins the Army en masse. He finally sees the light and enters the service, too. The direction was handled by Alexis Thurn-Taxis.

LUCKY LEGS... The country's most publicized model, Jinx Falkenburg, has the starring role in Columbia's comedy about a showgirl who inherits a million dollars and her complications in trying to keep it. Leslie Brooks and Kay Harris head the supporting cast which includes Elizabeth Patterson, Russell Hayden, William Wright, Don Beddoe and Adele Rowland. Charles Barton directed.
There is only ONE Independent Exhibitors’ trade paper

... and 85 percent of the theatres in the U. S. are INDEPENDENTS!
ADVICE AND WARNING

"The quantity of thought given to certain issues might determine what degree of the agony of disunity and turmoil our industry will suffer in this critical war period and in the post-victory crises that are bound to follow . . . At a time when men are dying to preserve our way of life it might seem trivial to talk of how much money a person is entitled to make. But closer examination brings the understanding that how much an individual should be paid or how much profits a corporation may earn is clearly bound up with the principles for which our men on the battlefields are fighting . . . The intelligent industrialist realizes that self-restraint is the most effective answer to those who demand decentralization of business by governmental decree."

From an Editorial by MO WAX, Page 3
"I'll get tickets!"

"For me and my gal!"

He can't make up his mind which to invite!

The bells are ringing!
The boids are singing!
"See you at the Astor!"

In the headlines
Wherever you look is
Metro-GOLDMINE-Mayer!
Now it's joyous Judy
At Broadway's famed Astor
In the GOLDMINE show
"For Me And My Gal"
A Terrific hit in
M-G-M's Terrific Twelve—
Our First Group and the
Industry's FIRST group
For this sizzling season!

STAY FIRST WITH M-G-M!
'SUREFIRE'...‘AIMING FOR HEFTY GROSSES.'
—THE HOLLYWOOD REPORTER
—VARIETY

BETTY GRABLE

JOHN PAYNE

CARMEN MIRANDA

CESAR ROMERO

HARRY JAMES
AND HIS MUSIC-MAKERS

LET'S DO OUR BOND SELLING JOB ON SCRAP
SOUND ADVICE AND DIRE WARNINGS

Two important bulletins directed to independent exhibitors, but fraught with sage advice and grave warnings to the leaders of the film branch of the industry, have come to our desk during the past week. Both are from the Washington office of Allied counsellor A. F. Myers, so there might be some tendency on the part of film executives to toss them aside as the “usual” exhibitor squawks. Every real friend of the industry must hope that these documents are not regarded so lightly, for the quantity of thought given to certain of the issues raised by Mr. Myers might determine what degree of the agony of disunity and turmoil our industry will suffer in this critical war period and in the post-victory crises that are bound to follow.

At a time when men are dying to preserve our way of life it might seem trivial to talk of how much money a person is entitled to make. But closer examination brings the understanding that how much an individual should be paid and how much profits a corporation may earn are clearly bound up with the principles for which our men on the battlefields are fighting. At present this has been brought into sharp focus by the demands of our war economy, but you can wager your last nickel that the end of hostilities will not remove the problem. Peace will only make it a little less urgent.

After all, really rugged individualism has been dead in this country for a decade. The aim of thinking Americans today is to preserve free enterprise, along with the other freedoms that are our heritage, and the intelligent industrialist realizes that self-restraint is the most effective answer to those who demand decentralization of business by governmental decree.

Lack of that protective self-restraint is one of the weaknesses of certain film executives and Mr. Myers’ bulletins point to some of the pitfalls into which this industry will be plunged if headlong pursuit of bad practices continues. But let us turn over the discussion to Myers.

The first bulletin is titled “What Exhibitors Are Thinking About,” and, having recently completed a nationwide tour with the newly organized Allied Caravan, Mr. Myers should be qualified to speak on the subject. He starts under the heading, “Against Wartime Profiteering.”

“The exhibitors are gravely concerned about and are up in arms against the uptrend in film prices and the devices resorted to by the distributors to increase film prices.

“By a last-minute maneuver Senator Downey, of California, succeeded in exempting film prices from the Emergency Price Control Act of 1942. And because of this, films also were omitted from the General Maximum Price Regulations.

“The exhibitors feel that while there is no legal limit on the extent to which the producer-distributors can go, a proper regard for the future good will of the business requires that these beneficiaries of special privilege curb their greed, modify their demands, and voluntarily conform to the standards as to prices and earnings that have been set for other less favored industries.

“Each distributor, acting individually, should put a ceiling on its prices, terms and conditions which will yield a fair profit after costs have been reduced by compliance with the President’s proposed limitation on salaries.”

There can be no suspicion that Myers has plucked this film price issue out of thin air. One need only read the trade papers to know that it is a matter of great substance in the minds of theatremen everywhere. The Allied Caravan is not an isolated phenomenon. Witness the Indignant Exhibitors Forum in Ohio. Witness the advertising campaign against excessive percentage demands by the Michigan Independent Exhibitors Association. These are manifestations of a rising tide of exhibitor opinion, which might overflow into an overwhelming demand for Federal control of film prices as a final resort.

Corporate earnings of the film branch is the second subject discussed by Myers.

“The tremendous tax program launched by the Government was designed to keep down prices, to keep earnings in check, to prevent wartime profiteering, to avoid inflation. That it will have the desired effect on most industries is apparent. That the motion picture producers and distributors intend to take full advantage of their immunity from such regulation to run up their earnings so that no part of the tax burden is borne by them, is apparent.

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

In contrast to other industries subject to Government restrictions, the motion picture producers in 1942—the first year of the war—should break all records for profits.

Does anyone in his right mind think this condition can continue indefinitely?

Taking up the matter of high salaries and the $25,000 ceiling decreed by the President and Stabilization Director James F. Byrnes, the Allied leader, observes:

As soon as this was announced, the production and distribution branches went into action. Representatives of those branches, including the stars, met at the Hays Office to devise ways and means of softening the blow. A committee of lawyers brought proposals for special consideration to Washington this week. The movement was enveloped in secrecy.

We do not know what relief from the President's all-embracing order is sought; we cannot predict what relief will be granted. We, of course, do not oppose such changes as may be necessary to prevent the complete demoralization of the production branch or to avoid disruption of settled and legitimate practices.

Other industries and the public in general will be resentful and will set up a hue and cry if motion picture salaries alone are spared from this general limitation. It is going to be hurtful to the motion picture industry in general if a certain studio official next year reports a salary in excess of $700,000.

What may be regarded by some as a minor issue, but which, nevertheless, is the cause of much friction between distributors and their customers, is blind checking. Mr. Myers reports that "it would be impossible to overstate the resentment and indignation among exhibitors at the blind checking of their theatres.

This sneaking and indecent practice is an affront and an indignity to honest exhibitors; the checkers are sinister figures and have several times been arrested as suspicious characters; the practice puts the whole industry (those who practice it even more than those who suffer from it) on a low ethical plane.

The practice is sufficiently vicious to justify the exercise of the police power by the States in outlawing it. Unless the practice is abandoned by the distributors and their agent, the Ross Federal Service, it is to be hoped that appropriate legislation will be enacted.

The war over blind checking is on and the exhibitors are of one mind on the subject.

FILM BULLETIN is well aware of how keenly exhibitors feel about this practice, for it has been the subject of much correspondence from our readers. Blind checking is business pettiness in its worst aspect, degrading to the whole industry. It is a symptom of that callous disrespect for their customers indulged in by some film executives. The time has come for some prominent film leader to publicly condemn it as the evil it is and call upon the distributors to desist.

The second Allied bulletin deals principally with the recent decision of Federal Judge Henry W. Goddard, New York District Court, upholding the acquisition of additional theatres by Paramount and 20th Century-Fox under the Consent Decree. Mr. Myers warns that this ruling is pregnant with grave danger to independent theatre owners. He calls the film industry "a Government-protected monopoly as a result of certain provisions in the Decree and blames the Department of Justice for entering into a pact which is actually "in defiance" of the Sherman Anti-trust Act.

The provision of the Decree pertaining to acquisition of theatres by the film companies provided that "no consenting defendant shall enter upon a general program of expanding its theatre holdings," but this is followed immediately by the negating clause that allows theatres to be acquired by any defendant "to protect its investment or its competitive position or for ordinary purposes of its business."

Recalling his written protests against this legal flam-flam, Myers finds that it is now interpreted as "authorization" by a Federal court of additional theatre acquisitions by the major film exhibitors.

If each producer can pick up a hundred odd theatres a year with the approval and blessing of the Court, that is all they will need to round out and perfect their monopoly.

Looking to the future, the Allied counsel remarks:

Next year the Department of Justice will have to decide whether to seek a real decree against the movie trust, which will afford substantial protection for the independent exhibitors and for the public, or whether to abandon the entire proceeding.

This will bear watching by the independent exhibitors and interested members of the public.

And, we add, it will bear watching, too, by the film executives. A few of these men are alert to the changing currents of thinking in the nation, while others are forever struggling upstream to the passing world of limitless power and limitless profits. If these latter predominate in the film business, the crash will be stunning and catastrophic.

FILMS' WORLD ROLE

Wendell L. Willkie spoke invaluable words of praise for the function of American motion pictures in the world scene during his radio report to the nation last week. Speaking of the "gigantic reservoir of good will" enjoyed by this nation in many foreign countries, the Republican leader credited films with being one of the vital factors in establishing it.

Our motion pictures have played an important role in building up this reservoir of friendliness. They are shown all over the world. People of every country can see with their own eyes what we look like, can hear our voices. From Natal to Chungking I was plied with questions about American motion picture stars — questions asked eagerly by shop girls and those who served me coffee, and not as eagerly by the wives of Prime Ministers and Kings."

Mr. Willkie's inspiring words must be accepted by the film producers as more than mere praise. They present a challenge to Hollywood for the future, a challenge to demonstrate, in the form of good entertainment, our principles of freedom and democracy to the rest of the world.
M-G-M...3 in Second Block

'JOURNEY FOR MARGARET'
Rates ● ● + for family houses; less in action spots

M-G-M.
81 Minutes.
Directed by Major W. S. Van Dyke II.

A deeply-moving tale which dramatizes the tragedy of England's war orphans, "Journey for Margaret" will have a strong appeal to women patrons. Although laid against the background of London's most ruthless bombing raids, it is the human story of two frightened British tots and the American who grows to love them that will hold the average spectator absorbed to the end. However, the picture's quiet charm will fail to impress many males. A newcomer, 6-year-old Margaret O'Brien, gives an extremely sensitive performance as the sad-eyed Margaret and 4-year-old William Severn's winning portrayal will bring chuckles of delight from the audience. Responding perfectly to Major W. S. Van Dyke's understanding direction, these two amusing youngsters contribute numerous scenes to wring the heart. The picture requires selling to stress the fine cast and fame of the William L. White novel. Naborhoods will benefit by favorable word-of-mouth.

Robert Young, American newspaper correspondent, and his wife, Laraine Day, plan to have their baby in London. Meeting a bombing of their hotel injures the wife so that she can never have a child. After sending his wife home to America, Young starts to visit the Riswick Children's House, conducted by Fay Bainter, a Viennese refugee. There he wins the affection of 4-year-old William Severn, whom he had rescued when his home had been shattered, and he also meets the frightened Margaret O'Brien, a six-year-old who refuses to respond to the average stranger. Young courts his wife that he is bringing the children to America and, after numerous difficulties arranging their passage, they sail to New York where they witness their first black-out of Manhattan's lights.

Although chief acting honors go to the two children, Robert Young gives one of his finest performances as the troubled young American who learns to love them. Laraine Day, who has never looked more attractive, is excellent as the wife and Fay Bainter gives a carefully-thought-out portrayal of the Viennese refugee who devotes her life to children. Nigel Bruce is a mildly-humorou friend and Elisabeth Risdon and Jill Esmond have splendid bits.

LEYENDECKER

'WHISTLING IN DIXIE' GAG-LADEN SKELTON VEHICLE
Rates ● ● + generally

M-G-M.
74 Minutes.
Directed by S. Sylvan Simon.

Red Skelton again goes on a gag comedy spree in "Whistling in Dixie" with ridiculous but laugh-laden results. The picture opens on a murder mystery theme laid in the Deep South, but this soon switches to farce when Skelton, playing a radio sleuth, is called in to solve the case. The star gives a clever comic performance which frequently acts as life-saver to a completely-wacky plot. S. Sylvan Simon has directed at a lightning pace throughout and, at times, the star's quips come so thick and fast that audience laughter will drown some of the lines. Although the climax is a measure of suspense, it is mainly sheer slapstick which practically hammer's every comedy point to a pulp, but brings the picture to an uproarious finish. Skelton's popularity will insure box-office good results.

As the story opens, Red Skelton, who repeats his portrayal of the radio sleuth known as "The Fox," is being urged by his fiancée (Ann Rutherford) to demand a vacation. He gets his opportunity when the girl receives a distress signal from her Southern sorority sister (Diana Lewis) who is involved in the disappearance of Mark Daniels, in whom she and her cousin (Celia Travers) are romantically interested. Convinced that he is right, Skelton soon learns that various Southern gentry are plotting to obtain a chest of gold known to be hidden in a Confederate fort where Daniels was doing historical research. Both the sheriff (George Bancroft) and the district attorney (Peter Whitney) are double-crossing each other and, when Skelton dips the chest, he also unearths trouble for himself. Whitney imprisons Skelton, Bancroft and the girls in the fort's powder magazine and leaves them to die, but the radio sleuth figures out an escape and saves the day.

Skelton receives great comedy support from "Rags" Ragland, who has a field day racing through the picture in the dual role of a dumb chauffeur and his twin brother, an escaped convict, Guy Kibbee. George Bancroft and Peter Whitney carry the story, when necessary, and Ann Rutherford and Diana Lewis are capable feminine folk.

DENLEY

'NORTHWEST RANGERS' AVERAGE WESTERN WITH FAMILIAR PLOT
Rates ● ● in western spots and lower half of naborhood dualers

Metro-Goldwyn-Mayer.
63 Minutes.
James Craig, William Lundigan, Patricia Dane, John Carradine, Jack Holt, Reenan Wynn, Grant Withers, Darryl Hickman, Drew Rosdy.
Directed by Joseph Newman.

Handicapped by a familiar plot and generally routine performances, "Northwest Rangers" is notable on only two counts: the display of gem-studded tricks and the introduction of Reenan Wynn to movie audiences. Ed Wynn's bright offspring has potentialities as a comic, although this isn't the vehicle which develops them. The oft-told story, that one about the two friends whose diametrically opposite characters cause one to meet death at the hands of the other, is used with little change in formula. The cast names, however, boast a distinction not commonly found in programmers of this type and James Craig's performance as a wild but honest gambler is better-than-average. There is a fair quota of action, most of it playing indoors until the final sequence. This should make a fair programmer in western spots. OK for the lower spot on naborhood duals.

From boyhood friends, James Craig and William Lundigan, grow to maturity in the Northwest, the former living by his wits and luck, the latter turning to the Mounties for his living. Craig wins his life to win a gambling house from John Carradine, who had been operating on the shady side, and dresses it up with Patricia Dane as a singer. Lundigan meets Miss Dane, but realizing that Craig loves her, rejects the advances she makes. Craig goes to collect a gambling debt from Grant Withers and the latter attempts to kill him. In the ensuing struggle, Withers is killed, but Craig pleads innocence and is absolved. Carradine gets evidence against Craig and when he threatens Lundigan's career in the Mounties with it, Craig kills him and escapes. Lundigan sets out to get him and has to shoot him to do it. Craig, dying, makes Lundigan feel that the latter was right in what he did and clears the way for him to marry Miss Dane.

Craig turns in a dashing performance as the daring gambler. Lundigan has little to do but smile handsomely and look grim at appropriate times. Miss Dane says her lines as though she were reading them from a blackboard, Jack Holt has a brief role which he handles adequately.

STINE

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Tomorrow We Live

N O V E M B E R 2, 1947

7
"ARMY SURGEON" DEPRESSING PROGRAMMER HAS DATED STORY

RKO-RADIO...1 in Third Block

Rates • + as dualler generally

RKO Radio.
63 Minutes.
James Ellison, Jane Wyatt, Kent Taylor, Walter Reed, James Burke, George Clevel-
land, Lee Bonnell, Jack Briggs, Cyril King, Cliff Clark, Dick Hogan, Russell Wade, Ann
Corder, Richard Martin, Eddie Dew.
Directed by A. Edward Sutherland.

This grim story about the medical corps in the first World War has scant appeal to present
day audiences. The plot, which is
told via flashback, seems dated and, in an
attempt to tie it up with the present world
conflict, the opening and closing scenes are
laid aboard a modern convay ship. Judged
strictly as entertainment, "Army Surgeon"
is found wanting, for the dramatic, even
tragic moments far outweigh the exciting
features of the story and the romantic epi-
sodes follow a familiar pattern. Although
some patrons may be moved by a few of
the many scenes showing destruction, in-
duction, and death, most of the stuff dail-
ying men, the general result is depressing.
The comedy relief is weak. With the mar-
quee value just fair, this will afford meagre
support for it all topped by a musical or
comedy feature.

As the story opens, Jane Wyatt, an offi-
cer in the WAAC's bound for Red Cross
in Europe, is reminded of the time,
during World War I, when she was assigned
as nurse to James Ellison, captain of the
medical corps in France. Ellison is unable
to convince his superiors that he can be
of greater use directly behind the front lines,
but Miss Wyatt, unknown to him, intercedes
and they are moved to a makeshift hospital
in the midst of battle. Kent Taylor, pursuit
flyer, assumes a romance with the girl and
Ellison, who resents women in war, becomes
jealous. He and Taylor almost come to
blows, but they and the girl, with five
dangerously-wounded men, are entombed by
an explosion, they all work together. Only
when the food and oxygen is almost ex-
husted, do they dig their way to safety and
in the epilogue, Ellison is shown as Miss
Wyatt's husband.

Jane Wyatt gives a sincere and highly-
praiseworthy performance as the courage-
ous heroine and James Ellison and Kent
Taylor play their routine roles acceptably.
Walter Reed and Lee Bonnell stand out in
splendid dramatic bits and James Burke
struggles hard to inject some comedy into
the war drama.

YORK

20th CENTURY-FOX...5 in Fifth Block

'THE BLACK SWAN' ROUSING ADVENTURE A B. O. BEST-SELLER

Rates • • • + generally

20th Century-Fox.
85 Minutes.
Tyrene Power, Maureen O'Hara, Laird Cregar, Thomas Mitchell, George Sanders,
Anthony Quinn, George Zucco, Edward Ashley, Fortunio Bonanova, Frederick Worlock,
Stuart Robertson, Arthur Shields, Keith Hitchcock, Jody Gilbert, Charles McNaugh-
ton, Clarence Muse, Cyril McCallan, Willie Fung, Olaf Hytten, John Burton.
Directed by Henry King.

A rousing adventure tale of the Spanish
Main, "The Black Swan" has been lavish-ly
filmed and loaded with mass audience ap-
peal. It will be a box-office smash. In
addition to giving Tyrene Power one of his
most effective he-man roles, the picture has
excitement galore, fiery romantic interludes,
swashbuckling direction by Henry King and
everything is embellished by magnificent Tech-
nicolor photography. Both the tattered
pirate costumes and the silken robes of the
nobility show up strikingly in color while
the long shots of the sea battles resemble
oil paintings. The romantic scenes between
Power and Miss O'Hara are on the tovrid
and daring side, but inoffensively handled.
One of the best of Rafael Sabatini's pulse-
stirring semi-historical yarns, this was a
best-selling novel. It is also destined to be
a best-selling movie. Best returns in action
houses.

The story of piracy in the Caribbean has
Sir Henry Morgan, buccaneer; appointed
Governor of Jamaica after the close of the
war between Spain and England. Morgan
(Laird Cregar) apponts Tyrene Power, one of
his former henchmen, his chief side and
offers a pardon to every buccaneer who will
settle down. George Sanders, another hench-
man, refuses to abandon his pirate career
and makes a deal to receive news of treasure
ships from a weak-willed nobleman. When
the pirate raids continue and Cregar is sus-
ppected, Power decides to rid the seas of
Sanders and his followers. Kidnapping
Maureen O'Hara, the governor's daughter
who has continually spurred him, Power
boards Sanders' vessel and pretends to join
forces with his former comrade. Sanders
suspects a trap and imprisons Power and
sails to Jamaica to engage in battle with
Cregar. During the fierce encounter, Power
escapes and manages to outwit Sanders and
bring victory to Cregar.

Power gives a dashing and extremely ef-
fective portrayal of the courageous young
pirate. Maureen O'Hara acts well and is a
vision to behold as the vixenish heroine who
has a sudden change of heart. The showy
role of Sir Henry Morgan was made-to-
order for that imposing actor, Laird Cregar,
while George Sanders makes the most of
the chief villain's part. Thomas Mitchell
gets some robust humor into another pirate's
role. Edward Ashley, Anthony Quinn and
Fortunio Bonanova also give good perfor-
mances.

LEYENDECKER

'THUNDER BIRDS' FAMILIAR TOPICAL FLYING MELODRAMA IN COLOR

Rates • • • or slightly better generally

20th Century-Fox.
78 Minutes.
Preston Foster, Gene Tierney, John Sutton,
Jack Holt, Dame May Whitty, George Bar-
brier, Richard Haydn, Reginald Denny, Ted
North, Janice Carter, Montague Shaw, Nina
Bryant, Archie Got, Lawrence Ung, Joyce
Compton, Walter Tetley, Viola Moore.
Directed by William A. Wellman.

Latest of the 20th Century-Fox topical
flying films, "Thunder Birds" is familiar-
stuff knowingly produced and directed to
give it above-average box-office value. With
the air cadet background for timely appeal
and Technicolor photography to enhance the
exciting beauty of the Arizona flying fields and
desert country where most of it was shot,
the film has several saleable assets in ad-
dition to a well-chosen cast. William Well-
man, who has directed so many outstanding
flying films, has filmed some sequences which
include a realistic sand-storm, a plane
wreck and the rescue of a wind-swept
parachutist. A routine story is the principal
weakness. While not up to "A Yank in the
R. A. F." or "To the Shores of Tripoli," this
is generally-satisfying entertainment which
should do substantial business in the ma-
jority of theatres.

Following an introduction which shows
the many nationalities all training at Thun-
der Birds to beat the Axis, the story shows
Foster, an old-time flyer, taking an instructor's
post and being assigned to a new group of
cadets, among them John Sutton, former
London Surgeon. Sutton develops airsick-
ness during his first flight and, when this
weakness continues, Foster reluctantly tells
him he will be "washed out." Sutton pleads
for another chance and, despite some fri-
etion over Gene Tierney, loved by both men,
Foster agrees. During the flight, Foster
parachutes out and Sutton, being forced to
handle the plane alone, makes a difficult
and masterful landing. After his graduation,
Sutton gets the girl while Foster stays on
at Thunder Bird to train new men.

Preston Foster does a fine acting job as
the veteran flyer and John Sutton capably
handles the difficult role of the high-strung
cadet. The supporting parts are splendidly
handled by Dame May Whitty, as a coura-
gerous British grandmother; Jack Holt, in
one of his sure-fire iron-jawed portrayals;
Richard Haydn, as a comic trainer; Regi-
inald Denny, as the young Bud; and Gene
Tierney, as the heroine. The script

DENLEY
AUTHENTIC!
DIFFERENT!
AMAZING!

It's the first feature picture ever filmed in the wilds of the Amazon Jungles!

FRANK (BRING 'EM BACK ALIVE) BUCK presents

JACARÉ
Killer of the Amazon!

with
James M. Dannaldson
and Miguel Rojinsky

Commentary by Thomas Lennon
Narration by FRANK BUCK

A Mayfair Production

Released Thru UNITED ARTISTS
"The Navy Comes Through"  

Hollywood, Oct. 13

"The Navy Comes Through" is a terrific picture. It's big time, all the way from the first gripping minutes to a glorious climax. It's a story of fighting men, doing their job in the merchant marine to bring the cargoes through storm, fog, dive bombings and submarines. It's an audience picture, with every moment, every scene and every line of dialogue calculated to make the utmost imprint on the patrons.

On the grand scale, it's the story of a Navy gun crew on board a munitions laden ship bound for England. It tells of their fight against dive bombers and submarines, their capture of the mother ship tending a flock of U-boats in the Atlantic and their destruction of the subs by clever ruses. In its minor plot, it narrates the story of a Naval lieutenant, "broken" because of a prior mishap, joining the Navy as a seaman, and finding himself assigned to the crew of the chief petty officer whose testimony damned him at the inquiry. The romantic angle is the love of the former lieutenant for the petty officer's sister, a Navy nurse.

Pat O'Brien as the petty officer, George Murphy as the "broken" lieutenant and Jane Wyatt as the nurse head the cast. Their performances are excellent. Excellent portrayals also are wrought by well known supporting players: Jackie Cooper as a seaman; Carl Esmond as the Austrian violinist who becomes an American citizen and joins the Navy; Max Baer, former prizefighter, as a member of the crew; Desi Arnaz as the Cuban who enlists in our Navy; Ray Collins, of the Mercury Theatre, as the merchant marine captain; Frank Jenks as the gunner who intersperses his shooting at subs to listen to the Dodgers' ball games, and others.

The story is taken from "Pay to Learn," by Borden Chase, which the Saturday Evening Post thought so well of that it is the only narrative the publication has reprinted. Earl Baldwin and John Twist wrote the adaptation, and Roy Chanslor and Aeneas MacKenzie the screenplay, all of them contributing to a masterful job.

Suspense, drama, comedy and action are whipped into a finely blended mixture by the direction of A. Edward Sutherland in one of his most outstanding assignments. Istin Auster was the producer of the film, which evinces the contributions in his department.

Running time, 81 minutes. "G."*  

Vance King
"Calculated to inspire audiences to go out cheering and telling friends it's a picture they shouldn't miss... Packs thrills aplenty and blends romance, action, comedy and suspense."
—M. P. Herald

"Clean off a nice, large shelf in the safe for daily receipts... It's super-swell story and action."
—Showmen's Trade Review

"The film's thunderous excitement and breathless and unremitting action make this red-blooded meat... Excellent, virile entertainment."
—Film Daily

"Tremendous heroics... exciting and headed for business."
—Box Office

"Actionful, exciting adventure with strong romantic interest... Will not only do well at box-office, but also serves as stiff bolsterer of patriotism."
—Variety

"Has plenty of patriotic and action appeal for the box-office... Will hold audiences everywhere."
—The Exhibitor

"A capital service feature... action-packed, excitingly presented with topical interest, appears headed for sturdy grosses."
—Hollywood Variety

"THE NAVY COMES THROUGH" — one of the second group from RKO Radio for 1942-43 — the others: "SEVEN DAYS' LEAVE"— "JOURNEY INTO FEAR"— "THE FALCON'S BROTHER"— "SCATTERGOOD SURVIVES A MURDER."
'THE UNDYING MONSTER' INTEREST-HOLDING HORROR PROGRAMMER

Rates • • in action spots; supporting dualler elsewhere


Directed by John Brahm.

Despite the implausibilities of its werewolf plot, "The Undying Monster" will be engrossing fare for horror film fans, mainly due to John Brahm's extremely-effective direction. A period tale, told against the appropriately-word setting of a lonely English estate, this is peopled with Poe-like characters and contains numerous spine-chilling moments. Suspense has been maintained throughout with the lighting and lighting photography creating an atmosphere of mystery. The mild marquee value of the cast names will relegate this to supporting spot on duals. It should stand on its own in action houses.

The legend of a monster at Hammond Hall has persisted for generations and, although the young mistress (Heathcliff Angel) scoffs at it, the doctor and the servants share the villagers' belief. Following an attack by a supernatural monster on John Howard, Miss Angel's cousin girl, James Ellison, Scotland Yard man, is sent to Hammond Hall to investigate. Finding the doctor (Bramwell Fletcher), the butler (Halliwell Hobbes) acting suspiciously, Ellison follows his own clues and learns that the servant is in a coma due to a scratch from a poisoned claw. Miss Angel is later attacked by the monster and when the men give chase, the beast hides in a cavern. As the monster rushes at Ellison, a shot from the constable transforms the wolf-man into human form — that of Howard who had hidden the family secret from all but Fletcher and the servants.

Outstanding cast members are Bramwell Fletcher, as the doctor, and Halliwell Hobbes and Eily Malyon, as old family retainers, who act their roles in properly-suspicious manner. John Howard is capable enough in the unbelievable role of the unfortunate Hammond, but Heathcliff Angel and James Ellison fail to impress and Heather Thatcher gives an exaggerated portrayal of a thrill-loving spinster.

LEYENDECKER

'DR. RENAUT'S SECRET' NAISH SCORES IN CHILLER

Rates • • • in action houses; mild dualler for nabodorbs


Directed by Harry Lachman.

A minor, but unusual horror film in the Frankenstein tradition, "Dr. Renault's Secret" has chills scattered plentifully throughout. J. Carroll Naish, as the hapless victim of an experiment to make a man out of an ape, does a particularly fine job under a load of makeup and contributes most of the shiver-inducing scenes. The others are helped considerably by Director Harry Lachman's use of eerie lighting. Outside of the unusual lighting effects and Naish's performance, there is little else to distinguish this from the routine chiller, except perhaps the elimination of the stock mystery props. Only one, a sliding panel, from which emerges a gloved hand clutching a knife, is used. There is enough action and suspense to satisfy chronic mystery addicts. This should be a fair-plus attraction for action houses, if exploited. Nabodorbs can use it in the secondary spot with a comedy feature.

When a young American doctor, John Shepperd, arrives in France to take his fiancée, Lynn Roberts, back to America with him, an attempt is made on his life. He suspects J. Carroll Naish, Roberts' ape-like servant, but decides to learn more about him. He finds that Naish has a Chadwick-like devotion to his mistress and a fierce sensitiveness about his appearance. The girl's uncle, George Zucoco, punishes Naish by keeping him in a cage on the night of a village festival. It is revealed that Naish was once an ape and that Zucoco had gradually changed his form and habits to those of a man. Naish escapes from his cage and kills two men at the festival who had laughed at him. Shepperd stumbles on Zucoco's laboratory and learns his secret. Zucoco discovers him and attempts to kill him, but is in turn killed by Naish. Roberts iskidnapped by another servant, but Naish catches up with the kidnapper and in a fierce struggle kills him, but meets his own death.

The cast is adequate in roles which do not call for exceptional talents. Lachman's direction puts the show moving at a good pace. Virgil Miller's photography deserves special mention for the many unusual effects.

STINE

'THAT OTHER WOMAN' SILLY LITTLE CLASS D COMEDY

Rates • on naborbed duals

20th Century-Fox. 75 Minutes. Virginia Gilmore, James Ellison, Dan Durgea, Janice Carter, Alma Kruger, Bud McAllister, Minor Peckwell.

Directed by Ray Carey.

The only purpose this trivial little quickie could claim is that it fills out a block-of-five on the 20th-Fox program. For the vast majority of patrons it will merely kill time until the main feature comes on. It is obviously a "cancellation feature."

The alleged story tells of the difficulties encountered by Virginia Gilmore in attracting the romantic attentions of her woman-chasing boss, James Ellison. Finally, in desperation, she takes the old-fashioned hints of her grandma, Alma Kruger, and they do the trick.

From end to end the cast performs with the lack of enthusiasm born of definite knowledge that they are engaged in something very unprofitable. That's the way Ray McCayre directs it, too.

BARTON

'MOONLIGHT IN HAVANA' MINOR MUSICAL WITH PLEASING SONGS AND TALENT

Rates • • • generally as dualler

Universal. 63 Minutes. Allan Jones, Jane Frazee, William Frawley, Don Terry, Marjorie Lord, Wade Boteler, Sergio Ortu, Hugh Connell, Jack Norton, Grace and Nikko, the Horton Dance Group, the Jivin' Jacks and Jills, Aaron Gonzales. Ambrose Band.

Directed by Anthony Mann.

Clever entertainers and pleasing songs make this minor musical an entertaining programmer. Story is a frothy, impromptu yarn somewhat short on original humor, but whenever the picture threatens to bog down, a standing-out specialty revives the spectator's interest. The burlesque dance team of Grace and Nikko is a laugh sensation, the Jivin' Jacks and Jills and the Horton Dance Group pep up the proceedings and, of course, Allan Jones' singing is a high spot. Best of his new tunes are "Don't Need Money," "Got Music" and the title song, while the old favorite, "I Wonder Who's Kissing Her Now," is still a grand number as delivered by Jones and Jane Frazee in a duet arrangement. Also not strong enough to top a bill, this is an above-average supporting dualler for the nabodorbs.

The story opens in New York where Allan Jones, a suspended baseball star, gets a job to sing in Havana mainly because he knows his team will be there for spring practice. Unfortunately, Jones' voice is at its best only when he has a cold, so when, in Havana, he wangles another chance to play on the team, he finds himself between two fires. His theatrical manager tries to keep Jones' voice husky while the trainer for the team gives him rub-downs to cure his cold. Meanwhile he must pretend an interest in Marjorie Lord, daughter of the baseball team's owner, although he is actually in love with Jane Frazee, his singing partner. Complications increase when the newspapers find out about Jones' dual profession, but matters are heightened for a happy ending.

Allan Jones is convincing enough as the singing baseball star and he teams well, romantically as well as vocally, with Jane Frazee, one of the screen's most attractive singing leads. William Frawley gets some humor out of the part of the worried theatrical manager.

DENLEY
COLUMBIA

Survey taken recently of stellar personalities committed to Columbia disclosed that company will feature 18 headliners during the coming season. Plans are afoot to increase this number to 25—giving Columbia the largest star roster in its history!

On the basis of the names assembled and the quality of scripts now in production and preparation at Columbia, it seems certain that 1942 holds a more optimistic picture of the company's possibilities than the season just past—which saw one of the most miserable major products ever released come from this studio.

Of no little consequence is the addition of a production man of the calibre of Sam Wood who affiliated with Columbia for the filming of the stage hit, "This Land Is Bright." Mr. Wood also announced last week the purchase of "Jubal Troop," novel by Paul Wellman dealing with the West between 1885 and 1913. Columbia will also release "Jubal Troop.

Samuel Bronston has gone to New York for a series of conferences with Jack Cohn on "City Without Men," which he produced in collaboration with B. P. Shulberg...Al Hall will direct the as-yet-untitled Rita Hayworth-Humphrey Bogart starrer for producer Sam Bischoff.

IN PRODUCTION—"Merry-Go-Round" (Jean Arthur-Joel McCrea), "Murder in Times Square" (Edmund Lowe-Marguerite Chapman).

METRO-GOLDWYN-MAYER

Few of us in Hollywood ever suspected that we would witness the day when mighty Metro would group its own pictures as "unit shows" for double featuring. But it has happened. The studio is sending out "Cairo" and "Apache Trail" together—giving each equal breaks in advertising and publicity. Trial bookings thus far have been encouraging. So much so that other double bill packages are planned—"Seven Sweethearts" and "Eyes in the Night"; "Whistling in Dixie" and "Northwest Rangers"; "Journey for Margaret" and "Dr. Gillespie's New Assistant.

There's been another change in Joan Crawford's schedule, which puts the star into the leading role of "Above Suspicion," scheduled previously as a William Powell-Myrna Loy picture. Fred MacMurray has been borrowed from Paramount to play the male lead opposite her. Richard Thorpe will direct for producer Victor Saville.

Irene Dunne and Melvyn Douglas will co-star in "Gaslight." This is the play now running on Broadway under the title "Angel Street." The film version will be produced by Arthur Hornblow.

The Hakims, a colorful pair of European producers, have been signed by MGM. For many years they were associated with Paramount in Paris. They came to Hollywood a little over two years ago and attracted attention mostly because they were seen in the company of the town's glamour gals. This is the first time they've settled down to work.

Hollywood and MGM lost a top flight personality last week when director George Cukor, 44, was inducted into the army as a buck private. Cukor just finished "Keeper of the Flames," in which he directed Katharine Hepburn and Spencer Tracy.

Luella Ball, Virginia Weidler and Lee Bowman will have top spots in "Best Foot Forward," soon to go into production...What with the perennial Duncan Sisters back in the swing with another revival of "Toppy and Eva," it is natural that MGM should be interested in the property as a vehicle for Lee and Lynn Wilde, twins, formerly with Bob Crosby's band. The studio has assigned an effort to track the rights. The Dunes made the picture for UA in 1927. Previously MGM missed a golden opportunity to remake "Toppy and Eva" when Deanna Durbin and Judy Garland were both under contract to the studio...Marjorie Main will make another "Tish" picture because of good business being chalked up by the series' opener in the face of adverse reviews.

Addition of "Anchors Aweigh" to the list brings the total of musical productions planned at MGM to 11. Already completed are "For Me and My Gal," and "Panama Hattie." In production are "Da Barry Was a Lady," "Presenting Lily Mars," "Cabin in the Sky." Scheduled to start are "Private Miss Jones," "I Do Dill It," "Girl Crazy," "Best Foot Forward," and "High Kickers.

Production at MGM is at all time high with 13 pictures working last week and nine still before the cameras. Heavy schedule is expected to continue through the rest of October and November—slowing down as usual just before the holidays.

IN PRODUCTION—"The Human Comedy" (Mickey Rooney-Frank Morgan), "Assignment in Brittany" (Pierre Aumont-Signe Hasso), "Cabin in the Sky" (Ethel Waters-Eddie Anderson), "Lassie Come Home" (Roddy McDowall-Donald Crisp), "Nothing Ventured" (Lana Turner-Robert Young), "Salute to the Marines" (Wallace Beery-Fay Bainter), "Gentle Annie" (Robert Taylor-Susan Peters), "The Half Pint Kid" (Bobby Rendick-William Gargan), "The Youngest Profession" (Virginia Weidler-Arnold-William Powell).

MONOGRAM

These are profitable days for Monogram whose sales department has been making quite a habit of reporting record-breaking deals. Latest of these is the announcement that 148 additional circuit theatres have booked Monogram for the 1942-43 season. Another item reports Margie Hart sweeping the South as solidly as a Democratic candidate. Her "Lure of the Islands" has been booked very heavily throughout Louisiana, Alabama, Florida, Mississippi and Texas.

Extraordinary activity in the sales division explains the ambitious plans that have been put forth at Monogram within the last month. It looks as though the top budget of $300,000 will be spent in the completion of "Silver Slaters" which has a 34 days shooting schedule—quite different from the eight-day limit on westerns and the two weeks ceiling on the usual Mono feature!

Phil Rosen has been assigned to direct "Jungle Love"...Sam Katzman's East Side Kids are off on a personal appearance tour.

IN PRODUCTION—"Silent Witness" (Evelyn Brent).

PARAMOUNT

The heaviest buyer of advertising space in the motion picture industry is Loew's Inc. One would, therefore, expect to find Loew's a particularly arrogant and domineering organization—wielding its billing position as a big stick to influence favorable
Instead Loew's policy leans heavily toward the other side. It demands, with large justice, favored positions in the advertising section, but it studiously refrains from protesting or complaining of the opinions expressed in the news columns. Despite many harsh critical words written of MGM in this department, the question of barring us from the lot has never occurred, although this used to be the traditional way of punishing Hollywood writers who do not depict the film village as a city of only great, thoughtful, brilliant individuals abounding with artistic accomplishment and tremendous business acumen.

In contrast, the self-consciousness of a company like Paramount whose narrow-minded executives protest every criticism and who often bespeaks a policy as undemocratic as the forces we are fighting in every corner of the world. The pity of it is that Paramount has grown up while some of its executives have not.

From the point of view of star names, successful producers and directors and the valuable story properties acquired in recent months, Paramount has never been a more influential or important production company than it is now. Exhibitors have had reason to complain of certain Paramount sales policies, but the product has been quite consistently good for the past year.

One might imagine that the people in an organization enjoying such good fortune could indulge in a spirit of magnanimity and shun criticism. But some of the people holding important posts in Paramount, especially those dealing with public relations, have adopted a childish attitude that this outfit must be held above reproach. Every adverse criticism is regarded as an "injustice," even when it is fully deserved. The barkers haven't caught up with Messers. De Sylva and Freeman who are turning out a top grade product and are willing to let box-office figures and results speak for themselves—and to hell with the triumphs.

Paramount could find much that is commendable and infinitely wise in the attitude of MGM. They might learn that good public relations are created by accepting criticism with good grace, by answering it intelligently and with whatever dignity can be mustered. As long as your reporter is instructed by his editor to present all the facts and his opinions of them he will continue to do so—and to run into difficulty with those who regard themselves as above criticism.

One might call the last fortnight at Paramount one of reconstruction of its contract list. Frances Farmer, after four years of seeking to obtain her release from the company, managed it finally and will free lance hereafter. She has appeared in few pictures under the Paramount banner, having divided the last three years between stage engagements and loan-out deals. Susanna Foster also has been given her walking papers when she and the studio decided there was no vehicle ready for her on the immediate schedule. Frances Gifford, who has come into prominence as Tarzan's new mate in the Sol Lesser picture, "Tarzan's Triumph," also parted company with Paramount. More amiable were the departures of Macdonald Carey and Robert Preston, both of whom enlisted in the armed forces and will probably return to the studio after victory. Other players from Paramount in the country's military forces are William Holden, Richard Denning, Don Castle, Sterling Hayden, Rudy Vallee and Richard Webb.

There's a hot rumor that Cecil B. De Mille is prevailing upon Gary Cooper to take the role of Dr. Wassell when the actor finishes "FW2IP." Dorothy Lack and Alan Ladd will be co-starred in "Tahiti." Seton I. Miller has joined Paramount as a producer-writer. He recently wrote the "Black Swan" screenplay for 20th-Fox. Bill Pine, who has been directing some Victory shorts, may make his own "Aerial Gunner." Paulette Goddard and Veronica Lake will share billing with Claudette Colbert in "So Proudly We Hail."

IN PRODUCTION—"True to Life" (Mary Martin-Dick Powell), "China" (Loretta Young-Alan Ladd).

PRODUCERS RELEASING

A record for an independent company has been set by PRC which has about $325,000 tied up in 13 completed but unreleased pictures. Heavy production pace since early spring has resulted in the backlog. Studio head Leon Fromkess expects to continue full steam ahead through February. Ultimate aim is to be able to set

NEW RELEASES

For details on these pictures see Release Charts in the PRODUCTION RECORD

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<td>Seven Sweethearts</td>
<td>Tales of Manhattan</td>
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<td>Somewhere I'll Find You</td>
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<td>That's My Man</td>
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<td>The War Against Mrs. Hadley</td>
<td>The Undying Monster</td>
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<td>A Yank at Eton</td>
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<td>For Me and My Gal</td>
<td>United Artists</td>
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<td>White Cargo</td>
<td>I Married a Witch</td>
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<td>Eyes In the Night</td>
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<td>Omaha Trail</td>
<td>Fall In</td>
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<tr>
<td>RKO</td>
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<tr>
<td>Universal (42-43)</td>
<td>Universal</td>
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<tr>
<td>Arabian Nights</td>
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<td>Strictly in the Groove</td>
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<td>Warner Bros (42-43)</td>
<td>Warner Bros</td>
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<tr>
<td>Dakota, Voyager</td>
<td>The Hidden Hand</td>
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<tr>
<td>The Mysterious Rider</td>
<td>Gentleman Jim</td>
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<tr>
<td>Miss V. from Moscow</td>
<td>George Washington Slept Here</td>
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</table>

14 FILM BULLETIN
 releases for six months ahead—marking another milestone in the history of the old-time dime publisher and industry lightning rod. This week Norman M. Hecht, hard-boiled cartoonist and comic dink writer, has been signed to write and produce two feature comedies here. First will be "The Ghost and the Guest." 

REPUBLIC

Usually adverse to releasing outside independent product, Republic expects to step into the field with "The Hangman," Seymour Nebenzahl’s production about the Nazi hatchet man, Hey-drich. John Carradine will play the leading role. Film, which will cost $200,000, goes into production this week.

Insiders expect the Nebenzahl film to be the forerunner of other outside deals by Republic. There have been reports that the King Brothers have been in conference with Republic executives. Also mentioned several times as a film which may have seen Simone Simone into Republic as the star of an outside picture.

Meanwhile, this studio’s plans for heavy production during the fall and early winter months are awaiting the return from New York of M. J. Siegel, lot’s head man. Six producers have nine scripts ready for shooting. This in addition to 11 pictures in the cutting room and two before the cameras. Big backlogs are the order of the day in war-time Hollywood and Republic has not been caught napping. The studio is trying to complete work ahead of scheduled release dates. The purpose is twofold: to eliminate some of the insurmountable problems that usually occur when production is too close to the releasing schedule and to prepare for the cut in raw film supplies which is expected on January 1.

Universal found a money-making formula in pictures with song titles. Republic is unashamedly cashing in on the idea also with "Johnny Doughboy," "Mountain Rhythm," "Sleepy Lagoon," "Who?" "Rose of Juarez" and the perennial "My Buddy." 

...First run grosses of "Flying Tigers" indicate that the drama may gross $2,000,000 — an all-time Republic high. Although studio heads stated that Republic is not financially interested in the rodeos in which Roy Rogers is appearing, the singing cowboy’s personal hit in the shows has stimulated such interest in him to the extent that plans to push him into a higher box-office sphere have been accelerated. Gail Patrick has been added to the cast of "Parade of 1943," which features John Carroll and Susan Hayward.

IN PRODUCTION—"London Blackout Murders" (John Abbott-Mary McLeod), "Prairie Pal" (Bob Steele-Tom Tyler).

RKo-Radio

Orson Welles and Rko have healed their breach to the extent that the producer is expected in Hollywood shortly to film a new ending for "Journey to the Center of the Earth." Welles will produce as well as star. A strong dramatic role for the actress who will be finalizing her early build-up... Rko may call off "Grand Canyon" because of the mutitudinous production problems involved in taking a company on location.

IN PRODUCTION—"Flight for Freedom" (Rosalind Russell-Fred MacMurray), "Hitler’s Children" (Tim Holt-Bonita Granville), "This Land Is Mine" (Charles Laughton-Maureen O’Hara), "Balloons" (Pat O’Brien-Randolph Scott), "I Walked with a Zombie" (Frances Dee-Tom Conway).

20TH CENTURY-FOX

Much Hollywood interest is being stimulated in the 20th Century production of "Thanks Pal," story of Negro entertainers through the history of America. Irving Mills, agent for many of the head-line Negro entertainers, is associated with producer William L. Baron in the production of the film and has left for an extensive talent hunt to locate players. Two Negro authors are writing the story—the first time men of their race have been employed by a studio in such a capacity. 

20th is talking of going into legitimate stage production in a big way—with plans for both Hollywood and New York. Company is planning to finance "A Highland Fling" and "Flare Path" on Broadway, and is rumored ready to take over a Los Angeles theatre as a try-out house. It is also plotting to finance productions in Germany since the Invasion of Russia... Quentin Reynolds’ "Only the Stars Are Neutral" is a valuable property bought by TC-F. Reynolds himself will prepare the screenplay and will appear in the picture’s prologue. The correspondent accomplished a similar chore with success in Walter Wanger’s "Eagle Squadron."

IN PRODUCTION—"The Immortal Sergeant" (Henry Fonda-Maureen O’Hara), "Coney Island" (Betty Grable-George Montgomery), "Margin For Error" (Joan Bennett-Milton Berle), "Secret Mission" (Anabel-John Sutton).

UNITED ARTISTS

Rather ill-advised seems Harry Sherman’s idea of making a talkie version of the silent screen success, "Birth of a Nation." Confirmed report has it that Sherman has been looking at a print of the picture for several weeks and is toying seriously with a projected remake. The producer came into the industry as a result of his financial interest in the show when he lent a considerable sum of money to a forerunner which failed in its completion. In turn Sherman received territorial distribution rights and profited handsomely.

The controversial racial angle in "Birth of a Nation" is one the Government and public would not like to see re-created, or at any time. We have no doubt that a new version would temper, if not eliminate, it entirely. However, the title "Birth of a Nation" is synonymous with a feeling that is finally beginning to be eliminated in the U.S. and to capitalize on it—even were a less reactionary story employed —would be misguided, unintelligent showmanship. We doubt seriously that when Harry Sherman looks at the project in a brighter light that he will want it to go further than the more idea that he has now.

Louis Bromfield’s novel, "McLeod’s Folly" has been bought by the Cagney Brothers as the first vehicle for star James under the UA banner. It will give him a completely new characterization more along the sympathetic lines introduced in "Yankee Doodle Dandy." We hope the screen’s great little "tough guy" doesn’t go soft in his film roles...Edward Small is back in town preparing for a revival of production. While in New York he bought an armful of stories—the latest being "The Private Letters of Private Purkey," a feature of the New York Sun. They were recently published in book form...Political note: Jan Masaryk will appear in "The World of Pressburger". His role is that of a foreign minister of the Czech government in exile. Pressburger has signed Brian Donlevy, Anna Lee and Walter Brennan for top roles...Harry Sherman has increased to seven the number of Hopalong Cassidy pictures which he will make for UA. At Paramount Sherman contributed six...David O. Selznick is back and will announce production plans this week.

IN PRODUCTION—"The Powers Girl" (George Murphy-Anne Shirley).

UNIVERSAL

Universal will be one of the heaviest users of Technicolor negative and prints during the next few months, with one major color production completed and awaiting release and three more scheduled to go before the cameras in rapid succession. The trio to the Technicolor bands of color are: "The Private Lives of Elvira Mason," "the Arabian Nights." This is the first time Universal has demonstrated interest in color since "King of Jazz" in 1929.

We think half the exploitation value inherent in "Wolf Man Meets Frankenstein" was lost by the decision not to have Lon Chaney, Jr., play both roles...Phantom of the Opera" goes to George Wagner for production to facilitate its immediate shooting. Henry Koster, on whose childhood it was originally, will concentrate on "100 Girls and a Man."

Bruce Manning has resumed shooting on "Forever Yours" after halting two weeks to enable camera crew to obtain background shots in San Francisco.

IN PRODUCTION—"Shadow of a Doubt" (Teresa Wright-John Craven), "D’Ambrosio's" (Omar Browning-Maureen O'Harra), "It Ain’t Hay" (Abbott and Costello), "Frankenstein Meets Wolf Man" (Lon Chaney-Bela Lugosi) (Continued on Page 20)
**COLUMBIA**

**1941-42 Features** (48) Completed (48) In Production (0)

**Westerns** (16) Completed (16) In Production (0)

**Serials** (4) Completed (4) In Production (0)

**1942-43 Features** (48) Completed (19) In Production (3)

**Westerns** (16) Completed (11) In Production (1)

**Serials** (4) Completed (2) In Production (0)

**DEADLINE GUNS** (Completed)

**Western:** Shooting started October 15.

**Cast:** Russ Hayden, Shirley Patterson, Bob Wills and his Orchestra.

**Director:** William Berke

**Producer:** Leon Barsha

**Story:** Russ Hayden, a young Texas Ranger, is on the trail of a band of outlaws, who rob a stage and in which Hayden's young brother is killed. The citizens organize a defense league, and Hayden returns from the east, joins the outlaws, gets evidence against them, cleans up the gang, and is made Captain of the Rangers.

**MURDER IN TIMES SQUARE**

**Mystery Drama—Shooting started October 14.

**Cast:** Edmund Lowe, Margarette Chapman, John Litel, Sidney Bluemner, Veda Ann Borg, Blanche Yurka, William Wright, Esther Dale, Douglas Leavitt.

**Director:** Lew Landers

**Producer:** Colbert Clark

**Story:** After a Broadway actor opens in a play that looks like a success, a female pan-handler tries to force him to give her money, and when he refuses, she makes trouble for him. There is a murder and the actor is accused of the crime, but finally proves his innocence.

**WYOMING HURRICANE**

**Western—Shooting started November 2.

**Cast:** Russell Hayden, Shirley Patterson, Bob Wills and his Orchestra.

**Director:** William Berke

**Producer:** William Barsha

**Story:** Russell Hayden, a Texas Ranger, is in love with the daughter of a rich rancher. A crooked politician, who is running for Mayor of the town, is trying to marry the girl. Hayden exposes his rival and wins the girl.

**RELEASE CHART**

**IN PRODUCTION**

<table>
<thead>
<tr>
<th>Title*</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Rel. No.</th>
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<tbody>
<tr>
<td>Merry-Go-Round</td>
<td>9-21</td>
<td>F. Stack - B. Creedy</td>
<td>10-19</td>
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</tbody>
</table>

*1941-42

**Details Under Title:**

- Valley of Lawless Men [Blonde for Victory (79)]
- Devil's Trail, The [The] (—)
- Desperado Case for Ellery Queen (70)
- Easy Apeal Meets Ellery Queen (63)
- Flight Lieutenant (80)
- Desperado Case for Ellery Queen (70)
- Devil's Trail, The [The] (—)
- My Sister Ellen (95)
- Not a Ladie? (66)
- Knight Without Men (66)
- Rangoon Riders (16)
- Midnight Mounted (21)
- Flight Lieutenant (80)
- They All Kissed the Bride (85)
- Vengeance of the West (13)

**1942-43**

- Googie Man Will Get You, The (66)
- Rangoon Rides (18)
- Cabin in the Sky (23)

**Details Under Title:**

- Knight Without Men (66)
- Devil's Trail, The [The] (—)
- Flight Lieutenant (80)
- They All Kissed the Bride (85)
- Vengeance of the West (13)

**Production & Release Record**

**In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. These may be variations in the running time in states where there is censorship. All new productions are on 1942-43 programs, unless otherwise noted. (T) immediately following first title and running time denotes Technicolor production.

**METRO-GOLDWYN-MAYER**

**1941-42 Features** (—) Completed (56) In Production (0)

**1942-43 Features** (—) Completed (54) In Production (12)

**THE HALF-PINT KID**

**Drama—Shooting started October 19.

**Cast:** Bobby Readick, William Gargan, Horace McNealy, Frank Craven, Jay Ward, Douglas Croft.

**Director:** Charles Reiner

**Producer:** Irving Starr

**Story:** A jockey who knows all the dishonest tricks of the trade, finally is regenerated and decides to go straight.

**THE YOUNGEST PROFESSION**

**Comedy Drama—Shooting started October 20.

**Cast:** Virginia Weidler, Edward Arnold, Ann Ayres, John Carroll, Marta Linden, Dick Simmons, Agnes Moorehead, Jean Porter and guest star William Powell.

**Director:** Edward Buzzell

**Producer:** B. F. Zeidman

**Story:** Concerns the west portion of the juvenile American public, who are avid autograph seekers. Virginia Weidler, president of a club of girls dedicated to celebrity worshiping, meets William Powell when he arrives in New York, and the depths to which she goes to obtain his autograph leads to much comedy.

**RELEASE CHART**

**IN PRODUCTION**

<table>
<thead>
<tr>
<th>Title*</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Rel. No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Counter Espionage (72)</td>
<td>9-20</td>
<td>J. Willams - H. Brooke</td>
<td>9-3</td>
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</tbody>
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*1942-43

**Details Under Title:**

- Woman's World (63)
- Dead Men of the Hills (30)
- Devil's Trail, The [The] (—)
- Desperado Case for Ellery Queen (70)
- Easy Apeal Meets Ellery Queen (63)
- Flight Lieutenant (80)
- Desperado Case for Ellery Queen (70)
- Devil's Trail, The [The] (—)
- My Sister Ellen (95)
- Not a Ladie? (66)
- Knight Without Men (66)
- Rangoon Riders (16)
- Midnight Mounted (21)
- Flight Lieutenant (80)
- They All Kissed the Bride (85)
- Vengeance of the West (13)

**1942-33**

- Googie Man Will Get You, The (66)
- Rangoon Rides (18)
- Cabin in the Sky (23)

**Details Under Title:**

- Knight Without Men (66)
- Devil's Trail, The [The] (—)
- Flight Lieutenant (80)
- They All Kissed the Bride (85)
- Vengeance of the West (13)

**Production & Release Record**

**In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. These may be variations in the running time in states where there is censorship. All new productions are on 1942-43 programs, unless otherwise noted. (T) immediately following first title and running time denotes Technicolor production.
THE BLACK SWAN... If there is any merit whatsoever to the reports that the movie public is seeking “escapist” entertainment — here is the showman’s perfect dish! From the fiery, romantic, adventurous pen of Rafael Sabatini. Studded with a galaxy of marquee names: Power, O’Hara, Cregar, Sanders, Mitchell. Ablaze with full-blooded romance and full-bodied action. A story ages removed from the turmoil of today, yet rich with the reckless spirit of people unafraid to die. All this in Technicolor. If you play the company’s product, start plugging this one NOW.
VERY GOOD!
DEFINITELY A
BOXOFFICE PICTURE

Republic comes to the fore with this well-presented film ex-
tolling the American Volunteer Group. The picture will appeal to the
masses, not only because of its merits, but because it glorifies a group of men who
have endeared themselves to all freedom-loving people... direction and performances are fine.
The air battles are spectacular and thrilling. It is
definitely a boxoffice picture—one that would make
any major studio feel proud.

Harrison's Report

WILL STRIKE
HARD AT AUDIENCE
IMAGINATION

In "Flying Tigers," Republic has its best picture,
and one that certainly justifies its rating as a
'Special.' The title alone spells ticket sales, but coupled
with it are daring air battle sequences that match any
heretofore seen on the screen. Each is a thrill that
gives ample return for a ticket purchase. With vivid
realism, David Miller socks over the air sequences and
puts high drama into every scene to earn a most
valuable directorial credit. Edmund Grainger's produc-
tion guidance realizes on every showmanly phase to
give Republic a boxoffice picture.

Daily Variety

NO THEATRE IN THE LAND SHOULD
HESITATE ABOUT
PROUDLY PLAYING IT

Smashing triumph for Republic lot. As an inspiring
combat screen adventure, "Flying Tigers" is tops, and
there is nothing but praise for Edmund Grainger, its
producer; David Miller, its director; Kenneth Gamet
and Barry Trivers, writers of the screen play; and
every member of its sincerely hard-working
cast. It will be a record grosser in all en-
gagements, and no theatre in the land
should hesitate about proudly playing it. The aerial shots the picture boasts
are stunning thrills.

Hollywood Reporter
STIRRING, EXCITING AND ACTION PACKED FILM
Dealing with the famed Flying Tigers, whose burning exploits have bulged so large in the news, this production is an exploitation natural that should capitalize handsomely on the public interest. This film, timely as the very moment, has more to lean on than the publicity value of the Flying Tigers’ name. It offers a generous portion of solid popular entertainment in which heroics held the stage in a vast drama of life and death, with the air over China as the main arena. Thrills and excitement know no moderation in “Flying Tigers.” No vividness has been spared to make the film a blood-rouser. 
Film Daily

SHOULD RESULT IN EXCEPTIONAL RETURNS
A well-handled, finely performed adventure story that will thrill and enthrall all who see it. High interest in the exploits of the intrepid band of flyers around which the story is woven should result in exceptional returns. Set to tempos suitable to the widely publicized activities of the American Volunteer Group, whose thrilling and daring exploits it chronicles with dog-fights, machine-gun chatter, ack-ack fire and bursting bombs punctuating the entire footage like corn popping on a hot griddle, this is absorbing fare... the kind of entertainment that thoroughly satisfies the masses.

Showmen’s Trade Review

THRILLS ABOUND IN THE PICTURE
REVIEWER’S RATING: EXCELLENT
The first tribute to the American Volunteer Group, or the “Flying Tigers” as they are better known, has a timeliness about it that should make it popular. Previewed at the Normandie Theatre in New York before a special audience of reviewers, circuit buyers and the National Board of Review, as well as certain interested groups, the picture was received with a great deal of interest.
Motion Picture Herald

PLAY “FLYING TIGERS” FOR ROUSING, COURAGEOUS FILM-FARE
Besides being a scoop on a title that should draw crowds, “Flying Tigers” is a Class A picture in its own right that will keep the crowds glued to their seats during an exciting, tense film, which has a unique combination of realism and pathos. The story is convincing throughout. The direction of “Flying Tigers” is clean cut, the story exciting.
The Independent

TOPICAL AVIATION PICTURE IS CRAMMED WITH SELLING ANGLES
The aviation stuff in this is aces, and the dog fights, transport plane flight “hedge hopping” through the mountains, the bombings, etc. are top thrill stuff. Carroll steals honors but Wayne, Kelly and Jones keep right on his heels. It’s a slick job from Republic.
The Exhibitor

TIGERS

WITH
PAUL KELLY • GORDON JONES
BILL SHIRLEY • MAE CLARKE
AND A CAST OF THOUSANDS

Associate Producer
EDMUND GRAINGER
Directed by DAVID MILLER
Screenplay by
KENNETH GAMET & BARRY TRIVERS
Original Story by KENNETH GAMET
'YOUTH ON PARADE' LIVELY, LIGHT-WEIGHT MUSICAL

Rates • • on naborhood and small town duals

Republic.
72 Minutes.
Directed by Albert S. Rogell.

A lively college musical with a light-weight, inconsequential plot, "Youth on Parade" will appeal most strongly to the 'teen age fans in naborhood and small town spots. Although Director Albert S. Rogell has injected a patriotic flavor, it remains typical musical comedy fare with its nonsensical story being frequently interrupted by song numbers or dance routines by an attractive group of youthful players. None of the half-dozzen songs are stand-outs, but, "I've Heard That Song Before" has catchy lyrics and a pleasing rhythm. Picture is weakest in humor with only an occasional bit of comedy. "Youth on Parade" is merely accept-a-leyendecker.

A. L. LEYENDECKER

Martha Republic.

THE MUMMY'S TOMB' SILLY HORROR QUICKIE FOR CHILDREN ONLY

Rates • • — in minor action spots

Universal.
61 Minutes.
Directed by Harold Young.

Like a story from a cheap pulp magazine, "The Mummy's Tomb" is ridiculously-incredible and designed only for children and the invertebrate thrill fans. A sequel to "The Mummy's Hand" of 1940, this is such obvious horror hokum that it will frequently draw laughs (as it did at the Rialto, Manhattan's thriller house) during scenes supposed to keep patrons spell-bound with fear. Dick Foran, who with Wallace Ford appeared in the earlier film, is aged 20 years by make-up to tell the story of his youthful discovery of the Egyptian tomb which contained a sacred "living" mummy. Later, Foran becomes one of several victims of the mummy, again brought to life to plod through a series of scenes which insult the intelligence. The film is cheaply produced with many of the flashbacks being clips which show Peggy Moran, Cecil Kellaway, and others not listed in the current cast. However, Director Harold Young employs most of the situations and settings considered sure-fire in blood-curdling films and the photography is effectively-scary throughout. Despite all its faults, this is exploitable fare for the minor action spots.

A. L. LEYENDECKER

THE PUBLIC

Votes

"SCARFACE" No. 1 at the Boxoffice and "HELL'S ANGELS" No. 2 at the Boxoffice

Based on Actual Records

No TWELVE PICTURES Ever Released together have REPEATED as often as these two winners and ALL ENGAGEMENTS TO RECORD BUSINESS!

LEADING CRITICS

Proclaim

"SCARFACE" and "HELL'S ANGELS"

Among the Ten Best Pictures Ever Made

COLUMBIA.

66 Minutes.
Boris Karloff, Peter Lorre, Maxie Rosenbloom, Larry Parks, Jeff Donnell, Maude Eburne, Don Beddoe, Frank Puglia, Frank Sully, James C. Morton, George McKay, Eddie Laughton.
Directed by Lew Landers.

This Columbia feature should have stopped at two reels.

While the title and stars give promise of a real thriller, "The Boogie Man Will Get You" turns out to be a ridiculous farce that will annoy more than entertain. With Lew Landers employs tongue-in-cheek direction throughout, his satirical thrusts frequently miss fire. Viewed as sheer slapstick, in the "Three Stooges" vein, this will get laughs from the kiddies, but the horror fans are certain to be disappointed. Its one asset is the Karloff-Lorre combination.

Boris Karloff is a kindly, absent-minded professor who sells his run-down Colonial inn to a scatter-brained young wife (Jeff Donnell) on condition that she permit him to stay and conduct his experiments. Karloff has hopes of revolutionizing evolution, but his plans hit a snag whenever one of his human guinea pigs fails to respond to the rays in his electric cabinet. Miss Donnell's husband (Larry Parks) turns up and together they try to set the house to rights while Karloff continues his experiments aided by Peter Lorre, as the greedy town doctor and man-of-all-titles, who intends to profit by the discovery. Later, the young couple find a room full of bodies, a crazy Italian saboteur threatens to blow up the house and then a powder-puff salesman (Maxie Rosenbloom) ventures in and agrees to become Karloff's latest experimental subject. In the end, the bodies are found to be in suspended animation and Karloff and Lorre march willingly off to an asylum.

Karloff and Lorre give gentle performances — the reverse of their familiar frightening portrayals. Maxie Rosenbloom is a comic delight as the dim-witted salesman and Maude Eburne gets some laughs as a crazy housekeeper. (Miss) Jeff Donnell and Larry Parks supply minor romantic interest but neither makes an impression.

A. L. LEYENDECKER

THE BOOGIE MAN WILL GET YOU' RIDICULOUS FARCE

Rates • • — as supporting dualler on name value only

No TWELVE PICTURES Ever Released together have REPEATED as often as these two winners and ALL ENGAGEMENTS TO RECORD BUSINESS!

DENLEY

FILM BULLETIN
'THE DEVIL WITH HITLER' EXPLOITABLE COMEDY FEATURETTE

Rates ★ ★ + as companion feature

United Artists (Hal Roach).
44 Minutes.
Alan Mowbray, Marjorie Woodworth, Bobby Watson, George E. Stone, Douglas Fowley, Joe Devlin, Herman Bing, Sig Arno, John Miljan.
Directed by Gordon Douglas.

"The Devil with Hitler" is exploitable hokum in the old-time slapstick vein which will probably be the best business-getter of Hal Roach's series of short features. Much of the humor, such as pratt falls, exploding buildings and even the old reliable, a kick in the pants, was popular in Roach's silent day, but because it pokes fun at the Axis partners — Hitler, Mussolini and Hirohito — it will get many laughs from American audiences. The 44-minute featurette maintains a fast pace except for a few superfluous romantic episodes. Playing up the anti-Axis laughter will get results.

The story starts in Hell where Satan, fearful that the board-of-directors will make Hitler their new ruler, asks for 48 hours on earth to find a weak spot in the Fuehrer's armor. Installing himself as Hitler's new valet, Satan finally persuades him to buy an insurance policy, but Adolf double-crosses everyone by taking it out on the life of Suki-Yaki, visiting Japanese emissary. At the same time, Suki-Yaki and Mussolini, who is also Hitler's guest, have purchased similar policies unknown to each other. Each of the Axis partners plants a time bomb in the other's bed, but when this scheme fails, Satan has to trick the Fuehrer into doing a good deed. After an explosion, Hitler lands in Hell any way and the Devils go to work on him with pitchforks and fire.

George E. Stone, almost unrecognizable behind thick glasses and Oriental make-up, does outstanding work as the inscrutable Jap emissary. Alan Mowbray is his usual suave self as Satan and Bobby Watson makes an explosive Fuehrer. Marjorie Woodworth is out-of-place as a hard-boiled spy.

LEYENDECKER

'THE SPIRIT OF STANFORD' TRITE AND SLOW-MOVING FOOTBALL PROGRAMMER

Rates ★ as supporting dueller

Columbia.
72 Minutes.
Directed by Charles Barton.

The football sequences (taken intact from newreel files) fail to compensate for this trite and slow-moving campus story. Starring Frankie Albert, the All-American quarterback of 1941, the film is semi-autobiographical but, instead of showing the color-ful career of a gridiron hero, it tells the time-worn yarn of a football star who lets success go to his head. A soft-spoken, inoffensive type, Albert is ill-at-ease before the cameras except when he is kicking the pigskin or racing down the field. The others give stock company performances with the film's brightest moments being supplied by "The Vagabonds," who contribute some livel-y harmonizing. Columbia should have learned by this time that last year's football hero is a forgotten idol this football season. Feminine patrons are likely to be bored by it all.

The story is told in flashback fashion as Frankie Albert, now cleaning the college trophy room, tells two students about the cocky high-school graduate who entered Stanford with the role idea of gaining a reputation on the gridiron. His self-assurance annoys Marguerite Chapman, a student who uses him as the subject of her psychology thesis. Albert, meanwhile, shines on the frosh team and, later, he becomes the swell-headed idol of the fans. In his last year at Stanford, he decides to quit and turn pro, but a chance meeting with the great Ernie Nevers convinces him he is making a mistake. Getting wise to himself, he re-joins the team and leads Stanford to victory against California.

Marguerite Chapman is an attractive heroine, but she and the other players are handicapped by Charles Barton's slip-shod direction.

YORK

'TOMORROW WE LIVE' HAS ACTION FINISH

Rates ★ ★ for action spots; fair dueller for lesser nobs

Hollywood Preview

PRC
67 Minutes
Ricardo Cortez, Jean Parker, Emmett Lynn, William Marshall, Roseanna Stevens, Ray Miller, Frank S. Hagney, Rex Lease, Barbara Slater, Jane Hare.
Directed by Edgar G. Ulmer.

Some excellent production values are evident in this Atlantis Pictures film for PRC release, but they are mainly wasted in a confused, rambling story which works a terrific burden on the cast — to say nothing of the audience. Final reel, featuring action, can be recommended, but it is not strong enough to offset the mediocrity of the preceding footage. It will just get by as a filler in the minds and small action localities.

Yarn casts Ricardo Cortez as a screwy underworld chieftain with only a few months to live. A couple of bullets lodged in his brain have given him delusions of grandeur. But he meets his match in Jean Parker, girl who comes West to visit her father. She discovers the old man is connected with Cortez's nefarious enterprises and it is her curiosity that ultimately brings about his downfall, although for a time it appears as though her own future will be sacrificed to save her father.

Cortez manages to keep a straight face despite the ridiculous demands of his role. Miss Parker is a striking heroine, but like the other incapable of coping with the script.

Edgar C. Ulmer's direction is likewise confused.

HANNA (Hollywood)

“WE HAVE NOT SEEN A FILM TO EQUAL IT”

N.Y. TIMES

EDWARD G. ROBINSON
(NARRATOR)

English Commentary by ALBERT MALTZ Editing and Montage by SLAVKO VORKAPICH Musical Score Arranged by DIMITRI TIOMKIN

AN ARTKINO PRODUCTION
A REPUBLIC RELEASE
BUY U. S. WAR SAVINGS BONDS

N O V E M B E R 2, 1 9 4 2
'FOR ME AND MY GAL' NOT MUCH ASIDE FROM THE SONGS
(METRO-GOLDWYN-MAYER) "...Metro has laid the sentiment on thickly in a tearful, tune-laden tale of love...Overlong, overburdened and generally overstated musical...Songs are good, the story maudlin." Crowther, N. Y. TIMES. "...Pot goes haywire on occasion, but the period and the players make this picture quite a show. Well worth seeing...More stringent writing and less fancy staging might have put it in the must column of audience attractions." Barnes, N. Y. HERALD TRIBUNE.

'NOW, VOYAGER' FOR HANDKERCHIEF MAIDINES, SAYS PM
(WARNER BROS.) "...Made for handkerchief maidines...Gives to give susceptible, vaguely frustrated females a vicarious fling at high life, a moment of sentiment and a good cry. Increased interest in the romantic angle...Werner, N. Y. MIRROR.

'FLYING TIGERS' CRITICS PRAISE REPUBLIC HIT
(REPUBLIC) "...First-rate aerial circus chock-full of exciting dogfights...All that its title implies and good bit more at times." T. M. P., N. Y. TIMES. "...Hum of moments of realism...Story, aside from its locale and props, is like a carbon copy of any number of other films...The A. V. G. has been honored by this picture, but hardly with distinction." Dana, N. Y. HERALD TRIBUNE.

'A YANK AT ETON' RAUCOUS, ARROGANT, MAUDLIN — CROWTHER
(METRO-GOLDWYN-MAYER) "...Raucous picture — arrogant, maudlin and slapstick by turn — which pillories English school tradition. It is not a film, but rather a collection of Yankee chintz, jokes, dialogue and bawdy songs. ...Crowther, N. Y. TIMES.

'THE FOREST RANGERS' GOOD SCENERY, NOT MUCH STORY IS OPINION
(PARAMOUNT) "...Scenically, it is breath-taking...Plotly, it is the old story, nicely performed and more effective in comedy than it is in suspense...Downright bangup action stuff." Thirer, N. Y. POST. "...Scenes of action, authentically and stunningly filmed in real color are so striking they reduce the film plot to absurdity," McManus, PM. "...One of those big Paramount super outdoor specials in Technicolor with a lot of scenery, super dialogue and he-man stuff...Should appeal to all lovers of nature," G. R. S., N. Y. MIRROR.

'AN EYES IN THE NIGHT' CALLED MIGHTY INTERESTING MELLER
(METRO-GOLDWYN-MAYER) "...Mighty interesting murder meller," G. R. S., N. Y. MIRROR. "...Effective suspense, sincere performances captivating playing...Adventureskly in spite of its oft told story," Hale, N. Y. NEWS. "...More interesting than the general run. In addition to speed, it has brevity to recommend it," Pihodna, N. Y. HERALD TRIBUNE.

'EUROPEAN' STARTS SHIM-SHAM, GETS JABBERWOCKY FROM MACHINES
(PARAMOUNT) "...Misses the leading narrative flow and excited pace that had audiences jumping up and down at Hammett's 'Thin Man' and 'Maltese Falcon'...Halt after each spurt of action and hovers uncertainly for a while." Cook, N. Y. WORLD-TELEGRAM. "...What gives it a definite life above its class, making it one of the pleasantest whodunits of the year is Veronica Lake...Direction is fast, production is tops," G. R. S., N. Y. MIRROR.

'THE GLASS KEY' PRAISED BY SOME, PANNED BY OTHERS
(PARAMOUNT) "...Misses the leading narrative flow and excited pace that had audiences jumping up and down at Hammett's 'Thin Man' and 'Maltese Falcon'...Halt after each spurt of action and hovers uncertainly for a while." Cook, N. Y. WORLD-TELEGRAM.

'Now, Voyager' for Handkerchief Maidines, Says PM
(WARNER BROS.) ...Made for handkerchief maidines...Gives to give susceptible, vaguely frustrated females a vicarious fling at high life, a moment of sentiment and a good cry. Increased interest in the romantic angle...Werner, N. Y. MIRROR.

'Flying Tigers' Critics Praise Republic Hit
(REPUBLIC) ...First-rate aerial circus chock-full of exciting dogfights...All that its title implies and good bit more at times...T. M. P., N. Y. TIMES. ...Hum of moments of realism...Story, aside from its locale and props, is like a carbon copy of any number of other films...The A. V. G. has been honored by this picture, but hardly with distinction...Dana, N. Y. HERALD TRIBUNE.

'A Yank at Eton' Raucous, Arrogant, Maudlin — Crowther
(METRO-GOLDWYN-MAYER) ...Raucous picture — arrogant, maudlin and slapstick by turn — which pillories English school tradition. It is not a film, but rather a collection of Yankee chintz, jokes, dialogue and bawdy songs...Crowther, N. Y. TIMES.

'The Forest Rangers' Good Scenery, Not Much Story Is Opinion
(PARAMOUNT) ...Scenically, it is breath-taking...Plotly, it is the old story, nicely performed and more effective in comedy than it is in suspense...Downright bangup action stuff...Thirer, N. Y. POST. ...Scenes of action, authentically and stunningly filmed in real color are so striking they reduce the film plot to absurdity...McManus, PM.

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'Europlane' Starts Shim-Sham, Gets Jabberwocky from Machines
(PARAMOUNT) ...Misses the leading narrative flow and excited pace that had audiences jumping up and down at Hammett's 'Thin Man' and 'Maltese Falcon'...Halt after each spurt of action and hovers uncertainly for a while...Cook, N. Y. WORLD-TELEGRAM.

'The Glass Key' Praised by Some, Panned by Others
(PARAMOUNT) ...Misses the leading narrative flow and excited pace that had audiences jumping up and down at Hammett's 'Thin Man' and 'Maltese Falcon'...Halt after each spurt of action and hovers uncertainly for a while...Cook, N. Y. WORLD-TELEGRAM.
“ROUGH AND READY” ... N.Y. Daily News

“PLENTY OF ACTION” ... N.Y. Sunday Mirror

“A SUPERIOR PICTURE” ... N.Y. Herald-Tribune

“PUNCH-PACKED” ... N.Y. Post

“ROBUST AND ROWDY” ... Boxoffice

SIN TOWN

starring
CONSTANCE BENNETT
BROD CRAWFORD • PATRIC KNOWLES
ANNE GWYNNE • LEO CARRILLO
ANDY DEVINE • WARD BOND

Original Screen Play, W. Scott Darling, Gerald Geraghty
Additional Dialogue, Richard Brooks
Directed by RAY ENRIGHT • Produced by GEORGE WAGGNER

SCRAP MATINEE! Do it for the boys over there!
SHORT SUBJECTS

About People and Events...From Here, There, Everywhere

Warner Bros. confirmed its intention to enter the newsreel field of motion pictures on the usual semi-weekly basis. Plans call for the first subject to be released generally on January 1 and it is understood that the presentation will be quite different from the other newsmakers. After Harry Warner's visit to Washington, there were indications that the newsword will develop much of its footage to the war effort and that the subject matter would be handled in editorial form. Warners has no intention of making pooling arrangements with other newsmakers and will operate individually. Some reports have columnists Raymond Clapper or Drew Pearson slated to hold the editor's post.

The WBP denied charges by organizations concerned with the production and distribution of educational films that a recent order of the Board freezing film stock attacked their subject matter to censorship. The WBP wrote the American Civil Liberties Union that "in administering this order it has been the policy to withhold approval for the transfer of unexposed film to be used for any motion pictures of strictly advertising or sales promotion nature which are not connected with the war effort. There have been no denials of requests for film to be used in connection with the production or distribution of pictures of the educational type and none has been denied.

In an effort to coordinate the nation's screens with the immediate needs of the war effort, the national release schedule of the "Victory Films" has been switched according to a statement from the War Activities Committee. The new schedule is as follows: MGM, "Magic Alphabet" — Oct. 15; Paramount, "We Refuse to Die" — Oct. 22; WARNER, "Manpower" — Oct. 29; Fox, "Everybody's War" — Nov. 5; WAC, "Japanese Relocation" — Nov. 12; Universal, "Keeping Fit" — Nov. 19; WAC, "Colleges at War" — Nov. 26; RKO, "Conquer By the Clock" — Dec. 3; WAC, "Troop Train" — Dec. 10; Columbia, "Weapons from Waste" — Dec. 17; Warners & WAC, "This Is Your Enemy" — Dec. 24; Paramount, Wallace Shorty — Dec. 31.

Joseph H. Hazen, vice-president of Warner Bros., was selected by the War Dept. as one of a group of 83 business and professional leaders to represent their respective industries in consultant and liaison capacities. Hazen is now in training at Fort Leavenworth, Kansas, taking a four-week course which will enable him to be the industry contact in matters requiring cooperation with the Army and the general war effort. Upon completion of the course, Hazen will return to his Warner Bros. position and serve as the industry's contact and counsel on Army requirements from the industry.

David A. Levy has been appointed New York, Metropolitan District Manager, announced William A. Scully, General Sales Director of the Company. Levy has served in the motion picture business for 28 years.

Warner Bros. made a sudden decision to advance the release date of "Gentleman Jim," starring Errol Flynn. Trade showings were held last Thursday. Earlier plans had been to put it off until after "Edge of Darkness," another Flynn starrer, had been released. The latter picture is now being completed. "Gentleman Jim" will open in about 133 Warner houses by this week-end, with a national release date set for March 1. An announcement was made by Warners as to whether the recent unfortunate publicity accorded the star by the nation's newspapers was responsible for the decision.

The YMCA sponsored Broadway's first street community ring last week just as incidentally, Mardi Gras opened its gaudy World War musical film, "For Me and My Gal," to record business at the Astor theatre. While Howard Dietz isn't taking credit to his organization for the stunt, it was converted into a very handy bit of ballhoo for the new Judy Garland starrer. Thousands of people mused at Times Square to join in the song fest, with the dimout no drawback to the enthusiasm.

The WBP, through a letter from Monroe Greenthal to the War Activities Committee's exhibitor state chairman, declared that beyond doubt the motion picture industry is making a great contribution to the national scrap campaign. Reports showed that in some instances the scrap was coming in at a rate exceeding 115 pounds per capita. Where theatres have held more than one scrap matinee, the third or fourth has been more successful in pulling out the scrap than the first or second. In Greenthal's opinion, the "magnet" was nothing more than the bait of "free admissions." Theatres will continue the scrap drive beyond Oct. 31st, it was announced by the WAC last week. This decision was in response to a request by Donald M. Nelson, WBP chief.

John Joseph, Universal's National Director of Publicity, Advertising and Exploitation, was in New York from Hollywood last week for conferences with Home Office executives. While in the East, he set up final plans for the campaigns on "Arabian Nights," "Nightmare" and the newest Abbott & Costello picture, "Who Done It," all three of which are shortly going into release.

Exhibitors are faced with the problem of the curtailment of theatre ushers and similar service personnel after Donald Nelson's statement that new and deeper curtailment of civilian services will be necessary. Many of the theatres are meeting the problem by the use of usherettes, but with war industries making greater demands on both the manpower and the womanpower of the nation, even this may not serve satisfactorily.

Orson Welles will do a new ending for RKO's "Journey into Fear." Welles arrived on the Coast from New York after a series of conferences with N. Peter Rathvon, president of RKO, and there was an indication that Welles and RKO may have settled their differences, with the possibility that Welles may make more pictures for the company.

RKO will trade show its third block on November 9, 10, 13. The block contains five pictures: "Army Surgeon," "Seven Miles from Alcatraz," "The Great Gildersleeve," "Once Upon a Honeymoon" and "Cat People.

"Not a dark house in more than 20 years of film delivery service!"

NEW JERSEY

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Member National Film Carriers, Inc.
WAKE ISLAND... The epic story of the heroism of United States Marines at the little dot in the Pacific is presented by Paramount in a manner which makes it one of the screen's permanent historical records. The dramatic and comedy factors are handled by Brian Donlevy, Robert Preston, Macdonald Carey, Albert Dekker, William Bendix, Walter Abel and Mikhail Rasumny. Only one woman is listed in the cast—Barbara Britton. The production marks the return of John Farrow to directorial duties after service with the British Navy.

MRS. WIGGS OF THE CABBAGE PATCH... This production was made by Paramount for the third time, and according to reports of reviewers, tops the company's previous efforts. Fay Bainter has the title role and her brood of youngsters includes Carolyn Lee, Betty Brewer, Mary Thomas, Billy Lee, and Carl 'Alfalfa' Switzer. Hugh Herbert and Vera Vague supply most of the comedy while Barbara Britton and John Archer take care of the romantic angle. Ralph Murray handled the direction.
MY SISTER EILEEN... After running on Broadway for nearly two years, this hit play comes to the screen with Rosalind Russell, Brian Aherne and Janet Blair, the latter playing the title role. Taken from the famous stories by Ruth McKenney, the screenplay tells the various adventures besetting a couple of small town girls in New York's Greenwich Village. The support in this Columbia production includes George Tobias, Allyn Joslyn, Elisabeth Patterson, Grant Mitchell and June Havoc. Alexander Hall directed.

THE MAJOR AND THE MINOR... Aptly named, this Paramount comedy gives Ginger Rogers a chance to let her pigtails down and play a twelve-year-old who almost manages to get Major Ray Milland kicked out of the service. Rita Johnson complicates Ginger's lovelife and Robert Benchley makes some amorous advances. The director is Billy Wilder.
SIN TOWN... Universal's western tells about the exploitation of a town by Brod Crawford and his partner-in-gambling, Constance Bennett, after overthrowing the old boss, Ward Bond. Patric Knowles and Anne Gwynne have the romantic leads, in addition to being the heads of the righteous element which is endeavoring to clean up the gambling. Ray Enright directed.

COUNTER ESPIONAGE... With Warren William seen again as the Lone Wolf, Columbia sets his unique talents in a tale of counter-espionage in the British Intelligence. This time the Lone Wolf manages to turn up a Nazi spy ring after being suspected of Swastika activities himself. Eric Blore is seen as William's valet, Hillary Brooke has the ingenue role and Thurston Hall and Fred Kelsey are two American detectives continually hounding the Lone Wolf. Edward Dmytryk handled the direction.
We but do your bidding • Use us a lot and we'll help you a lot...we make your advertising dance with life...point to the box office...skip right up to the theatre entrance...and fairly push your prospects in • And remember...these are days of war worries...seasonal slumps...and other headaches...when you must keep pulling all the strings...every minute...hard!...for there's money at the end of those strings • Get it with Standard Accessories...Get it with Specialty Accessories...Get it with Trailers...all by NATIONAL SCREEN SERVICE...Prize Baby of the Industry.
AN EXHIBITOR SPEAKS ABOUT THE FUTURE

"...This is the time for all sensible men in our industry to start thinking and talking about the future. It may be too late after we wake up from this profit spree with a terrific hangover. ... For all his apparent prosperity, Mr. Exhibitor is blithely sailing into the biggest storm that ever hit him. ... The war will not last forever. Some day war production will stop and the United States will start the job of reorganizing its normal economy. At that time the exhibitor will be able to cut some of his costs to meet the drop in his gross, but will he be able to cut deeply enough into the all-important film rentals to avoid trouble?"

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Watch for

FLYING FORTRESS

WARNER BROS: HIT DIRECT FROM THE BATTLE-SKIES!

IT'S TIME TO TRY A NEW BOND-SALE IDEA!
EXHIBITORS—AND THE FUTURE

“I am hoping that you will find a spot in your very fine and really independent publication for this letter, because this is the time for all sensible men in our industry to start thinking and talking. It may be too late after we wake up from this profit spree with a terrific hangover.

“It probably sounds strange to many people to hear that a man is worrying because the industry he is in is making too much money. But, under present day circumstances, it isn’t one bit strange.

“The vast majority of exhibitors throughout this country are realizing better grosses than they have since the palmy pre-Depression days. (I use that capital ‘D’ advisedly, in order to avoid confusing any minor slump with that gorgeous Depression of the early thirties.) But for all his apparent prosperity Mr. Exhibitor is blithely sailing into the biggest storm that ever hit him. Let’s consider his position.

“Every cost of his operation has been mounting steadily for about two years. His payroll is probably higher than ever (or he has no help left!). His printing, his advertising distribution, his fuel, his tickets, his towels, his toilet tissue—everything has gone sky high. He can’t take too much salary for himself any more, because Uncle Sam needs every dime he can get in income taxes. So, on March 15th Mr. Exhibitor will find himself without much to his personal name—and damn little in the business account.

“Well, this is war, as the French used to say, and the writer is not squawking about that phase of it, because I know we are fighting the good fight to save our liberty and restore it to the rest of the world. My worry is for the future.

“The war will not last forever. Some day, we hope in the not distant future, war production will stop and the United States will start the job of reorganizing its normal economy. The abnormal business peak may continue for some brief period, but every thinking person knows that a decline (not necessarily a depression) will set in. At that time the exhibitor will be able to cut some of his costs to meet the drop in his gross, but will he be able to cut deeply enough into the all-important film rentals to avoid trouble?

“Now to the gist of my story. The gravest and most treacherous problem independent exhibitors have to face is the film price situation. Under the guise of this abnormal and temporary upsurge in theatre grosses, certain of the major distributors have gone hog-wild in setting a price pattern that will spell inevitable ruin for hundreds of independents when this war-prosperity ends. If your memory is not too short, you will recall that many theatre men were forced to the wall in the dark days of ’31, ’32 and ’33 when they could not afford to pay the film prices established in the lushest days up to 1930. And the rentals didn’t come down fast enough to save them from disaster.

“The situation this time is far more critical, for it is virtually impossible under the present tax laws for the average exhibitor to build up any emergency surplus to cushion the slump that must follow. And experience has taught me, as it has taught thousands of independents, that the film companies will hold out to the last to maintain the prices they have fixed in these high-gross days.

“An important point that should be made is that there is no earthly reason (except the wartime grosses) why film rentals should go up at all. The restrictions on Hollywood’s expenditures actually makes production of films cheaper than ever, so those who are levelling the ‘profiteering’ charge at the certain of the film outfits are not using the word idly.

“Not because I believe my position needs any defense, (Continued on Next Page)
but I would like to say that I am not one of those exhibitors who squawks from force of habit. It has always been my practice to pay reasonable prices for my film and I am not a distributor-hater by instinct. It is simply that today's situation and the prospects for the future gravely concern me and it was my desire to bring my views to the attention of the independent theatremen who read your esteemed Film Bulletin."

[As is the custom of this paper, the writer's name will not be published.]

**WARNER'S NEWS**

We find it somewhat difficult to understand the chorus of objections being raised by independent exhibitor leaders against Warner Bros. entry into the newsreel field.

Of course, we realize that the opposition is based on the contention that the Warner reel will be forced on unwilling exhibitors, but that seems to us a subject apart from the argument that another newsreel is not needed. If there is anything against which independent exhibitors should not fight, it is more competition in the film branch. That applies to newsreels, as well as features. It is our considered opinion that a good newsreel produced by Warner Brothers should force improvement in the quality of all newsreels and reduce the rentals.

The exhibitors' fight is being directed at the wrong point. It should be against newsreel "forcing," not against more competition.

**AVENGE DEC. 7**

The entire motion picture industry is being called upon again to put on an intensified war bond drive starting on the anniversary of the attack on Pearl Harbor, December 7th. For one full week, every patriotic man and woman in the industry will be giving the enemy an answer in dollars for Uncle Sam that will be translated into weapons for our fighting men.

We know that every exhibitor in America will do his bit—and—more—to make the Japs regret that day.

**ON STAR SALARIES**

We direct the attention of our readers to the first page of the Production Section in this issue, where our Hollywood Editor David Hanna makes some keen observations relative to the effect of the wage ceiling on Hollywood. We think you will find his remarks interesting.

Also, exhibitors will find our new method of listing pictures in the Release Charts very helpful. Starting in this issue the releases of the consenting majors are grouped in blocks as sold. Film Bulletin is the first trade paper, we believe, to so arrange these listings.

**BROADWAY NEWSREEL**

New star-studded attractions at most of Manhattan's film palaces boosted business during the second week in November, after it had suffered a slight drop due to the prevalence of hold-overs along the Broadway scene. Leading the field in customer interest were the Cary Grant-Ginger Rogers "Once Upon a Honeymoon," aided by a lavish stage spectacle at the Radio City Music Hall, and the Crosby-Hope-Lamour vehicle "Road to Morocco" at the Paramount where the stage names — Woody Herman and His Orchestra and Hazel Scott — prove an added draw. The first-named film followed three successful weeks of "My Sister Eileen" and the other came in after three satisfactory stanzas for "The Forest Rangers." Also opening to big crowds on Armistice Day was "Springtime in the Rockies" with its strong screen names, but only mild assistance from the accompanying Roxy Theatre stage show. These three new films are penciled in for several weeks, at least.

The big surprise as a steady business-getter in the Times Square district is Universal's minor horror film, "The Mummy's Tomb" which, despite critical scorn, has been held for a fourth week at the Rialto, where it is the first to attain that length of run in some years. That entertainment-seekers are apparently not being influenced by lukewarm reviews is shown at the Astor where "For Me and My Gal," now in its fourth week, has shown a wider daily increase over every previous attraction than has ever been recorded at this house. Also "Now, Voyager," which inaugurated the Hollywood Theatre's new continuous-run policy, is an excellent draw for the women patrons and is in its fourth week and remains indefinitely. All of the afore-mentioned are straight film houses, as are the Rivoli, playing "The Moon and Sixpence" and the Globe which is showing "One of Our Aircraft Is Missing." With each in its third week, these two U. A. releases give this company its best representation on Broadway in many months. "The Avengers," another British-made and released by Paramount, will follow at the Rivoli on Nov 24th.

Attendance has also been healthy at the Strand where "George Washington Slept Here," now in the midst of a four-week engagement, receives strong stage show aid from Phil Spitalny and His All-Girl Orchestra. Errol Flynn's "Gentleman Jim" is expected to be another big draw here starting Nov 26th. Loew's State, which usually boasts a strong name in its accompanying stage show, does comparatively better with popular second-run pictures than it does with the occasional first-run which is slipped in here when other spots turn it down. For instance, last week's "Major and the Minor," after five weeks at the Paramount, did far better than first showings of "Tish" or "Eyes in the Night." The Criterion, which at one time received the run-of-the-mill M-G-M product, is now being favored with stronger pictures and showing box-office results. "The Glass Key" just completed four weeks to fine business here and "The Navy Comes Through" is currently showing strength. At the edge of the Times Square promenading stretch, the Capitol gets fewer passers-by and its recent bookings fail to draw the Broadway crowds. Last week's "Cairo" proved a weak sister and the current "Seven Sweethearts" has only a mild marquee draw. Ben Judell has booked his "Hitler — Dead or Alive" into the Globe late in November...Colonel Nathan Levinson, head of Warner Bros. sound department, is assembling manpower and setting-up machinery of the company's forthcoming newsreel at the Brooklyn studio...the Paramount Theatre which tried four different policies since its opening in 1926, will celebrate its 16th anniversary on Nov. 16th.
IT'S ANOTHER HIT FROM 20th!

Betty Grable
John Payne
Carmen Miranda
Cesar Romero
Harry James and His Music Makers

SHOWMEN ARE DANCING WITH JOY!

Hit Tunes!
"I Had the Craziest Dream"
"Pan Americana Jubilee"
"Run, Little Raindrop, Run"
"A Poem Set to Music"

GIVE WAR BONDS PREFERRED SELLING TIME!

Springtime in the Rockies
in Technicolor

Directed by IRVING CUMMINGS
Produced by WILLIAM LeBARON
Screen Play by Walter Bullock
Adaptation by Jacques Thery

with
Charlotte Greenwood
Edward Everett Horton
THE PALM BEACH STORY' SOPHISTICATED NONSENSE DIRECTED BY STURGES

Rates • • • — on marquee value of stars; weak for action spots and rural

Paramount
88 Minutes

Directed by Preston Sturges.

This is sophisticated nonsense, smartly directed by Preston Sturges and acted in sprightly fashion by Claudette Colbert, Rudy Vallee and other marquee names. Being escapist entertainment, and utterly wacky as to plot outline, "The Palm Beach Story" will amuse adult patrons in first-runs and the better naborhood families. Family audiences may laugh at the slapstick scenes, but less appreciates the farcical touches which is most evident in the witty dialogue, spiced with innuendos. The picture becomes semi-serious only during the rather torrid embraces between Miss Colbert and Joel McCrea. Otherwise it moves at a frantic pace and reaches the heights — or is it depths? — of absurdity in a finale which suddenly clears up all the romantic complications. This will be weak for action houses and rural situations.

The story starts in Manhattan where Claudette Colbert, tired of financial difficulties of her inventor-husband, Joel McCrea, decides to get a divorce. Although without funds, she trick her way aboard the Palm Beach special where she meets Rudy Vallee, an eccentric young man who turns out to be John D. Hakensnicker III, one of the world's wealthiest men. The shy millionaire becomes interested in her and, at Palm Beach, she meets his sister, the seven-times-married Mary Astor. Astor, who still loves her husband, plays up to Vallee in order to get backing for McCrea's suspended airport. The increasingly busy McCrea and Colbert are forced to confess everything. However, they also reveal that they each have a twin and thus Vallee and Miss Astor are also kept happy.

Claudette Colbert is ravishingly lovely and gives one of the best light comedy performances of her career. Mary Astor turns blonde in a completely-convincing acting job as the wealthy husband-hunter. The revelation of the cast is Rudy Vallee whose portrayal of the shy young millionaire with pince-nez glasses is a quietly-humor characterization which deserves high praise. Joel McCrea plays his role straight and dully, but Sig Arno, as a foreign gigolo, Robert Dudley, William Demarest, Jack Norton and others contribute richly-comic bits.

DENLEY

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TWO CREW' FAST-MOVING ACTION MELLER

Rates • • + in action spots; O. K. as supporting dualler in naborhoods

Paramount
73 Minutes

Directed by Frank McDonald.

One of the best of the Pine-Thomas series for Paramount, "Wrecking Crew" is a fast-moving film with a novel action background. The thrills and accidents encountered by the wreckers of a big metropolitan hotel do much to freshen up a formula triangular plot. Director Frank McDonald plays up the action and the comedy by-play throughout and gives only an occasional scene to the romantic interest. The stock shots of crashes

'WRECKING CREW' FAST-MOVING ACTION MELLER

The Avengers' another realistically-filmed British war drama

Rates • • as dualler generally, more fit exploited

Paramount
88 Minutes
Ralph Richardson, Deborah Kerr, Hugh Williams, Francis L. Sullivan, Griffiths Jones, Roland Culver, Finlay Currie, Bernard Miles, Niall McGinnis, Elizabeth Mann, Henry Oscar, John Warwick, David Horne, Patricia Medina, Henry Hewitt.

Directed by Harold French.

A realistically-filmed and absorbing drama of the Nazi occupation of Norway, "The Avengers" is one of the better British imports. The English seem to excel in the production of topical films depicting the merciless nature and the ruthless methods employed by their enemy forces—witness "The Invaders" and the more recent "One of Our Aircraft Is Missing." Although this lacks the steadily-mounting suspense of those two noteworthy war pictures, it is interest-holding throughout and contains numerous thrilling moments and a climax of great emotional intensity. The Ministry of War Information has contributed authentic flying scenes and Commando raid shots and the photography of the Norwegian fjords and fishing villages is excellent. Weighted against these assets is the slow pace of the early scenes and the absence of marquee names. The picture is a bit over-long, but, if the topical angle is exploited, it should provide good support on duals in all locations.

The story opens just as England is plunged into war and Hugh Williams, London newspaperman, is flown to cover Norway, which is expected to figure in world events. Williams, who learns in Oslo that the Nazis are installing a U-Boat base in a nearby fishing village where he learns that the local police chief is a potential Quisling. After the Nazis have invaded Norway, the R.A.F. uses Williams to guide them to the U-Boat base. Dropped by parachute, Williams hides in the fishing village and succeeds in fashing the location to bombers overhead. As a result, the Nazi Governor (Francis L. Sullivan) seizes 8 hostages to be shot and Williams, too, is sentenced to death. But the Commandos arrive to throw the Nazis into confusion and Williams escapes to England.

A few romantic moments are supplied by Hugh Williams, (he's Our Aircraft) who gives an engaging portrayal of the fearless young newspaperman, and by Deborah Kerr, whose sincere and appealing performance is outstanding. Francis L. Sullivan is ideally cast as a gross Nazi leader and Finlay Currie, Niall McGinnis and Elizabeth Mann contribute moving acting bits as persecuted Norwegians. Robert Richardson, best known over here, has little to do.

LEYENDECKER

FILM BULLETIN
'MY HEART BELONGS TO DADDY' FAR-FETCHED BUT AMUSING PROGRAMMER

Rates • • — as dualler in family spots

Paramount
75 Minutes

Directed by Robert Siodmak.

Despite its far-fetched story, "My Heart Belongs to Daddy" is an amusing comedy-drama, redolent of good old days. The picture's lighter moments stand out, chiefly due to Cecil Kellaway's delightfully-human portrayal of a Mr. Fix-it and the tongue-in-cheek direction of Robert Siodmak. The dramatic scenes are rarely believable and Richard Carlson, as youthful professor of astrophysics, and Martha O'Driscoll, as a bubble dancer who avoids publicity, do little to make these implausible roles convincing. The picture picks up speed as it goes along and the climax is as hectic as it is laugh-provoking. Other than its intriguing title, marquee value is weak.

The story opens on a snowy night as Cecil Kellaway, whose cab stalls in a heavy drift, brings his passenger, an expectant mother (Martha O'Driscoll) to the nearest house. There Kellaway delivers the baby while the owner of the house, a youthful professor and Nobel Prize winner (Richard Carlson) stands by. It develops that the girl was a bubble dancer and that her late husband's wealthy parents are anxious to possess the baby, but

Kellaway throws them off the track. He also fosters a romance between the girl and Carlson whose mother-in-law (Florence Bates) has been trying to get him married to her other daughter. Richard O'Driscoll make an attractive pair even if the girl is scarcely the type for a burlesque performer. Florence Bates is perfectly cast as the domineering mother-in-law and Frances Gifford and Velma Berg are good as the other sponging in-laws. Mabel Paige also gets a great deal of humor out of the role of a dictatorial nurse.

DENLEY

RKO-RADIO... 4 in Third Block

'ONCE UPON A HONEYMOON' STARS BRIGHTEST OVER-LONG WAR COMEDY

Rates • • • on name value of stars

RKO-Radio
117 Minutes

Directed by Leo McCarey.

Two top-flight stars, Ginger Rogers and Cary Grant, making light of the Nazi conquest of European nations means sure-fire box office, but, unfortunately, only fair entertainment. As producer and co-author, Leo McCarey is responsible for the film's weakness, for he permits certain scenes to be dragged out to interminable length. Picture is amost 30 minutes too long and, if cut, would be enjoyable throughout. The story of two Americans in war-torn Europe becoming involved with a high Nazi official who aspires to full control of several nations, has undeniably-serious undertones, but McCarey prefers a satirical touch. The dialogue is witty and sophisticated and the co-stars star their way through many humorous adventures and several exciting episodes with usually comic results. The finale, which is more unbelievable than the rest, is a regrettably weak spot. The production is excellent and the photography, including a few news-reel shots, is of high calibre. The stars will insure good business in first-runs, but word-of-mouth will reduce grosses in the subse

The story starts in Vienna, just before the Anschluss, where Ginger Rogers, former strip-teaser who is engaged to Walter Slezak, a high Nazi official, is trying to evade an interview with Cary Grant, American newspaper correspondent. Suspecting Slezak of being Hitler's advance agent for conquest, Grant manages to crash through the girl's blase pose and warn her, to no avail. After Vienna falls, the girl marries Slezak, but Grant follows them on their honeymoon to Warsaw. The Polish blitz convinces the girl of her matrimonial mistake and she and Grant escape but are later captured and sent to a concentration camp. Together they escape to Paris where Miss Rogers is pursued by an American secret agent to rejoin Slezak and gain information from him. Grant is later forced to make a pro-Nazi broadcast, but by clever wording he gets Slezak in bad with Hitler. Grant and the girl board a liner for America and, when Slezak is found to be a fellow-passenger, he is conveniently disposed of by Miss Rogers.

Cary Grant excels in these made-to-order devil-may-care roles and Miss Rogers, who is again a blonde, does a fine acting job in all but the hysterical climatic scene. Walter Slezak, making his screen debut, gives a splendidly-restrained performance as the suave and unpleasant Nazi official. Albert Dekker and Albert Basserman are good in their dramatic parts while Ferike Boros is a comic maid.

LEYENDECKER

'THE GREAT GILDERSLEEVE' NONSENSICAL FARCE HAS FEW LAUGHS

Rates • • — for rurals and naborhood dwellers only

RKO-Radio
62 Minutes
Harold Peary, Jane Darwell, Nancy Gates, Freddie Mercer, Lilian Randolph, Thurston Hall, Charles Arnt, Mary Field, George Carleton.

Directed by Gordon Douglas.

Stepping from his bright spot on the Fibber McGee program to his own radio show, Harold Peary as "The Great Gildersleeve" has reached up for the next rung on the ladder, screen fame—and missed. Mr. Peary has his moments on a half-hour radio show, but when he is in focus by the camera for a solid hour—"talent funny, McGee." Gildersleeve's moan and giggle routine begins to pall very early in the picture, and since there is very little in the way of good old Gildersleeve's foundation, it takes its place as a programmer suited only to the comedian's fans in small towns and lesser naborhoods only. The nonsensical story has little originality, the dialogue even less, with such quaint phrases as "Are you kiddin'?" sprinkled liberally throughout. There are a few laughs, responsibility for which rests on Peary's hammy antics and Mary Field's old-maidish va

Gildersleeve is threatened by the loss of his two charges, Freddie Mercer and Nancy Gates, by the judge of the town court, Charles Arnt, unless he marries and provides a mother for the children, The judge, whose court has jurisdiction in the case, aims to pummel off his not-so-young daughter on Gildersleeve. The kids, deciding that if Gildersleeve is built up in the town as a bigger man than the judge, the later wouldn't dare buck him, inaugurate a "Great Gildersleeve" campaign. Freddie accidentally gets the Governor to stay at the Gildersleeve house and when the judge hears Gildersleeve boast of his honored guest, he arranges a gag luncheon for the Governor, whom he believes to be an imposter. The Governor gets buckfired, however, and just as the humiliated judge is about to leave town, Gildersleeve rides up with the Governor and volubly forgives him, retaining custody of the children.

Everyone overacts considerably, with the exception of the kids. Freddie Mercer does a nice job as the youngster, even to the extent of singing a song in the shower. Best manner, Mary Fields supplies a few laughs as the husband-seeker. Gordon Douglas' direction just about keeps the show moving and is never in evidence favorably.

BARN

RKO-RADIO—Continued on Page 10
Dear Major Hal:—

**WE WILL CARRY ON!**

For thirty years, you have contributed enormously to the entertainment and happiness of the entire world. Your name has become a household word, instantaneously bringing a smile and a lift to everyone, everywhere.

Under your guidance some of the greatest motion picture producers, directors, writers and stars were discovered and developed.

You have been not only a great producer but a great guy. To your staff you’ve been a great boss...to all who know you, a treasured friend. You are a real man.

You are now occupied on the greatest production enterprise of your entire life. We want you to know our fervent good wishes go with you. May the Good Lord have His arms wrapped around you. We will be in here pitching until you return.

Affectionately,

THE ASSOCIATES, EMPLOYEES AND FRIENDS OF HAL ROACH
YANKS AHoy!
Starring
WILLIAM TRACY and JOE SAWYER
with Marjorie Woodworth, Robert Kent, Minor Watson
Walter Woolf King, Rosalind Callender, Wm. Bakewell
Director-Kurt Neumann — Producer-Fred Guiol

Prairie Chickens
Starring
JIMMY ROGERS and NOAH BEERY, Jr.
with Joe Sawyer, Marjorie Woodworth,
Raymond Hatton, Rosemary La Planche
(Miss America 1941)
Director-Hal Roach, Jr. — Producer-Fred Guiol

TAXI, MISTER
Starring
WILLIAM BENDIX and GRACE BRADLEY
with Joe Sawyer, Sheldon Leonard, Jack Norton, Joe Devlin
Producer-Fred Guiol — Director-Kurt Neumann

That NAZTY NUISANCE
with BOBBY WATSON, JOE DEVLIN, JOHNNY ARTHUR
JEAN PORTER, IAN KEITH, HENRY VICTOR
Producer and Director-Glenn Tryon

Coming Soon
2 great full length feature comedies starring
WILLIAM BENDIX
Produced by
Fred GUIOL
"YANKS DOWN UNDER"
"THE TENNESSEE TORNADO"
'CAT PEOPLE' FASCINATING, BUT UNREAL THRILLER

Rates • • generally; can be sold to horror fans

RKO-RADIO—Continued


Directed by Jacques Tourneur.

Containing a unique plot which dips into old-world legends, "Cat People" is a fascinating melodrama which will appeal to many horror fans. However, because the picture has received an intelligent treatment more likely to cause shudders than the usual shivv outbursts, it will need strong selling to prove a draw. The film has been splendidly directed by Jacques Tourneur who gradually guides the story down unreal paths while building up a frightening situation. The photography is extremely shadowy and remarkably effective. Although nothing can make this spellbinding tale exactly bound throughout. It's adult fare and will be ill-suited to family theatres where young children predominate.

In the story, which takes place in New York, Simone Simon, a young artist from Yugoslavia, is first seen sketching the panther in Central Park Zoo. Kent Smith, the first friend she makes, falls in love with her and, at the wedding supper at a Serbian restaurant, a beautiful feline passer-by calls Miss Richard a "saint" and stirs up old fears. After marriage, she consults a psychiatrist (Tom Conway) to whom she reveals the belief that she is descended from the cat people of her native village—women who have the power to turn into cats when aroused by emotion. When Smith's co-worker (Jane Randolph) confesses that she loves him, she is converted by spells that worsen her walking feet, but she escapes. However, after Conway scoffs at the wife's beliefs, they find his body, claw-torn and bloody, in her apartment while she herself is killed by a panther released from the zoo.

Simone Simon, who is best-suited to unpleasant parts, gives a fine performance as the cat girl. Kent Smith shows great promise in the male lead and Tom Conway does a good acting job as the psychiatrist. Elizabeth Russell has a striking bit as the feune passer-by.

LEYENDECKER

'SEVEN MILES FROM ALCATRAZ' ACCEPTABLE ACTION PROGRAMMER

Rates • • as supporting dualler only

A concise melodrama with interesting-holding qualities, "Seven Miles From Alcatraz" is highly acceptable fare for the supporting spot on the average dualler. The title refers to the setting—a lighthouse in San Francisco Bay—and it is here that most of the action, which includes ample excitement, takes place. The thrill-packed climax contains a furious fists encounter up and around the winding stair to the tower light which approaches "The Spook" battle for realism. The topical angle is inserted by a trio of Nazis who plan to make use of the radio sending set at the lighthouse to establish contact with a U-boat. Edward Dmytryk's direction deserves praise but otherwise, as regards production values and marquee strength, this stays within the programmer classifications.

This tells the story of two prisoners (James Craig and Frank Jenks) who escape from Alcatraz (all too easily, it seems) and are washed up by the tide onto a lighthouse island. There they subdue the keeper, his daughter (Bonita Granville) and the others on the lonely spot and wait for an opportunity to continue their flight. The radio operator (Erford Gage), who is actually an enemy agent, tries to contact a trio of Nazis waiting to be conveyed to a waiting U-boat but he is killed by Craig. The latter then makes the Nazis prisoners and, after a hand-to-hand battle, he turns them over to the harbor police. Craig then goes back to Alcatraz but is promised a pardon soon.

James Craig makes a stalwart, two-fisted hero and Erford Gage is excellent as the double-dealing radio operator. Bonita Granville is adequate as the heroine but the humorous attempts of Cliff Edwards and Frank Jenks are only mildly successful.

DENLEY

PIRATES OF THE PRAIRIE' AVERAGE WESTERN

Rates • • in western spots

With Tim Holt giving a convincing performance as a young U. S. Marshal, "Pirates of the "Prairie" strikes average for western fare. The story fails to explore any new angles but maintains interest throughout and contains a full quota of riding and shooting. The comedy is in the capable hands of Cliff Edwards, who also supplies a few tuneful moments with his voice and his guitar. Although he lacks the marquee draw of long-established cowboy stars, Holt's unpretentious westerns usually prove satisfying to the youngsters and the outdoor action fans.

Laid in the railroad-building following the Civil War, the story centers about two South-west desert towns ruled by a vigilante committee. Roy Barcroft as fast-talking commit-

tee, is using a masked band to terrorize ranchers and buy up their land—which he works on other part of the railroad. Tim Holt, deputy marshal, is sent to round up the ter-
rorists and, by posing as a gunsight, he sizes up the true situation. Barcroft con-
tinues his extortion methods, but Holt manages to round up the honest citizens. They lay a trap for Barcroft and after a gun bat-
tle he and his henchmen are brought to jus-
tice.

As the most youthful of all western stars, Holt enacts his role without the customary heroes. His romantic scenes with Nell O'Day are also notably handled. Nell O'Day, who has played opposite Universal and Cumberbough boys, is becoming a fixture in outdoor films.

YORK

'DR. GILLESPIE'S NEW ASSISTANT' ENTERTAINING ADDITION TO SERIES

Rates • • as dualler generally

M-G-M...1 in Second Block

The comedy side-light of hospital routine are neatly mingled with occasional dramatic sequences to make "Dr. Gillespie's New Assistant" an entertaining programmer. This second entry since the series lost Dr. Kildare depends almost entirely on Lionel Barry- more, with his amusingly over-drawn character-ization of the gruff old medico, to brighten the story whenever it threatens to become too clinical. The three interns who become his assistants, as well as the regulars on the hospital staff, are all put in the position of his comedy foils. A sudden amnesia case, which occupies Gillespie and one of his interns during the last half of the film, supplies the fulfilling situation but the lack of a make a satisfactory dualler, especially in the nathroom spots. As the story unfolds, Dr. Gillespie, who has been overworking to the point of exhaustion, is forced to select a new assistant. Instead of one, he selects three interns—a serious American (Van Johnson), a fast-talking Chinese (Keye Luke) and a slanty Austral-
ian (Richard Quine). While the last two days on the other car, the Johnson assists Dr. Gillespie when the newly-married Susan Pet-
ers suffers a sudden amnesia attack at the start of her honeymoon. Johnson ferrets out the girl's past and discovers that she had feigned amnesia rather than tell her hus-
band about a former marriage and the child hereby. Gillespie straightens out the cou-
ple's marital difficulties and, although he loses the Australian to the war effort, the other two remain his charges.

Carried along with his mugging and verbal outbursts, and Keye Luke, as the Brooklyn-born Chinese, is outstanding and Richard Quine is amusing as the Australian with an original line of slang. Susan Peters gives a sincere and appealing performance as the troubled bride but Horace McNaill seems miscast as the understanding bridegroom.

LEYENDECKER

M-G-M...1 in Second Block

FILM BULLETIN
HOLLYWOOD SALARIES

The Hollywood studios are still recouping under the blow administered by the Byrnes OPA order limiting all salaries to $25,000 after deductions for income tax and other allowed expenditures. This—despite the fact that a breathing space between now and January 1 has been amended to the act in order to give the high bracket people an opportunity to put their houses in order.

The readjustment Hollywood must face after January 1 are so bound up in speculation that to even attempt an authoritative forecast is to invite controversy on every side. The whole matter hinges completely on the reactions of the high-salaried people involved. There were only three protests made before the "breather" announced by Washington. Franchot Tone eliminated an appearance in "Old Acquaintance" at Warners, but not before investigating the possibilities of donating his salary to charity. Judy Canova is balking at a Republic assignment. Unconfirmed is our information that Edward G. Robinson will not return from Columbia for his scheduled starring role in "Destroyer." Freelance players in the big money, like Brian Donlevy, who are appearing in films currently before the cameras, did not leave their jobs when the first drastic order indicated they could be paid only a fraction of their contracted salaries.

The picture people, accustomed to both high salaries and enormous taxes, are hoping against hope that the government will modify the law—insofar as the film industry is concerned. The point of contention being that the law, as it is now written, has the Hollywood headliners, working without compensation for a considerable period of the year—with much, if not most, of the saving going to the hiring corporations and NOT to the government.

So it would seem that unless the government rearranges the wording of the order to take all excess monies in taxes, there will be quite a few big names missing from next year's programs. That's patent, for patriotism is not involved in this instance and the movie stars will have ample opportunity to explain their position to the public. Franchot Tone led the pack, with his very intelligent statement and he assured this writer the bulk of response from the public has been favorable.

The other alternative—and one which probably the government hopes to achieve—is a levelling process for all industry, which cannot and will not make the film business an exception. That is in the setting of a somewhat socialistic pattern for the duration—higher taxes for corporations and smaller wages for high-salaried individuals. C'est la guerre!

Thus by one stroke of the pen is ended Hollywood's traditional high salary system—its emphasis on monetary return as reward for accomplishment. With it goes the era of show, of bizarre display and the presumed necessity for maintaining a front. Brash exhibitionism, such as has become commonplace and "glamorous" among film folk will be not only unpopular—but impossible.

The end of Hollywood and the film industry is not in sight—far from it. Instead one can envision much good stemming from this limitation of financial reward. Cheaper films emphasizing stories and not stars, opportunity for new faces, a real chance for people of talent in all the branches of production and, perhaps, a "break" for exhibitors are a few of the benefits that might result.

However, we are probably unduly optimistic about Hollywood's willingness to forget its exorbitant salaries and its caste system. The players are not receptive to some of the men in charge of the studios—the executives and producers. The incompetent among them feel, with large justice, that in losing their huge financial return they are threatened also with the loss of their power and prestige.

The break will come when one among them tears up his existing contract and asks for a new one—at a disposable salary but for a longer period of time.

Such a move would be particularly significant if originated by a star. Hollywood has apologized for its extraordinary high salaries by pointing out the short time a player or personality is before the public. It has never occurred to the film moguls that while a star may outlive his popularity, he does not outlive his usefulness. Instead, the years add stature to his talent and experience should make him a more valuable cog in the machinery of making pictures.

When the starring personalities of this industry are assured that their careers will not be terminated abruptly at the end of seven or eight years—when they are made to feel they can work the normal span enjoyed by the average workman, the necessity for outrageous salaries and exorbitant living during their slight interlude of fame will be eliminated.

As for the others—who want to continue along the short-sighted view that the film business is a "get rich quick" proposition, they well deserve the discomfort of their present position.

One thing is sure—that unless the monied people accept the law with good grace and demand rewritten contracts—next season will be the most revolutionary in the industry's annals.

COLUMBIA

Companies like Columbia particularly will suffer by the new wage law. The policy here has been to borrow talent as needed—to engage top free-lance artists while maintaining only the smallest of contract lists. But Columbia, like Republic, Universal and United Artists, may not be able, under the law, to pay any salaries to the artists it has engaged for the future or wants to employ.

The bait, then, to attract top players to a studio like Columbia must be better stories, interesting production setups, meaty roles.

In spite of the sharp slump in production due to war conditions, which seems to have suddenly caught up with Hollywood, the Columbia lot is fairly busy with three features and a serial before the cameras. The studio also has a substantial back-lot of twenty features for the 1942-43 program.

A 4-way world premiere of "Commandos Strike at Dawn" has been announced by Lester Cowan, with the film opening on the same day in Washington, Ottawa, Victoria and London. Receipts will go to charitable organizations connected with the various armed forces.

STUDIO SIZE-UPS

BEHIND THE SCENES IN HOLLYWOOD'S STUDIOS
Robert Haymes, crooner with Freddy Martin, has been signed to a long-term contract and added to Columbia's list of leading men. He will be groomed at once for leading roles, and his first picture will be "What's Buzzin' Cousin."

A new feature series, "The Crime Doctor," based on the radio program of the same name, will go into production at any early date with Warner Baxter starring in the title role. Margaret Lindsay has the feminine lead. Michael Gordon will direct, and Ralph Cohn is producing the series.

"Mai'a," an original story by Heinz Herald, author of "Dr. Ehrlich's Magic Bullet" and "The Life of Emile Zola," has been purchased by Columbia and will go into early production. Herald will do the screen play.

IN PRODUCTION—"Destroyer" (Edward G. Robinson-Glenn Ford), "Merry-Go-Round" (Jean Arthur-Joe McCrea), "Revelle with Beverly" (Freddy Slack & Bob Crosby's Banda), "Valley of Vanishing Men" a serial (William Elliot-Carmen Morales).

METRO-GOLDWIN-MAYER

Quite a schedule upset occurred when, after three weeks of shooting, "Gentle Annie" was withdrawn and director W. S. Van Dyke retired to what was described as a sick bed. Apparently the story was not materializing as planned and the film has been permanently abandoned. Robert Taylor will go immediately into "Bataan Patrol" under the direction of Tay Garnett.

You'll remember that Studio Size-ups was the first with the report that Irene Dunne and MGM were talking a long term deal. Having settled herself in the lead role of "Gas Light" it now appears that there are several additional chores in store for Miss Dunne out Culver City way — one being the role of Nora in "The Thin Man" series. William Powell continues detecting as usual.

Kay Kyser and MGM get together for the first time in "Right About Face," which starts soon...Commander Frank Mead has obtained a leave of absence to write the screenplay of "They Were Expendable..." Walter Pidgeon and William Powell will be "guest stars" in "Youngest Profession." Lou Smith succeeds Art Schmidt as Eastern publicity head for Metro.

IN PRODUCTION—"Mr. Justice Goes Hunting" (Frank Morgan-Richard Carlson), "Nothing Ventured" (Lana Turner-Robert Young), "Sabotage Agent" (Robert Donat-Valerie Hodson), "Assignment in Brittany" (Jean Aumont-Signe Hasso), "Salute to the Marines" (Wallace Beery-Fay Bainter), "The Youngest Profession" (Virginia Weidler-Edward Arnold), "The Human Comedy" (Mickey Rooney-Frank Morgan), "Half-Pint Kid" (Booby Readick-William Gargan).

MONOGRAM

Martin Mooney and Max King, one of the town's most promising independent teams, severed relations last week in the midst of production of "Silent Witness." King has been financing the duo's pictures. He will continue in production — completing the remaining films on the Mooney-King schedule for Monogram.

There's plenty of enthusiasm going around the lot for the just completed ice-musical, "Silver Skates." Mono execs figure they really have something in the show and will back it with an extensive publicity campaign to be inaugurated with a premiere in New York sometime in December.

Heavy production pace is expected here between now and the end of the month with five films scheduled for production. "No Escape," "Jungle Love," "Outlaw Trails," "Adventures of Cosmo Jones" and one already working.

IN PRODUCTION—"Ridin' Double" (John King-David Sharpe).

NEW RELEASES

For details on these pictures see Release Charts in the PRODUCTION RECORD.

COLUMBIA

Laugh Your Blues Away November 12
You Were Never Lovelier November 19
Pardon My Gun November 19
Destry Rides Again November 26
Underground Agent December 3
A Night to Remember December 10
Junior Army December 10

M-G-M

Apache Trail . November 13
Cairo . . . . . November 26
Panama Hattie November 26
Seven Sweethearts November 26
Somewhere I'll Find You November 26
Tish 1943-45
A Yank at Eton December 4
For Me and My Gal Block
White Cargo . . November 19
Eyes in the Night December 10
Omaha Trail . . December 10

MONOGRAM

War Dogs November 13
West of the Law November 2
Nest Brooklyn Bridge November 29
The Living Ghost November 27
Trail Riders December 4
Rhythm Parade December 11
Beyond the Great Divide December 18

PARAMOUNT

The Avengers November 12
Wrecking Crew November 12
My Heart Belongs to Daddy November 12
Palm Beach Story November 12
Lucky Jordan Block
The Road to Morocco November 20
The Forest Rangers November 20
The Forest Rangers November 20
Mrs. Wiggs of the Cabbage Patch November 20
Henry Aldrich, Editor December 8
Street of Chance December 8

ROKO

The Falcon's Brother November 6
Seven Days' Leave November 6
Pirates of the Prairie November 6
Once Upon a Honeymoon November 6
Army Surgeon December 4

REPUBLIC

Valley of Haunted Men November 12
Johnny Doughboy November 20
Icecapades Revue December 8

20th CENTURY-FOX

Silver Queen November 13
That Other Woman November 13
Thunder Birds November 13
The Flying Monster November 20
The Black Swan November 20
Dr. Renault's Secret December 4

UNITED ARTISTS

Silver Queen November 13
Fall In November 20
Jacare November 27
American Empire December 11
Lost Canyon December 15

UNIVERSAL

Little Joe, the Wrangler November 13
Nightmare November 13
Strictly in the Groove November 20
Pittsburgh November 27
Behind the 8 Ball December 4
Madame Spy December 11

WORLD BROTHERS

Gentleman Jim November 14
George Washington Slept Here November 28

12 F I L M  B U L L E T I N
PARAMOUNT

William Thomas will direct his next picture to be produced in collaboration with William H. Pine, “Alaska Highway.” His partner just finished megging “Aerial Gunner”... “So Proudly We Hail” has a November 18 starting date and will star Claudette Colbert... and “Death Valley Junction” at [unspecified studio]. Cast of “Lady in the Dark” will include Ginger Rogers, Ray Milland, Warner Baxter... Loretta Young reports to Paramount for “Her Heart in Her Throat.” The completion of this picture's production has been delayed... “For Whom the Bell Tolls” and the picture has been turned over to the editing department... Diana Lynn, who clicked in “Major and the Minor,” has been optioned.

IN PRODUCTION—“True to Life” (Mary Martin-Dick Powell), “Miracle of Morgan’s Creek” (Eddie Bracken-Betty Hutton), “Aerial Gunner” (Chester Morris-Richard Arlen), “China” (Loretta Young-Alan Ladd), “Dixie” (Bing Crosby-Dorothy Lamour).

PRODUCERS RELEASING

PRC’s news of the last fortnight emanated from Chicago where the independent company’s executives have been in convention with franchise holders throughout the country. The convent will perhaps be labelled an infinitely more successful meeting than the Hollywood semester held earlier this year when for a time it appeared that discord within the ranks might prove injurious to an outfit that gave promise of cutting a wide swath in the independent production scene.

For one thing, the Chicago meeting gave definite endorsement to the regime and policies of production head Leon Fromkess. The main in the films plunged into work in the film city, the friends he has made for his company and mostly the far-sighted show-wise judgment he has displayed over previous opposition that Fromkess was a flan in the pan.

The company is trying to build up a roster of talent. Toward this end director William Nigh has been signed for six pictures. Anna May Wong’s deal is about to be extended. High hopes are held for juvenile Rick Valin. Fromkess reported that deals are pending with other individuals and announcement of their affiliation is expected between now and January 1.

PRC is fortunate in an energetic sales department and few independent companies after so short a career have been able to boast the number of full season contracts as this outfit. In addition the circuits buying PRC regularly are mounting rapidly.

The profit coin is being put back into production. Budgets generally are being raised, better names engaged — a higher grade of production and technical talent has also helped. In the story department Fromkess has pursued a policy emphasizing timeliness and headline ideas. The results have been better than expected.

Encouraged by four or five smooth months, re-inforced with exhibitors’ confidence and contracts, PRC definitely is moving forward.

Ed Finney of Monogram will be co-producer with Dixon R. Harwin on “Creeperoid,” planned as PRC’s most impressive film of the year. Osa Massen is up for the leading role. Shooting starts late this month under the direction of William Nigh.

REPUBLIC

Fever broke out on the Republic lot last week when FB accused the studio of “unashamedly lifting” Universal’s idea of announcing song titles to pictures. Studio’s energetic p. a. compiled a long and impressive list of pictures whose handles had overtones of popular tunes — beginning with “South of the Border” to the current “Pass the Ammunition.” Not that it’s important, but the evidence presented by Republic would indicate at least a two year’s march on the Universal policy. We apologize to this outfit that the ‘50’s song list are missing.

What Republic believes will be the last regional meetings for the duration into session this month. New York confabs have already taken place and next week the boys will meet in Chicago. Final meeting is slated for Los Angeles on November 23 and Herbert Yates, Grainger and megel are addressing delegates.

IN PRODUCTION—“Hit Parade of ’43” (John Carroll-Susan Hayward).

RKO-RADIO

About the most refreshing bit of motion picture trade advertising we have seen in years it is RKO’s new season’s product announcement bearing the legend — “Showmanship not Genius.” No one can mistake its meaning as being anything but a direct answer to other RKO regimes which delivered some laudable, but unprofitable, product.

RKO’s fortunes are picking up. Charles Koerner has his feet on the ground and the slogan “showmanship not genius” is no misnomer. But the fact that RKO can advertise its mistakes of the past and come through with its plams and talent — provided it is maintained honestly, cannot help but pave a more auspicious period for RKO than has been its lot during the past several seasons.

Anna Neagle and Herbert Wilcox have sailed for England where they will make a film dealing with London during the Blitz, the battle of the North Atlantic and other phases of Britain’s resistance before lend-lease aid and U. S. entry into the war... Samuel Goldwyn is extending his New York sales force for dealerships with Lillian Hellman. But the chatter here is that the RKO boys are weary of the irrepresible Sam’s demands for huge percentages, preferred playing time and extra heavy exploitation. Seems Goldwyn has hoped to book “They Got Me Covered” into the Radio City Music Hall for the Thanksgiving holiday trade. Instead RKO pushed “Once Upon a Honeymoon” into the spot. Mr. Goldwyn is reported nursing his peeve by talking business with other distributors and possibly on a future product RKO may not be too unhappy if Sarn pulls his stakes and departs.

Marcy McGuire, the 18-year-old songstress who bows in “Seven Days Leave,” has had her contract extended... Leo McCarey and RKO are discussing a new deal... The producer P. G. Stone completed “Once Upon a Honeymoon” under a one-picture contract.


20th CENTURY-FOX

Jack Benny and “The Meanest Man in the World” were at odds before the comedian went into the picture and two days prior to the starting date threaten to walk off his show. 20th Century executives tabulated the amount of money spent in preparing the story and rather than risk a breach of contract and damages action he started work on set this week. The Meanest Man in the World is back before the cameras with Ernst Lubitsch directing the retakes. Sidney Lanfield megged the original, but was not considered for the revamping job. Lubitsch volunteered to assist in the salvage having directed Beulah previously in “To Be Or Not To Be.” Morris Ryskind is writing new material.

Feeling that it has a hit in “Chetnik,” Fox has sent it back for additional scenes... Phil Regan’s first assignment under his new connection “Greenvale Villagers” opposite Henry King has been assigned to direct “Song of Bernadette.”


UNITED ARTISTS

Walt Disney and the owners of United Artists have agreed on a releasing deal for the Disney features, to start with the next one that is completed. It will be either “Victory Through Air Power” or the Latin-American background subjects including “Saludos.” Disney’s shorts will continue to be released through RKO, as they have a contract to handle the one-reelers until 1944.

Jack Benny is planning to make “Lady of Science” as his first production for United Artists. The story is about a leading woman food specialist in war work and the tale is a comedy. Irene Dunne will have the starring role, and William Pierce will probably write the screenplay and act as associate producer.

With seven pictures completed, and three more being edited and scored, Harry Sherman has the greatest backlog in the history of the company. Finished and ready for release are two top-budget productions, “Silver Queen” (George Brent, Fricella Lane) and “American Empress” (Richard Dix, Preston Foster, Betta Zoff Gifford), five Hopalong Cassidy pictures (Bill Boyd) and “Buckskin Frontier” (Richard Dix, Jane Wyatt, Albert Dekker). Her fine performance in “Buckskin Frontier” has won Jane Wyatt the last of a leading role opposite Richard Dix in the first of a new production, “Meet John Benninworth.” Negotiations are under way to borrow Albert Dekker for the third top role.

Producer Hunt Stromberg has been in New York for four

(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. There may be variations in the Running Time in states where there is censorship. All new productions are on 1942-43 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production.

**COLUMBIA**

1941-42 Features (48) Completed (48) In Production (0) 1942-43 Features (48) Completed (48) In Production (0) Serials (4) Completed (3) In Production (1) Serials (4) Completed (11) In Production (1) Serials (4) Completed (2) In Production (1)

**DESTROYER**

Drama—Shooting started November 13. Cost: $500,000. Producer: Louis Edelstein. Director: William Wellman. Story: A middle-aged man helps to build what he thinks is the finest destroyer ever constructed, but he is bitterly disappointed when the vessel fails on its trial run, proves to be a lily ship and is used for messenger service. The destroyer finally proves to be a fine fighting ship during the attack on Pearl Harbor.

**VALLEY OF VANISHING MEN**


**REPUBLIC**

**PRODUCTION RECORD**

**METRO-GOLDWYN-MAYER**

1941-42 Features (50) Completed (50) In Production (0) 1942-43 Features (27) Completed (27) In Production (0)

**MR. JUSTICE GOES HUNTING**


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**REVIEW CHART**

**IN PRODUCTION**

<table>
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<tr>
<th>Title</th>
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<th>Cost</th>
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<td>Completed (9)</td>
<td>1942-43</td>
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<tr>
<td>The Big Dome</td>
<td>5-14</td>
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<td>1942-43</td>
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<tr>
<td>The Desert Song</td>
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<tr>
<td>The Thundering Hoof</td>
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<td>1,500,000</td>
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<td>9-14</td>
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**REVIEW CHART**

**IN PRODUCTION**

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<td>C. Starrett, R. Peters</td>
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<td>1941-42</td>
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<tr>
<td>Do Your Waist a Lady (T)</td>
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<td>B. Bennett, L. Brooks</td>
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<td>1942-43</td>
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<td>Gentle Amour</td>
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<td>10-19</td>
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<td>Have My Kid, Please</td>
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<td>R. Ford, F. Gargan</td>
<td>6-10</td>
<td>1942-43</td>
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<td>Nothing Ventriloqued</td>
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<td>W. Morris, R. Young</td>
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<td>1942-43</td>
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<td>Salute to the Marines (T)</td>
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<td>F. Harry, F. Bainter</td>
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<td>Youngest Professor, The</td>
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<td>H. Vidor, E. Arnold</td>
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**REVIEW CHART**

**IN PRODUCTION**

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<td>M. Hunt, B. Nelson</td>
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<tr>
<td>Calling of Gileadese (T)</td>
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<td>Drums under: Unidentified Dr. Kilburn</td>
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<td>J. Carroll, R. Stanton</td>
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<td>0-24</td>
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<td>Tornado Boy (T)</td>
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<td>L. Mores, W. Bell</td>
<td>2-4</td>
<td>0-24</td>
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<tr>
<td>Tarran Against the World</td>
<td></td>
<td>S. Standifer, M. Bell</td>
<td>12-9</td>
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**REVIEW CHART**

**IN PRODUCTION**

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<tr>
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<tr>
<td>Apache Trail (66)</td>
<td></td>
<td>W. Lendleton, D. Reed</td>
<td>3-9</td>
<td>0-24</td>
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<tr>
<td>Cains (101)</td>
<td></td>
<td>J. MacDonald, R. Young</td>
<td>3-9</td>
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<td>Eyes to the Night (79)</td>
<td></td>
<td>A. Arnold, A. Carile</td>
<td>3-9</td>
<td>0-24</td>
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<tr>
<td>For Me and My Gal (103)</td>
<td></td>
<td>J. Carlin, G. Murphy</td>
<td>3-9</td>
<td>0-24</td>
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<tr>
<td>Omaha Trail (102)</td>
<td></td>
<td>J. Craig, D. Oster</td>
<td>3-9</td>
<td>0-24</td>
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<tr>
<td>Panama Hatti (79)</td>
<td></td>
<td>A. Suther, D. Darey</td>
<td>3-9</td>
<td>0-24</td>
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<tr>
<td>Seven Sweptwards (91)</td>
<td></td>
<td>V. Helen, K. Grayson</td>
<td>4-6</td>
<td>0-24</td>
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<tr>
<td>Tonto Trail (T)</td>
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<td>V. Helen, K. Grayson</td>
<td>4-6</td>
<td>0-24</td>
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<tr>
<td>White Cargo (90)</td>
<td></td>
<td>H. Laramy, W. Pidgeon</td>
<td>6-1</td>
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**BLOCK 1**

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**NOT DESIGNATED**

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**DENTS OF MISSISSIPPI**

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<tr>
<td>Andy Hardy Plays Hooey</td>
<td></td>
<td>R. Young, F. Bainter</td>
<td>6-14</td>
<td>0-24</td>
</tr>
<tr>
<td>Barret under: Andy Hardy, Last For Andy</td>
<td></td>
<td>W. Morris, J. MacDonald</td>
<td>6-14</td>
<td>0-24</td>
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<tr>
<td>Know the Flame (T)</td>
<td></td>
<td>R. Heidbre, S. Tracy</td>
<td>7-20</td>
<td>0-24</td>
</tr>
<tr>
<td>Nome Mine (T)</td>
<td></td>
<td>J. Craig, W. Gordon</td>
<td>9-20</td>
<td>0-24</td>
</tr>
<tr>
<td>Undercover Agent (T)</td>
<td></td>
<td>B. Bennett, L. Brooks</td>
<td>8-10</td>
<td>0-24</td>
</tr>
<tr>
<td>Pidgeen Rendezvous (T)</td>
<td></td>
<td>L. Bowman, J. Rogers</td>
<td>3-9</td>
<td>0-24</td>
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</table>
1941-42 Features (33) Completed (32) In Production (0) Westerns (24) Completed (18) In Production (0) 1942-43 Features (52) Completed (11) In Production (2) Westerns (16) Completed (3) In Production (1)

JINGLE LOVE
Drama—Shooting started November 12.
Cast: Jean Carmen, Robert Lowery, John Ross.
Director: Phil Rosen
Producer: Lindsay Parson
Story: Adventures of a white man in the Jungle, where he finds romance with a white girl who has grown up among the natives.

IN PRODUCTION

<table>
<thead>
<tr>
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<tr>
<td>Riddle of the pineapple</td>
<td>10:00</td>
<td>B. Pringle - P. Hume</td>
<td>5-8-43</td>
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RELEASE CHART

1941-42 Features (33) Completed (32) In Production (0) Westerns (24) Completed (18) In Production (0) 1942-43 Features (52) Completed (11) In Production (2) Westerns (16) Completed (3) In Production (1)

PRODUCERS RELEASING

1941-42 Features (24) Completed (25) In Production (0) Westerns (18) Completed (15) In Production (0) 1942-18 Features (24) Completed (15) In Production (0) Westerns (18) Completed (2) In Production (1)

THE RANGERS TAKE OVER
Westerns starting released No. 6.
Cast: Bob O'Brien, Jim Naylor, Iris Meredith.
Director: Al Herman
Producer: Alexander stern
Story: Not available.

1941-42 Features (33) Completed (37) In Production (0) Westerns (24) Completed (7) In Production (0) 1942-43 Features (52) Completed (25) In Production (0) Westerns (18) Completed (15) In Production (0)

CHINA
Drama—Shooting started October 28.
Cast: Loretta Young, Alan Ladd, William Boudix, Philip Ahn, Richard Loo, Dan Young, Iris Wong, Soon Yoo.
Director: John Farrow
Producer: Richard Blumenthal
Story: After Pearl Harbor, two young Americans who are in the oil business in China, join a band of Chinese soldiers and rescue a young American missionary and a group of children from the Japs.

DIXIE (Technicolor)
Musical—Shooting started October 28.
Cast: Bing Crosby, Dorothy Lamour, Marjorie Reynolds, Billy de Wolfe, Lynn Overman, Raymond Walburn, Eddie Foy, Jr.
Director: Edward Sutherland
Producer: Paul Jones
Story: The life story of Dan Emmett, the original minstrel man.

SALUTE FOR THREE
Drama—Shooting started November 10.
Cast: Betty Rhodes, Donna Drake, Cliff Edwards, Gill Land.
Director: Ralph Murphy
Producer: Walter MacEwan
Story: Not available.
HIT PARADE OF 1943
Musical Comedy. Showing started November 4.

Cast: John Carroll, Susan Hayward, Gall Patrick, Eve Arden, Walter Catlett, Freddy Martin, Count Bade and his band, Roy McKinley and his band.

Drew: R. Sonenberg
Producer: Albert J. Cohen

Story: A wealthy young man is operating a phonny musical publishing company. A girl who is cheated by the organization views it as even more phony than she thought she had in New York and takes it as a song writer for the company. She forgets her desire for revenge when she falls in love with the young publisher.

RELEASE CHART

FILM BULLETIN
### 1941-42 FEATURES

<table>
<thead>
<tr>
<th>Cast</th>
<th>Details Ref. No.</th>
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### WARNER BROTHERS

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<tr>
<th>1941-42 Features (53)</th>
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<tbody>
<tr>
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</tbody>
</table>

### DEVOY


### OLD ACQUAINTANCE

SIZE-UPS

(Continued from Page 13)

weeks interviewing stage talent. When he returns to Hollywood to complete preparations for filming "G-String Murders," starring Barbara Stanwyck, he will have quite a few talented new players to add to his stock company roster.

IN PRODUCTION—"Never Surrender" (Brian Donlevy-Anna Lee), Arnold Pressburger production.

UNIVERSAL

George Waggoner, who came to Universal after struggling along on poverty row as a song writer, writer and director, has moved into a very important spot with the company during the last two years. So important in fact that he has been handed the production reins on "Phantom of the Opera," scheduled to be one of the most impressive pictures on U's 1942-43 schedule.

Aware of the difficulties in remaking a picture so vividly remembered by filmgoers as "Hunchback," Waggoner is proceeding with the utmost caution in supervising the script's preparation. A poll of key cities is being conducted to ascertain which sequences stand out most in audiences' memories. On the basis of the nature of the replies received Waggoner will stress certain sequences in the new version.

Waggoner's rise to an important position in the Universal production organization is indicative of the rewards that come to the conscientious, workmanlike film man who applies himself seriously and intelligently to his job. His one difficulty is that a high budget is not the most essential gauge of a successful film learned with the independents, stands him to advantage in these days. Materials for production are at such a premium — to say nothing of the ceiling imposed by the government.

Two departments at Universal are being entirely staffed with girls, the messenger and mail room. Male employees now in these divisions who are rejected for military service, will be switched to other departments. Richard Quine has replaced Robert Cummings in the cast of "We've Never Been Licked" because the latter's defense job prohibited his leaving the state for location work in Texas. It is giving $3,200 in cash prizes for the best exploitation campaign conducted in behalf of its features.

IN PRODUCTION—"It Ain't Hay" (Sid Abbott-Lou Costello), "Hi, Buddy" (Robert Paige-Marjorie Lord), "Frankenstein Meets the Wolf Man" (Lon Chaney-Bela Lugosi), "Forever Yours" (Deanna Durbin-Edmond O'Brien), "White Savage" (Jon Hall-Maria Montez), "Don Winslow of the Coast Guard" (Don Perry-Elyse Knox), "We've Never Been Licked" (Richard Quine-Martha Driscoll).

WARNER BROS.

There is considerable interest locally in the Warners' newreel project — the first venture in this phase of film production in ten years. Early reports indicate that it will be something different — that it will not merely report the news pictorially, but will editorialize on it. Apparently the reel will be divided into zones — each to include clips of interest to a particular locality. Headquarters, of course, will be in New York and the company is opening its Brooklyn studio for the purpose. A number of men from the studio are en route East for conferences there with fellow WB executives on the deal, which will be ready for operations on January 1. Two issues a week are planned.

The vital matter at this point is the engaging of a man to head the WB News, The Burbank crowd is in the market for a name commentator-claimer such as Raymond Clapper or Drew Pearson — to function as editor with a producer in charge.

One interesting suggestion that has cropped up in discussion of the new reel is the employing of amateur photos to catch events in widely separated localities. However, unless the company can make available to such people the necessary 16 mm. feet necessary for their work, the idea will be impractical. To all intents, 16 mm. film has been frozen and existing stocks are dwindling.

Jack L. Warner is back at his post as vice-president and production head at Warners. Warner had been the given the title of Lt. Colonel and was in charge of supervising short subjects for the training of Army men. Beyond the fact that Warner was on a "limited" assignment, no additional information was released concerning his retirement from military duty.

It is obvious, though, that Warner is where he belongs. The man has been a pioneer in production of films warning the nation and awakening the people to their responsibilities. He encouraged production of "Confessions of a Nazi Spy" and a long line of fine anti-Nazi films before the U.S. was actively in the war. Since leaving his job, he has engaged in a personal crusade against blatant political shorts. The schedule at his studio of both completed and projected films is a credit to his company and his country — from the point of view of timeliness and sincerity in selling the war effort to the people.

History was made at Warners last week when "Mission to Moscow" went before the cameras with a large cast headed by Ann Harding and Walter Huston. Only previous attempt to dramatize the Soviet was in 1922 when MGM planned an ambitious production with the co-operation of the government called "The Soviet." Frank Capra had been engaged to produce and direct it when political pressure forced it off the sound stages. Now, with American interest in Russia and its vital defense of her soil against the Nazi hordes more stimulated than at any time in the past, this particular film is expected to be one of Hollywood's most enlightening contributions. It has set a pattern for several similar films, some of which are already before the cameras or completed. But it is pardonable, in this instance, to borrow a line from Warners' ad writers and say "as usual WB was the first."

Ida Lupino may not like it but she is being groomed as another Bebe Davis. Two famous Davis vehicles are being revamped for Miss Lupino — "Of Human Bondage" and "The Petrified Forest." Nancy Coleman has been assigned the role of the youngest Eronte sister in "Devotion." Vincent Sherman wins the directorial berth on "Old Acquaintance" because of Edmund Goulding's illness and the fact that Irving Rapper will be induced into the Army shortly.

IN PRODUCTION—"The Edge of Darkness" (Errol Flynn-Ann Sheridan), "Action in the North Atlantic" (Humphrey Bogart-Juliette Bishop), "Background to Danger" (Robert Paige-Greenstreet), "Thank Your Lucky Stars" (Eddie Cantor-Dinah Shore).
THE MOON AND SIXPENCE... This is the story of a strange, a fascinating, an exploitable man. This character will be the focal point of every showman's campaign, for he can be sold to intrigue men and women alike. The catchlines quoted liberally throughout the press sheet are sock copy. "Women Are Strange Little Beasts"—said this strange man. "You Can Treat Them Like Dogs, Beat Them 'Til Your Arm Aches — And Still They Love You. But in the End They'll Get You and You Are Helpless in Their Hands!" Splash that copy all around, mention author W. Somerset Maugham, stars George Sanders and Herbert Marshall — and this should sell.

'WHO DONE IT?' ABBOTT AND COSTELLO STILL MAKE 'EM LAUGH

Rates • • • generally

Universal
73 Minutes


Directed by Eric C. Kenton.

Murder-mystery a la Abbott and Costello, "Who Done It?" scrambles laughs and thrills to make sure-fire hokum for the duo's numerous fans. Being broad comedy, and minus the customary song-and-dance interludes, this moves at a swift and silly pace with frequent lapses into slapstick. The start of their third year of screen popularity finds the comic pair digging deep into their bag of tricks and gag routines and, although many of these are familiar, they will still draw laughs from the customers. The climax also contains a few thrills, but in the main, Director Eric C. Kenton has been content to let the radio broadcasting station background merely serve as a springboard for the A & C antics. This should equal the draw of the stars' previous vehicles.

Abbott and Costello are introduced as soda clerks working in a broadcasting building as the first step toward becoming radio writers. At a mystery show broadcast, the head of the radio chain is murdered, and all writers, including A. & C., are held. The boys pretend to be police detectives and question those present before the law (William Gargan) actually arrives. They manage to evade Gargan, but are later forced to return to the radio station to claim the money Costello won on the Wheel of Fortune broadcast. A young writer (Patric Knowles) finally stages a radio show which makes the actual murder, a Nazi agent, confess. A & C. then chase him to the roof and finally capture him in a gun battle.

William Gargan and William (Wake Island) Bendix, as the detectives, and Jerome Cowan furnish above-average support. Mary Wickes is amusing in a few brief scenes with Costello. Patric Knowles and Louise Allbritton have shadowy romantic leads.

'COLUMBIA' TUNEFUL MUSICAL A DISAPPROVAL

Rates • • • — in first runs on name values; less in subsequents

Columbia
97 Minutes

Fred Astaire, Rita Hayworth, Adolphe Menjou, Isabel Elson, Douglas Leavitt, Adele Mara, Gus Schilling, Leslie Brooks, Larry Parks, Barbara Brown, Stanley Brown, Catherine Craig, Kathleen Howard, Mary Field, Xavier Cugat and His Orchestra.

Directed by William A. Seiter.

Fred Astaire's dancing skill, Rita Hayworth's loveliness, melodious numbers by Jerome Kern and a lavish production are the outstanding features of "You Were Never Loverly." Despite these assets, this musical film is a disappointment, mainly because of the scarcity of real laughs in a nonsensical plot situation which is dragged out until it becomes tiresome. Realizing the story was highly improbable, Director William Seiter has given it a tongue-in-cheek treatment throughout, but the antics of Adolphe Menjou and his two ready-to-be-wed daughters who must wait until their older sister, Rita Hayworth, is married, are only mildly amusing. Fortunately, Astaire is permitted frequent interludes for his outstanding tapping and pleasing stepping with Miss Hayworth. Neither of the stars should be permitted to sing, but both do. "I'm Old Fashioned" and "Dearly Beloved" are already radio favorites and Xavier Cugat's fast specialty, "Chiu Chiu," is a high spot. The title songs and stars will insure good box office returns in first-runs and some naboborhods, but it will be a mild draw in lesser spots and action houses.

In South America, Adolphe Menjou, wealthy hotel magnate, follows the custom which demands that his three daughters marry in order of age. The two younger girls are "secretly" engaged and when the fathers learn that his eldest (Rita Hayworth) has romantic notions about a Lochinvar on a white horse, he tries a romantic plan. Orchids and unsigned love letters; make her respond so that when Fred Astaire, an out-of-work dancer, acts as messenger, she falls for him. Menjou is forced to give Astaire a dancing job, but when the girl learns the truth she is disillusioned. Astaire then dons armor and acts as Lochinvar and, when he falls off his horse, Miss Hayworth forgives him. Astaire's engaging personality brightens the proceedings and Miss Hayworth, who has been gorgeously gowned and splendidly photographed, is a capable foil throughout. Adolphe Menjou's explosive moments are entertaining, but it is Gus Schilling, as his overwrought secretary, who gets the maximum humor out of this role. Xavier Cugat also attempts a few comic moments; Leslie Brooks and Adele Mara, as the two younger sisters, supply additional pulchritude. LEYENDECKER

THE PUBLIC VOTES

'SCARFACE' No. 1 at the Boxoffice

'HELL'S ANGELS' No. 2 at the Boxoffice

Based on Actual Records

No TWELVE PICTURES Ever Released together have REPEATED as often as these two winners

ALL ENGAGEMENTS TO RECORD BUSINESS!

ASTOR PICTURES

R. M. Savini, Pres.
130 W. 46, N. Y. C.
Exchanges Everywhere

'THE PHANTOM PLAINSMEN' LIVELY WESTERN

Rates • • in horse opera palaces

Republic.
57 Minutes.

Bob Steele, Tom Tyler, Rufe Davis, Robert O. Davis, Lois Collier, Alex Callam, Charles Miller, Monte Moutagne, Henry Rowland, Richard Crane, Jack Kirk, Vince Barnett.

Directed by John English.

This lively western, which has the Three Mesquites fighting Nazi villains, makes good entertainment for the cowboy fan. "The Phantom Plainsmen" of the title are German agents engaged in the undercover buying of horses for the use of their country's military machine. Although the plot has a few novel twists, the greater part of the footage is devoted to the riding, shooting and fistic encounters in which the stars excel. Bob Steele and Tom Tyler each have several realistic settos with the bad men, while Rufe Davis takes care of the comedy department. The picture keeps up a fast pace and is sure to satisfy in action spots.

Taking place before the outbreak of the war, the story has the Three Mesquites working for a kindly old rancher (Charles Miller) who sells his horses to Alex Callam of the Cattlemen's Exchange. Knowing that Miller, whose son is studying in a German university, is against the use of his horses for military use, Callam has concealed the fact that he is secretly in the employ of Nazi agents. When the Mesquites learn the truth about Callam, he forces Miller to continue selling him horses under threat of placing his son in the custody of the Gestapo. The Mesquites then band together as an outlaw band and prevent the shipment of the horses and, by breaking into Callam's office, they get a message through to the Nazis which releases Miller's son. When the Nazi agent arrives out west, he and Callam are captured and their plan exposed.

Robert O. Davis is an excellent Nazi type and Alex Callam does well as the hirering of the Cattlemen's Exchange. Lois Collier makes a pleasing heroine. YORK
NOW, VOYAGER...Bette Davis is cast in Warner Bros. psychological drama taken from O. H. Prouty's best-seller with Paul Henreid as her leading man. The story is concerned with a neurotic who metamorphosizes herself both mentally and physically and prevents a spiritual breakdown in another. Claude Rains, Bonita Granville, Ilka Chase and Gladys Cooper have featured roles.

THE GLASS KEY...Paramount's Dashiell Hammett thriller reunites the stars of "This Gun for Hire" and adds Brian Donlevy for good measure. The story concerns a political boss and his faithful pal's efforts at clearing the politician of suspicion of the murder of playboy Richard Denning. Bonita Granville, Joseph Calleia, Moroni Olsen and Paramount's big find, William Bendix, have supporting roles. Stuart Heisler directed.
'SILVER QUEEN' LABOURED COSTUME ACTION MELODRAMA

Rates • • on doubles bills; slightly more in action and rural spots

HOLLYWOOD PREVIEW

United Artists
(Sherman)

82 Minutes

George Brent, Priscilla Lane, Bruce Cabot, Lynne Overman, Eugene Pallette, Janet Beecher, Quinn Williams, Eleanor Stewart, Arthur Hunnicut, Marietta Canty, Spencer Charters, Frederick Burton, Claire Whitney, Cy Kendall, George Renavent, Sam McDonald.

Directed by Lloyd Bacon.

This is a departure for Harry Sherman, the first non-western picture he has made in years—and it is not a very happy venture. On it he has lavished a considerable budget and some of it shows up in the production, but the story, as approved by Mr. Sherman, reflects his rutiness in movie matters outside his usual osteater division. The screenplay is a laboriously constructed affair with dialogue that might have come directly from a Gay Nineties novel. Basically the story of a society girl who becomes a gambling queen offered much room for solid, albeit, old-fashioned, drama. But any potentialities that might have been milked from the idea are lost in the scenario, the second-rate direction of Lloyd Bacon and inept performances by virtually every member of the cast. The action and rural spots might be able to use this as a top-notch filler, but it is secondary fare for all other situations. This is one of the features acquired by UA from Paramount.

Upon the death of her father, well-known speculator and financier, Priscilla Lane, imbued with his gambling spirit, lies herself West and becomes the Silver Queen of the Barbary Coast. Here she cleans up— earns enough to pay her father's debts. The money is misappropriated by an ex-fiancé, Bruce Cabot, who has used it to finance a mine which actually belongs to her. George Brent, an honest gambler, has straightened everything out for her finally and wins her hand.

Priscilla Lane's conception of a gambling lady is about as convincing as Freddie Bartholomew as "Scarface," George Brent vastates hard with his virile role, but comes off second best. Bruce Cabot, Lynne Overman and Eugene Pallette are others who fail to surmount the burdens imposed by a weak script.

HANNA (Hollywood)

'NIGHT MONSTER' FANTASTIC HORROR FILM IS WELL ACTED

Rates • • in action spots or as supporting dualler in nubes

Universal

72 Minutes


Directed by Ford Beebe.

An utterly fantastic and completely unbelievable horror tale, "Night Monster" has been effectively directed by Ford Beebe and acted by a capable cast well versed in the art of giving scary portrayals. The story takes place in a weird house- hold mainly peopled with suspicious or evil-looking characters and, before the climax, at least a hundred murders take place—enough to satisfy even the inveterate thrill fans. Of course, the average patron will never swallow a situation whereby a hopeless couple develops the power of mind over matter in order to stalk his victims, but despite this the picture has suspense of an obvious sort. Cast and title are both exploitable and business should be good in action spots.

In the story, Ralph Morgan, hopelessly crippled by an operation, invites the three physicians who had attended him to his gloomy country home. At the same time his sister, who believes herself going insane, has sent for a psychiatrist (Irene Hervey). Morgan announces he is giving a fortune to a new medical discovery and introduces Nils Asther, an East Indian who claims to have perfected a potion enabling him to produce a skeleton before the assembled guests.

First a housemaid, then all three doctors are murdered and when Miss Hervey realizes she is in danger she tries to escape but Morgan, a figure without legs, stalks Miss Hervey. He shall defeat her, as a top-notch filler, but it is secondary fare for all other situations. This is one of the features acquired by UA from Paramount.

Universal

63 Minutes

William Gargan, Irene Hervey, Sam Levene, Tucker Key, Roy Rains, Willy Fung, Ethel Hytten, Donald Stuart, Willie Fung, Edward Colebrooke, Herbert Heyes, Charley Lang.

Directed by Ray Taylor.

A commonplace action programmer, "Destination Unknown" is strictly a filler for the lower half of duals in the lesser action houses. The formula spy plot originally had some topical value, but being laid in Shanghai and Peking just prior to America's entry into the War, it already seems dated. At least, the picture is aptly titled for the story gets nowhere and Ray Taylor's direction frequently creates confusion instead of suspense. However, the latter half of the film is fast-moving and contains excitement aplenty for thrill-loving youngsters. Most adults will be rather impatient while waiting for the main feature.

The story is built around the search for the priceless St. Petersberg jewels and the various international characters involved. Irene Hervey, a Dutch undercover agent, is attempting to worm the secret from Felix Base, a Nazi working with the Japs. Meanwhile, William Gargan, a Yankee working in the interests of the government, annoys Miss Hervey by his offers to aid her. For a time the two continue to double-cross each other, but when the girl learns that Gargan is not working for the enemy, they join forces. Base catches up with Miss Hervey and Gargan, who has wound the jewels, is captured by the Japs and condemned to die. But, after a breath-taking chase, Gargan and the girl escape through the walls of the ancient Chinese city of Peking.

LEYENDECKER

FILM BULLETIN

22
'GEORGE WASHINGTON SLEPT HERE' CRITICISMS RANGE FROM GOOD TO GREAT
(WARNER BROS.) "...A positive natural for Benny's particular talents...The funniest picture in town." Wisten, N. Y. POST.

"...The play has expanded and improved in the more fluid form the screen offers...Much broader and not quite so long...No complaint." Cook, N. Y. WORLD-TELEGRAM.

"...Amusing entertainment...Toward the end, the comedy begins to sag...But for the most part, the film version is livelier than the original and well worth the time of anyone in search of light diversion." Crowther, N. Y. TIMES.

"One of the humdestest pictures unveiled this season...Benny's handling of the slapstick situations is priceless, and there are so many of them that your sides will ache from laughing." G. R. S., N. Y. MIRROR.

"...A very funny picture...Retains the essential humor...Amusing enough in its own right to be a rattling good screen entertainment." Barnes, N. Y. HERALD TRIBUNE.

"...Just knock-about fun, farcical nonsense...Purely machine-made comedy. But laughs pop out of it quite generously." Crowther, N. Y. TIMES.

'THE MOON AND SIXPENCE' CONTROVERSIAL DRAMA LEAVES CRITICS DIVIDED
(UNITED ARTISTS) "...Heavy, unlovely story which Mr. Lewin has not improved by slow and solemn pacing and too wearying dependence on dialogue...Has a very dubious significance in the disjointed world of today." Crowther, N. Y. TIMES.

"...Stale, unconvincing and rather wearisome...Has failed to recreate a great book in a new medium." Barnes, N. Y. HERALD TRIBUNE.

"...An impressive picture, one that sends you away in thoughtful mood...Movies should and probably will have another try at 'The Moon and Sixpence,' but this version will offer stern competition to any that may follow." Cook, N. Y. WORLD-TELEGRAM.

"...A modern miracle of motion picture making...Sanders turns in the best performance of his career with Herbert Marshall in hot pursuit...As distinctive and exciting as the novel. You will hear much about it." G. R. S., N. Y. MIRROR.

"...Moves in a leisurely fashion...Faithful adaptation of the novel...Sanders gives the best performance of his screen career." Cameron, N. Y. NEWS.

'THUNDER BIRDS' HAS LITTLE TO RECOMMEND IT
(20TH CENTURY-FOX) "...Ordinary melodrama...Flimsy script...If it had been either a romantic melodrama or a straight propaganda effort, it might have achieved a certain amount of distinction...Neither fowl nor fish." Pihobda, N. Y. HERALD TRIBUNE.

"...Has nothing more startling to show than a flight, a glimpse of student life and the training field in technicolor." Hale, N. Y. NEWS.

"...Plenty of smart photography and fast, smooth flying, which with the good acting accounts for a fairer than average airplane picture." G. R. S., N. Y. MIRROR.

"...Another of those frightfully hackneyed tales, more to be censured than praised...Silly, earth-bound plot...Trades on good topical interest, some artistic merit, and the name of a company." Crowther, N. Y. TIMES.

"...Runs largely to placid romantic conversation and not much to action...Occasional brief flying scenes thrown into the story...Mushy talk is the principal ingredient." Cook, N. Y. WORLD-TELEGRAM.

"...Lures you into the theatre under false pretenses...For the length of the picture, Gene Terney can't make up her mind between the two men, so you naturally don't see much of Thunderbird training its flyers." Levitas, PM.

'CAIRO' PM'S MCMANUS SAYS JEANETTE GETS ANOTHER MGMICKEY
(METRO-GOLDWYN-MAYER) "...Falls down dismally as propaganda or entertainment...Pretentious and preposterous...Pretentious bore." Barnes, N. Y. HERALD TRIBUNE.

"...McManus' melodrama, music and faces...Silly and obviously laboried attempt to lampoon, with musical moments the spy's dramas...Farcce is exceedingly flat, both in conception and execution." Crowther, N. Y. TIMES.

"...Misses are occasionally as a result of a jackadaisical direction...Cast works valiantly to put the comedy over and whenever one of them is given a chance the lines go over with a bang." Cameron, N. Y. NEWS.

"...So embarrassingly childish and silly a movie that it is impossible to discuss it in grown-up terms...Jeanette scraped bottom earlier this year in 'Married an Angel.' Now it looks as if she's got a second MGMickey." McManus, PM.

"...Ludicrous hodge-podge with a plot that just isn't a plot...Jeanette MacDonald in another weakie." G. R. S., N. Y. MIRROR.

"...Full of creeps and confusion. At first, it's bewildering, but after you just sit back and laugh, the only trouble that silliness doesn't wear well...The moment tedium sets in you might as well get out. It won't stop." Cook, N. Y. WORLD-TELEGRAM.

'OONE OF OUR AIRCRAFT IS MISSING' RECEIVES UNANIMOUS RAVES
(UNITED ARTISTS) "...Thrilling, rousing adventure melodrama. Packed with suspense and spine-chilling situations...Acting uniformly (except for) phlegmatic N. Y. HERALD TRIBUNE.

"...Only fair entertainment, at best...Ice shows and musical comedies are not built upon ancient plots these days and Fox has been too tardy in finding it out." Crowther, N. Y. TIMES.

"...Pleasant musical, except for the fact that we are putting boys through a lovely, dreamy time over on Iceland and it does seem ungracious to make pictures about what a glorious experience they're having. Maybe the picture won't seem so aggravating after the war." Cook, N. Y. WORLD-TELEGRAM.

"...Story is light and little...very little...Enough laughs to keep the audience happy...Fascinating skating sequences." Thierer, N. Y. POST.

'ICELAND' SKATING LAUNDED, STORY PANNED
(20TH CENTURY-FOX) "...She skates more in 'Iceland' than in any other Henie film and that alone is worth double the price of admission...Settings are as usual considerably overstuffed and overdresssed." McManus, PM.

"...Plot practically a repetition of that on which 'Sun Valley' was based...Rhythmic figure skating is superb and the best part of the picture." Cameron, N. Y. NEWS.

"Skating is a joy to behold...Score is tuneful, but delivery below par...But Sonja Henie is enough for most people." Werner, N. Y. MIRROR.

"...Only fair entertainment, at best...Ice shows and musical comedies are not built upon ancient plots these days and Fox has been too tardy in finding it out." Crowther, N. Y. TIMES.

"...Pleasant musical, except for the fact that we are putting boys through a lovely, dreamy time over on Iceland and it does seem ungracious to make pictures about what a glorious experience they're having. Maybe the picture won't seem so aggravating after the war." Cook, N. Y. WORLD-TELEGRAM.

"...Story is light and little...very little...Enough laughs to keep the audience happy...Fascinating skating sequences." Thierer, N. Y. POST.

'ARMY SURGEON' CALLED CHEAP, POINTLESS, TROUBIOUS
(RKO-RADIO) "...Cheap little fiction, as obvious as it is dull...Badly written, produced and acted." Crowther, N. Y. TIMES.

"...Has most of the good qualities of good class-B pictures...Mixes a dull romance in with its dramatization of patching up wounded men...Made with less concern for B-picture come-ons, it might have been quite a film." Barnes, N. Y. HERALD TRIBUNE.

"...Paramount flier offers little except plenty of noise." Quinn, N. Y. MIRROR.

"...Tedesco little trifle...Let the B pictures stick to their boys and Indians...If agreed, it sounds impossible that any such picture was made in 1942 -- but I just saw it." Cook, N. Y. WORLD-TELEGRAM.

"...Remarkably pointless picture considering the subject...The best you can say is that most pictures as insignificant as this are made cheaper and worse." Wisten, N. Y. POST.

N O V E M B E R 1 6 , 1 9 4 2
THE FOREST RANGERS... This Paramount Technicolor extravaganza teams Fred MacMurray as a Forest Ranger who marries Paulette Goddard, eastern society girl, and Susan Hayward as a tomboy lumber mill operator who is determined to win him back. There are spectacular forest fire sequences and Paramount, with the cooperation of the U. S. Forest Service, shows how they are put out in the modern manner. Support includes Albert Dekker, Eugene Pallette, Lynne Overman and Regis Toomey. George Marshall was the director.

WHO DONE IT?... The latest Abbott & Costello farce from Universal has the two zanies as a couple of amateur detectives who ultimately succeed in rounding up a group of Nazi spies in a broadcasting station. This marks a departure from their usual musicals and gives them Patric Knowles, William Gargan, William Bendix, Jerome Cowan, Louise Allbritton and Mary Wickes in the supporting cast.
There is only ONE Independent Exhibitors' trade paper ... and 85 percent of the theatres in the U. S. are INDEPENDENTS!
American film companies were asked by the Government to limit the production of war films, a potential factor in good-will relations with their neighbors, the Government apparently wishes to place the showing of American pictures in unoccupied France and the Colonial possessions.

Producers Releasing Corporation's policy for 1943-44 will provide for flexible appropriations, fit to the importance of the production, "with financial emphasis on stories." This was disclosed at the company's two-day meeting at the Blackstone Hotel in Chicago which ended on Nov. 8. Henry Briggs, president, told franchise holders and branch managers that PRO "is now geared to expand in every department at a pace commensurate with the response of exhibitors and the steady progress of the company." Briggs explained the progress made by the company as due "to its ability to fulfill its promises to the letter." Leon Fromkess, vice-president in charge of production, stated that PRO is now building a list of actors, directors and other personnel under contract which will include "promising and already established people."

The Allied Caravan has built up a super information service for exhibitors which is now functioning in 15 territories. The Caravan Committee holds a long distance telephone round-table session each week to receive complaints from Allied members, with justifiable grievances being upheld by threat of a buyer's strike against an offending company. Terms in different parts of the country are compared and the information imparted to members.

Lou Smith is now at the helm of MGM's publicity department in Detroit, replacing C. Columbia and Universal as studio publicity director. Smith had been with Paramount's publicity dept for a number of years and recently was assistant publicity director between the studio and home office. He succeeds Arthur A. Schmidt who received his commission as a lieutenant commander in the Navy.

After a ruling by the Treasury which froze salaries at their 1941 level, representatives of the motion picture industry and Treasury officials came to an agreement via an amendment that the ruling whereby salaries in excess of those paid in 1941 will be permissible if the current year's wages were fixed by contracts entered into before Oct. 4. However, it was emphasized that the amendment will have no effect on the application of a payroll tax prepared for 1943, so that employers and employees would arrange their contractual obligations to comply with the ruling. Prior to this amendment, approximately 300 of the industry's top talent and executives had their salaries withheld, because of the original ruling of the $25,000 limit.

The second of a series of Republic regional sales meetings will be held in Chicago on Nov. 16 and 17, followed by another confab at the Republic studio in North Hollywood on Nov. 23 and 24. The first of the quarterly sessions took place in New York on Nov. 10 and 11 with the Home Office contingent represented by Herbert J. Yates and James R. Grainger, president and general sales manager, Charles Reed Jones, Albert Schiller, G. C. Schaefer and Walter L. Titus. The sales policy on Republic's most recent big-budget productions, "Ice Capades Revue" and "Hit Parade of 1943," was set and production plans for Roy Rogers were made.

Edna May Oliver died last Monday on her 51st birthday after an illness of several weeks. Miss Oliver, whose career in films began in 1926 with Famous Players had appeared in a number of BKO and MGM films in recent years and had worked for Universal and 20th-Fox at various other times.

26th Century-Fox executives attending the company's Coast Sales Conference at the Beverly-Wilsshire Hotel in Los Angeles today were headed by Tom Connors, distribution head of the West Coast, E. R. Schenk and William Goetz are also participating. Many of the sales heads and district managers attending will receive trophies in recognition of their efforts in the company's championship drive.

Loew's, Inc, received the largest share in the total remittances of frozen funds in England of American film companies with the imposing total of $11,267,162 already de-partmented and from $1,500,000 to $2,000,000 still due. Paramount and 20th-Fox ran a poor record with each receiving approximately $7,000,000 and Warner Bros, withdrew $5,245,000 which it is reported, represented the approximate total due the company.

Paramount reported a net profit of $3,455,680 for the third quarter of 1943 after all charges and provision for Federal taxes at a rate of 45%. The company showed an increase over the corresponding period last year, with 1941's profit amounting to $3,671,000. The estimated earnings for the nine months ended Oct. 3 were $8,278,699. Paramount included in its earnings last year all British and Australasian revenues accrued, but this year's figure includes only what has been received here thus far.

The schedule of "Victory Films" has been changed to incorporate two reels produced by the British Ministry of Information, edited here by the Office of War Information which will be distributed by Paramount exchange for the WAC. Paramount are "Dover" running 9 minutes with a commentary by Edward R. Murrow, for release Nov. 26, and "Night Shift," 11 minutes, goes out on Dec. 10. The former shows England's front line town, where Britain has been watching the almost daily meetings of the RAF and the Luftwaffe. "Night Shift" is a record of one night in the working lives of English women.

The next intensive war bond drive in the motion picture industry will be a one-week campaign starting Dec. 7 with the theme, "Avenge Dec. 7—On To Victory." Concentration is on a seven-day drive to bring moviegoers to buy bonds in memory of Pearl Harbor and in tribute to American armed forces. The OWI is furnishing one sheet to all theatres and 225 cards carrying inspiring messages. The Public Relations Division of the WAC has a manual in preparation to assist theatres in the Dec. 14 campaign.

The National Salvage Campaign, under the auspices of the WAC, to which thousands of exhibitors have pledged cooperation, has netted 50,000 tons of scrap metal after an intensive 3-week drive. Thus far, the industry has distributed almost one million free tickets in return for scrap. Over $20,000 has been collected from the sale of the prints, which has been turned over to various charities. The drive will continue on a basis of semi-permanence.

At a meeting with heads of the War Activities Committee of the Motion Picture Industry, Donald Nelson, Chairman of the War Production Board, thanked the members for the work and the money they raised for promoting the scrap collection campaign. Regarding the future of the motion theatres in wartime America, Mr. Nelson stated that "there will be no impositions of hardships just to show that we are in the war. I know that the motion picture industry will do its job at a minimum cost of essential materials. I consider the motion picture industry important in our war-time life not alone as a medium for dispelling information, but as a means of upholding public morale."

SAVE Time... Energy... Insurance... Worry... Money

Economically Sensible for All Your Deliveries to Be Made by

HIGHWAY EXPRESS LINES, Inc.

Member National Film Carriers' Ass'n
250 N. JUNIPER STREET
PHILADELPHIA 11

PHILADELPHIA 1225 or 1229 Vine St. 1801 Bayard St.
BALTIMORE 2103
WASHINGTON 1038 3rd St., N. E.
NEW YORK 447 W. 17th St.

Member National Film Carriers, Inc. Miss Yolanda Cicchetti, Notary Public, 1239 Vine St., Phila.
YOU WERE NEVER LOVELIER... This Columbia musical reunites Fred Astaire and Rita Hayworth in a song-and-dance story with a South American locale. Adolphe Menjou has a featured role as Miss Hayworth's conniving parent and Xavier Cugat supplies the music with his own specialty, "Chu, Chu" being featured. The score is supplied by Jerome Kern. William A. Seiter directed.

YOUTH ON PARADE... Republic presents a campus musical featuring John Hubbard, Ruth Terry, Martha O'Drury, Tom Brown, Charles Smith and Lynn Merrick. The story has the students of Cotchaloostamee College rebelling against the regimented campus regime of Professor John Hubbard until the latter agrees to permit jive to become an academic institution. Also seen in the cast are Ivan F. Simpson, Maha Bryan, Bruce Langley.
Behind her—MURDER! Ahead—ten terrifying hours with the man she knew was dangerous...doubly dangerous because he knew she could not escape those hours...!

Diana Barrymore
Brian Donlevy

in
Nightmare

with

Henry Daniell
Eustace Wyatt
David Clyde
Gavin Muir

Written and Produced by
Dwight Taylor

Based on a Story by
Philip MacDonald

Directed by Tim Whelan

Universal Pictures
AVENGE

One Week — December 7 to 13 — To Make The Japs And Their Partners Rue That Day Of Infamy!

DECEMBER 7TH

The Theatres Of America Go Into Action Again To Keep Alive Our Burning Memory Of Pearl Harbor!

--On To Victory!

SELL BONDS — AND MORE BONDS

THE INDEPENDENT EXHIBITORS TRADE JOURNAL
HEADING FOR TERRIFIC GROSSSES!

TYRONE POWER

MAUREEN O'HARA

THE BLACK SWAN

in Technicolor!

A 20th CENTURY-FOX PICTURE

FOR VICTORY! U.S. WAR BONDS AND STAMPS!
Avenge Pearl Harbor

The motion picture industry is stepping forward again on the anniversary of Pearl Harbor to do its bit to make America's enemies regret the day they perpetrated that crime against Humanity. For one week, December 7th-13th, every theatre owner in the land is asked to conduct an intensive War Bond selling drive. Start your campaign with a bang they'll hear in Tokyo. Tell your people like a real showman that the Bonds they buy buy the fighting tools for our boys on Guadalcanal and in Africa. Tell 'em that Bond-buying is their way of fighting the war. Tell 'em, sell 'em—make 'em buy Bonds.

Avenge December 7th — On to Victory!

GOLDWYN'S SNEER

Referring to a certain class of exhibitors “who have a can of film delivered to them, and tell a $30 a week manager to go ahead and put it on the screen,” Samuel Goldwyn, in a recent trade paper interview, observes that they “face a tragic winter this year. They won't be able to go to Florida.”

Pete Harrison very properly rubs Mr. Goldwyn's nose in that sneering remark, noting that the mighty producer had just returned (much refreshed and sharp as a whip, no doubt) from an extended vacation at lovely Sun Valley, Idaho. Pete says:

“Harrison's Reports finds no fault with Mr. Goldwyn for having gone to Sun Valley, because he no doubt earned a vacation and needed the rest and relaxation to prepare himself for the work that lies ahead on his forthcoming productions; it does, however, find fault with his resorting to sarcasm because some exhibitors may be fortunate and wise enough to go to Florida for the same purpose that he went to Sun Valley.”

The great Goldwyn is undoubtedly a good film producer, and he knows it, but what he does not know is that even very wealthy men must respect the ability and rights of others. There have been other occasions when he has spoken like a man who regards himself as being one apart from the common people in the industry. It really seems, if one may judge by the terms he has lately sought to exact from exhibitors for his pictures, that Mr. Goldwyn has been oversold on himself.

But we do not desire to credit Goldwyn with originality for that Florida vacation crack. It has been used before by other film men to express their contempt for the average independent exhibitor. There is a breed of film man who mistakes the power given him by the overbalance of selling strength in the film business for some personal superiority over exhibitors. The weakness of the independent theatre-man's buying position he mistakes for personal inferiority, so he lords it over his customers and holds them in contempt.

This attitude is not uncommon among film men. As a matter of fact, those who are above holding such a narrow viewpoint are the exception, and they are the men who are repaid with the respect and friendship of their customers, instead of deep-seated animosity.

If ever there is to be anything resembling real harmony in our industry it must have for a foundation a wiser and more civilized attitude toward the “little fellows” than that expressed by Mr. Goldwyn.

As for that gentleman's disparaging remarks about the "$30 a week manager,” he need only look about him in the councils of the high and mighty film moguls to see many men who once worked as managers, ushers, doormen and messenger boys for $30 a week—and less.

DUALS ISSUE, HO-HUM

That perennial double feature problem is making the headlines again, we see. Forgive us if we don't get too excited about it.

Lowell Mellett, head of the Bureau of Films in the (Continued on Next Page)
EDITORIALS

(Continued from Page 3)

Office of War Information, started this damn argument all over again by making a speech in which he termed the dual bill policy a "plague." Obviously, Mr. Mellett is not a double feature fan. Nor are we. But apparently quite a few million Americans desire bargains in film entertainment.

This is a complex problem, Mr. Mellett. Some exhibitors are just chiselers who seek an edge on their competitors by giving two features for the price of one. Some exhibitors are in such difficult competitive situations that they absolutely require double features to stay in business. Some exhibitors simply present dual bills because their gross business increases sufficiently to make it a profitable policy. Some exhibitors are ashamed to offer certain pictures on single bills. Some exhibitors detest the policy. Some producers deliberately make dual bill quickies for so-called competitive purposes. Some producers would be forced out of business if the practice was stopped. Some sections of the public would welcome its end. Some moviegoers would raise hell.

See what we mean, Mr. Mellett?

FROM PETE WOOD

"It was just like receiving a slap in the face when I read the astounding item in your issue of November 16th, approving the Warner newsreel.

Your argument that the marketing of another newsreel will not only improve the quality of the others, but also reduce rentals, is so incredulous that I am wondering if you shouldn't increase your daily allotment of B's.

"You know the business as well as, or better than I do, and certainly must realize that with the marketing of this Warner newsreel many exhibitors will have forced upon them an item of expense for which they will receive no return.

"This war certainly does make strange bed fellows!"

"Cordially yours,

P. J. WOOD, Secretary
Independent Theatre Owners of Ohio."

When you start fighting any attempts by Warner Bros. to force the sale of their newsreels (as you undoubtedly will, Pete), we will be in there slugging them with you. But we must disagree with the opinion that newsreel production be frozen for the benefit of those who happen to be in the field already. That smacks too much of the restraint of trade and monopoly that both of us have been fighting for some years.

P. S.—The wife agrees with you about that B, though.

BROADWAY NEWSREEL

The dim-out, now being more rigidly enforced than before, actually seems to have boosted business along the former "Great White Way," although the real reasons are said to be defense workers spending their high wages, the crowded downtown hotels, the restrictions on gasoline, etc. Crowds in the Times Square area during week-ends almost assume New Year's Eve proportions and the film palaces from 42nd St. to 50th St. have been doing record-breaking business on Friday and Saturday nights until long past the midnight hour. The Rialto, in fact, has several times remained open until 5 A. M. to take care of the drop-ins at this home of mystery and action films. Such star-studded hold-overs as "The Road to Morocco" and "Once Upon a Honeymoon" have been leading the field recently in point of business, but Thanksgiving brought in two Warner films, "Casablanca" and "Gentleman Jim," both of which benefited by news headlines and immediately started to draw crowds. "Casablanca," which is playing at $1.25 top at the Hollywood and without stage show aid, followed five highly satisfactory weeks of "Now, Voyager" at regular price scale. Errol Flynn's "Gentleman Jim," which is coupled with Glen Gray and the Casa Loma Orchestra at the Strand, replaced "George Washington Slept Here" which had two smash, then two satisfactory weeks.

Meanwhile both "Once Upon a Honeymoon," accompanied by a lavish stage show which always draws a class trade to the Radio City Music Hall, and "The Road to Morocco," accompanied by Woody Herman and His Band to draw the swing fans, are both in their third weeks with the Crosby-Hope-Lamour film topping the previous Paramount Theatre week-end record-holder, "Holiday Inn," by more than $1,500, according to Manager Weisman. Business shows no signs of letting up and the Paramount expects to hold the picture until Christmas week. The Ginger Rogers-Cary Grant film, however, will be followed by Columbia's "You Were Never Lovelier" on Dec. 3rd. Broadway's other leading combination stage and screen house, the Roxy, is also in its third strong week with "Springtime in the Rockies" aided by Raymond Scott and other stage acts. The picture will continue for a fourth week, at least, and during Christmas week, the Roxy expects to inaugurate its big-name policy with Carmen Miranda on the stage instead of name bands, as originally planned.

With the aforementioned houses getting the cream, business at the straight-film first-runs ranges from just-fair to good. Of the two current British-made films, "One of Our Aircraft Is Missing" has just entered its fifth week of stout receipts at the Globe, while "The Avengers" had a gala invitation premiere at the Rivoli on Tuesday. Although neither films has marquee pull, both have had the benefit of a topical background and laudatory reviews. A third English war film, Noel Coward's "In Which We Serve," has been booked for the Capitol starting December 24th and Bernard Sobel has been appointed to handle a special campaign for this United Artists release. The Capitol's two most recent attractions, "I Married a Witch," also a U.A. release, and "Seven Sweethearts," did below-average business, but the theatre expects to spring back to normal with the current "White Cargo." Another M-G-M film, "The War Against Mrs. Hadley," has just opened at the Criterion, following two good weeks for "The Navy Comes Through." "For Me and My Gal" is falling off a bit in its sixth week at the Astor, but still pulling in the customers during the week-ends.
"A Box-Office Success In Any Situation!" — says SHOWMEN'S TRADE REVIEW

"A lusty story that will hit the revenue jack-pot in all showings!"
— BOXOFFICE

"A winner that can be sold for box-office results!"
— HOLLYWOOD REPORTER

"Should stand up strongly in box-office competition!"
— DAILY VARIETY

"A whirlwind of action, topping Sherman's previous bests by a wide margin!"
— MOTION PICTURE HERALD

"The Best Picture of the Week! A roaring melodrama!"
— JIMMIE FIDLER over The Blue Network coast-to-coast

"A fine picture — the best from the Sherman workshop in years!"
— MOTION PICTURE DAILY

HARRY SHERMAN presents

SILVER QUEEN

GEORGE BRENT  PRISCILLA LANE

Bruce Cabot · Lynne Overman · Eugene Pallette

Directed by LLOYD BACON  A HARRY SHERMAN Production
Screen Play by Bernard Schubert and Cecile Kramer

RELEASED THRU UNITED ARTISTS

Help Back the Second Front! SELL WAR BONDS TO AVENGE DEC. 7
**M-G-M ... 1 in Block Not Designated**

RATES **● ● ●** +, except in action spots

**M-G-M**
125 Minutes

Ronald Colman, Greer Garson, Philip Dorn, Susan Peters, Reginald Owen, Bramwell Fletcher, Henry Travers, Rhys Williams, Margaret Wycherly, Melville Cooper, Jill Esmond, Margaret Marsham, Una O'Connor, Aubrey Mather, Alan Napier, Ann Richards, Charles Waldron, Elisabeth Risdon, Ivan Simpson, Marta Linden, Arthur Shields, Norma Varden.

Directed by Mervyn LeRoy.

A deeply-moving, intensely-dramatic adaptation of the best-selling James Hilton novel, "Random Harvest" is certain to be one of the most widely-discussed films of the season, as well as a box office hit. The average picture-goer is bound to be emotionally stirred by this tragic tale of a shell-shock victim who found true love during his amnesia spell only to lose it when his memory was restored. Ronald Colman's poignant portrayal of the film's hero, Greer Garson's warmy-human and tremendously appealing characterization of the music hall singer who loves him through thick and thin are truly unforgettable performances. These two players, and Mervyn LeRoy for his subtle direction which keeps interest high during an essentially slow-moving story, deserve highest honors for this film triumph. Although heralyzed as the successor to "Mrs. Miniver," the picture lacks timely value and, by depending almost entirely on dialogue to unfold is tender love story, it has little of the thrilling action of that recent M-G-M stand-out. However, its appeal to women will probably be equally great, although some male patrons may object.

A sure-fire business-getter which rates hold-over in first-runs and class spots. Favorable word-of-mouth will mean big returns in all sub-markets.

As the story opens, soon after the first World War, Ronald Colman has lost his memory as a result of shell-shock and he wanders about to be found by a friendly music-hall entertainer (Greer Garson) who shelters him. She prevents his being thrown into the army and, in a small country town, they marry and settle down. On a trip to Liverpool, Colman is knocked down and, on regaining the memory of his pre-war life, the romantic interlude with Miss Garson is completely obliterated from his mind. Colman resumes a position of great wealth which becomes an industrial giant and almost marries Susan Peters before the latter realizes he is not completely happy. Meanwhile, his secretary is revealed to be Greer Garson, who had taken this position in the hope of restoring the lapre in his memory. Not until after Colman marries this secretary just as a help-mate to his important position, does he return to the scene of his brief happiness with Miss Garson. There, as a young and attractive girl, is the memory of his loving wife restored to him.

Of the huge supporting cast, only Susan Peters, who is particularly-youthful as the girl who becomes romantically-interested in the wealthy Colman; Philip Dorn, as the aspiring doctor, and Bramwell Fletcher have sizeable roles. Such noted character players as Margaret Wycherly, Aubrey Mather, Henry Travers, Elisabeth Risdon, Reginald Owen, Una O'Connor are excellent in fleeting appearances.

LEYFENDECKER.

**WARNER BROS ... 1 in Second Block**

RATES **● ● ○** generally

Warner Bros.
101 Minutes


Directed by Raoul Walsh.

The Warner studio has delivered one of the screen's better fight films in "Gentleman Jim," the story of the ring's romanticized hero, James J. Corbett. It is a robust, colorful story, told with that polish and precision which has marked comedy typical of Warner product. Vital from the box-office standpoint is the fact that "Gentleman Jim" is typical appeal for the feminine trade. Errol Flynn makes a dazzling, romantic Gentleman Jim and he handles his boxing scenes like a master). His scrappy romance with Alexis Smith has been handled more adroitness than the usual fist-fighter-and-the-lady story. RaouW Walsh's direction is top-notch, casastiously flowing at a fast pace into some climactic scene. This is far removed from today's turmoil, so it can be termed "escap- lent" entertainment. Arguable it is good, solid American entertainment. Grosses will be well above par in most localities.

Opening in San Francisco in the 1880's, the story picks up the career of the handsome young Irish bank clerk Corbett when he maneuvers his way into the exclusive Olympic Club through wealthy Alexis Smith. In order to become a member, the club members arrange a boxing match between him and a British champion. He wins the great fight and subsequently, when he is pitted against his old foe, Jack Carson. Although boxing is outlawed by law, fights are secretly being held and Corbett decides to go professional. He quickly rises to fame and is lauded by everyone as a coming champion, except by Alexis, who resents his boisterous manner. After defeating all the near-greats, he finally provokes the great John L. Sullivan into a match. Giving a masterful exhibition, Corbett finally knocks out the aging champion and takes the title. At the celebration that night, Sullivan drops in to give the winner the championship belt and by his gallant conduct to the defeated man, Corbett wins the heart of the girl he had loved.

While Flynn dominates the action throughout, he is given great support by a fine cast. Ward Bond is excellent as Sullivan, his best role to date, Jack Carson, as his pal; Alan Hale, as his father; James Finlayson as Pat Flaherty, as his scrapping and proud brothers. These and others make this the satisfying show it is.

BARTON.

**'CASABLANCA' WARNERS' HEADLINE SCOOP HAS STRONG CAST**

RATES **● ● ●** + on names and timely appeal

Warner's.
99 Minutes


Directed by Michael Curtiz.

A shrewd blend of action and romance, told against the colorful French Morocco background which has just leaped into the war headlines, "Casablanca" is destined for strong grosses generally. This reviewer considers it another instance in which headline news synchronized so closely with the release of a motion picture. It is a terrific scoop for Warners and exhibitors who play this. In this case, the cast alone would have insured very good returns, for; Bogart is a top-flight name, Paul Henreid recently scored in "Now, Voyager" and Miss Bergman and the four featured players are good marquee material. The story has an unusually interesting opening and an exciting, suspenseful climax and the intermediate scenes, while occasionally slow, are dramatic and romantic by turn. Although the plot explores too many by-paths, this has given Director Michael Cur- tiz the opportunity to insert some splendid human-interest comic bits. Exploit the title, subject and cast and this can't miss. It's a natural for action fans.

In Casablanca, where thousands of European refugees wait for a chance to get to the Americas, Humphrey Bogart, a cold, incorruptible American, runs a popular cafe and is in love with Ingrid Bergman. Although he is Nazi official, investigating the murder of two German officials for their diplomatic secrets, Ingrid Bergman, leader of the vast underground movement in Europe, enters with her wife (Ingrid Bergman). They were to claim the visas in order to get out of Casablanca, but Bogart refuses to surrender them when he recognizes the wife with whom he had an affair in Paris and who had left him without telling him she was married. Veidt and the local police, knowing that Bogart has the visas, close his cafe and try numerous other means to get him to surrender them. Only when Miss Bergman breaks down and tells him the truth about the Paris episode, does he agree to help her and Henreid. Bogart tricks the local police into arranging a safe passage to the airport and, although Veidt almost stops the plane, Bogart shoots him in time.

Ingrid Bergman, with her expressive, mobile face, is reminiscent of the youthful Garbo and she here scores an acting triumph as the loyal wife. Humphrey Bogart excels in this made-to-order hard-boiled role and Paul Henreid is at his best as the young leader of the underground movement. Claude Rains, as the shrewd prefect of police, and Conrad Veidt, as the wily Gestapo, also contribute stand-out portrayals. Sidney Greenstreet and Peter Lorre are wasted in brief appearances. Leonid Kinsky, Z. Sakall, Helmut Dantine and the colored player, Dooley Wilson, make fine impressions in small parts.

DENLEY.
"Lucky Jordan" Timely Racketeer Melodrama Has Ladd to Sell
Rates • • + or better in action spots; OK dueller elsewhere

Paramount.
84 Minutes.
Directed by Frank Tuttle.

A timely racketeer melodrama featuring the hero in the guise of a lawless, pompous, sympathetic draftee, "Lucky Jordan" should have a strong appeal in action spots. Alan Ladd again scores in a handsome, toughguy portrayal, similar to his roles in "This Gun for Hire" and "The Glass Key." While his draw is not yet potent enough to make this a bill-topper generally, Ladd is a strong selling point in the action and ballyhoo houses.

Although Director Frank Tuttle maintains a swift pace throughout, the story's most convincing moments take place during the young gangster's period of rebellion against discipline and his attempts to buy his way out of the Army. His softening due to contact with brutal Nazi methods and his eventual reformation after patriotism wins him back to America's cause, makes a fitting climax. This last part has excitement galore and results in effective action. And the romantic angle gives the impression of having been dragged in.

Alan Ladd's role is that of Lucky Jordan, a racketeer who tries to buy his way out to no avail. In the Army, Ladd resents discipline and finally goes AWOL with a stolen car but, in so doing, he inadvertently takes along some tank plans. He also takes along a canteen worker (Helen Walker) who had tried to dissuade him from departing. Realizing he has the plans, his former gang associate (Sheldon Leonard) makes a deal to sell them to the Nazis, but Ladd demands the entire profit. When the Nazis beat up an old lady who had befriended him, Ladd gets a change of heart and, aided by Miss Walker, he tracks down the Nazis and recovers the plans for the U.S. Government. The finale sees Ladd back in the Army doing heavy work.

Although Ladd dominates the picture, he receives first-rate support from two stage newcomers—Helen Walker, a rare combination of beauty and talent and one of the most promising of the recent contractees, and Mabel Paige. The latter gives a vigorous and highly-amusing performance as a tippling old Broadway beggar. Sheldon Leonard does well as the double-crossing gangster pal and Lloyd Corrigan and Miles Mander have strong bits.

LEYENDECKER.

'Nightmare' Slow-Moving Vague Spy Melodrama
Rates • • + as dueller in neighborhoods and action spots only

Universal.
81 Minutes.
Directed by Tim Whelan.

A slow-moving espionage drama, "Nightmare" is best suited to the neighborhood duals and action spots. The locale of London and the Scottish countryside, a large supporting cast of English character actors and, particularly, the deliberate pace of the entire sequence, all combine to make this resemble a British-made film. The atmosphere of mystery is almost too impenetrable at first and the audience is kept in the dark as to the identity and motives of the principals for more than half the picture's length. Later the action is speeded up and the climax carries an effective chase sequence and a hang-up fight between Nazi spies and an heroic American in an abandoned castle. The romantic interest is vague throughout. Although Donlevy and Miss Barrymore are fair marquees names, picture is not strong enough for first-runs.

The story opens after a London air raid as Brian Donlevy, wandering about in the rain, finally breaks into a house to get some food. He is surprised by the sudden appearance of Diana Barrymore who pays him to dispose of a body in her study. Donlevy props the body in a public telephone booth and, when he returns to meet the girl, the body has been mysteriously returned to its original spot. As the police arrive, the pair steal a car and, during the drive to the home of Mr. Muir, Donlevy kills a Scottish estate's wealthy cousin in Scotland, she tells Donlevy that the murdered man was her estranged husband, although she denies the killing. Donlevy later learns that Muir's defilelery is the headquarters for a Nazi spy and espionage ring which has been shipping out explosives in whiskey bottles. Although Donlevy is sought for the murder, he tracks down Muir and, after a terrific battle, captures the Nazis who reveal their reason for the murder of the girl's husband.

Brian Donlevy is splendidly cast and gives a convincing portrayal of the taciturn hero, who is revealed as an American gambler stranded in London. In Muir, she gives a suave and compelling performance as the Scottish head of a Nazi sabotage ring and such capable British players as Henry Daniell, Arthur Shields, Stanley Logan and Ian Wolfe also do good work. Diana Barrymore is adequate as the aristocratic heroine—her acting showing improvement over her two previous screen efforts.

LEYENDECKER.

'I Married A Witch' Mildly Amusing Novelty a Boxoffice Problem

Rates • • • as boxoffice

United Artists (Cinema Guild)
75 Minutes.
Fredric March, Veronica Lake, Robert Benchley, Susan Hayward, Cecil Kellaway, Elizabeth Patterson, Robert Warwick, Eily Malyon, Robert Greig, Emma Dunn, Aldrich Bowker, Mary Field, Emory Parnell, Nora Cecil, Wilt Bond, Helen St. Rayner.
Directed by Rene Clair.

"I Married A Witch" may delight the Thorne Smith devotee and the ardent Veronica Lake fan, but the average patron will find it mildly amusing at best. The story is as fantastic as the same author's "Topper," combined with "The Hunchback of Notre Dame" by Raine Clair, noted for his imaginative French films, the picture has excellent trick effects and some engaging comic bits. However, sheer novelty is not enough to keep audiences entertained and many humorous sequences are repetitious and dragged out to the point of boredom. The Ladd March, Benchley names should carry it to fair returns in the neighborhoods, but it will be decidedly weak for action and rural locations.

The story opens in 1690 as a straight-faced Puritan (Fredric March) has a sorcerer and his witch daughter burned at the stake, in return for which they lay a curse on his family which will never marry the right woman. The curse comes to pass through the ages and, in modern times, March's descendant, a candidate for Governor, is about to wed the lily-tendered daughter of his political backer. When lightning strikes the tree under which the couple stands, in which the witch's name is carved, they escape in ears of smoke to plague March. The witch takes on the blode form of Veronica Lake and embarrasses him before his fiancée and further annoys him until she drinks a love potion and falls in love with him. She then stops his wedding and rains his political career but later, after March marries her, she uses her powers to win him a unanimous election. With the sorcerer imprisoned in a brandy bottle, March and his wife live happily ever after—proving that love is stronger than witchcraft.

Miss Lake, with her soft drawl and long blonde tresses, seems fascinatingly unreal as the sly little witch. Fredric March is not at his best in this type of farcical fare, but Robert Benchley manages to get many laughs despite his fondness for stale gags. Cecil Kellaway, as the merry old sorcerer with a weakness for hiding in whiskey bottles, once again steals every scene in which he appears and Elizabeth Patterson, a bewildered housekeeper, and Robert Warwick, as a pompous big-wig, contribute sturdy comic portraits.

DENLEY.
THE HIT PICTURE OF THIS WAR!

starring

John WAYNE  John CARROLL  Anna LEE

with PAUL KELLY  GORDON JONES  MAE CLARKE  BILL SHIRLEY

DAVID MILLER—Director

Screen Play by Kenneth Gamet and Barry Trivers  Original Story by Kenneth Gamet

EDMUND GRAINGER—Associate Producer

FLYIN

CAPITOL THEATRE, New York City—2 weeks
HOLLYWOOD & DOWNTOWN THEATRES, Los Angeles—2 weeks each
FOX THEATRE, Atlanta, Ga.—Carry over to CAPITOL THEATRE, Atlanta—extended run
LOEW'S STATE THEATRE, Providence, R. I.—Carry over to CARLTON THEATRE, Providence—for 8 days
STRAND THEATRE, Manchester, N. H.
PALACE THEATRE, Pittsfield, Mass.
STRAND THEATRE, Portland, Me.
PARAMOUNT THEATRE, Springfield, Mass.—2 weeks
IMPERIAL THEATRE, Charlotte, N. C.—Move over to BROADWAY THEATRE, Charlotte
RIALTO THEATRE, Champaign, Ill.
COLFAX THEATRE, South Bend, Ind.
LOEW'S THEATRE, Dayton, Ohio
BROAD THEATRE, Columbus, Ohio—2 weeks
PARAMOUNT THEATRE, Toledo, Ohio—Carry over to PRINCESS THEATRE, Toledo
STATE THEATRE, Youngstown, Ohio
STATE THEATRE, Cleveland, Ohio—Carry over to STILLMAN THEATRE, Cleveland
MAJESTIC THEATRE, Houston, Texas—8 days

ICE-CAPADES

ELLEN DREW  RICHARD DEN

THE BIGGEST SPECTACLE EVER PHOTOGRAPHED ON ICE

BUY U. S. WAR
THEATRES FROM REPUBLIC!

Tigers

READ THIS RECORD!

AJESTIC THEATRE, San Antonio, Texas—Moveover to TEXAS THEATRE, San Antonio
LLANAY THEATRE, El Paso, Texas
AJESTIC THEATRE, Dallas, Texas
AJESTIC THEATRE, Wichita Falls, Texas
TATE THEATRE, Galveston, Texas
WORTH THEATRE, Fort Worth, Texas
CHIEF THEATRE, Colorado Springs, Colo.—8 days
CHIEF THEATRE, Pueblo, Colo.
SIBLE THEATRE, Indianapolis, Ind.
HALO THEATRE, Louisville, Ky.
IPtown, esquire, FAIRWAY THEATRES, Kansas City, Mo. (day and date)—8 days each house.
ITZ THEATRE, San Bernardino, Calif.
IILE THEATRE, Bakersfield, Calif.—Moveover to KERN
OX THEATRE, Phoenix, Ariz.
OX and STATE THEATRES, San Diego, Calif. (day and date)—Moveover to MISSION
AJESTIC THEATRE, Bridgeport, Conn.—Moveover to Lyric
AEINGER THEATRE, New Orleans, La.—Carry over to TUDOR THEATRE, New Orleans
MIDWEST THEATRE, Oklahoma City, Okla.—8 days
ORPHEUM THEATRE, Tulsa, Okla.
VARSITY THEATRE, Lincoln, Nebr.—9 days
STANTON THEATRE, Philadelphia—4 weeks
PALACE THEATRE, Bethlehem, Pa.—9 days
HOLLYWOOD THEATRE, Atlantic City, N. J.
CAPITOL THEATRE, Wilkes Barre, Pa.—8 days
COMERFORD THEATRE, Scranton, Pa.—8 days
FULTON THEATRE, Pittsburgh, Pa.—3 weeks
STRAND THEATRE, Altoona, Pa.
REGENT THEATRE, New Castle, Pa.
CAMBRIA THEATRE, Johnstown, Pa.
MAYFAIR THEATRE, Portland, Ore.—2 weeks
FOX THEATRE, St. Louis, Mo.—Carryover to MISSOURI THEATRE
UPTOWN THEATRE, Salt Lake City, Utah—2 weeks—Carryover to RIALTO THEATRE PARAMOUNT THEATRE, San Francisco, Calif.—2 weeks
WARNER THEATRE, Fresno, Calif.
ORPHEUM THEATRE, Seattle, Wash.—2 weeks
Moveover to ROOSEVELT THEATRE—2 weeks
ORPHEUM THEATRE, Spokane, Wash.
MAYFAIR THEATRE, Baltimore, Md.—3 weeks
EARLE and AMBASSADOR THEATRES, Washington, D. C. (day and date)—Moveover to METROPOLITAN THEATRE COLONIAL THEATRE, Richmond, Va.—2 weeks
NORVA THEATRE, Norfolk, Va.
UPTOWN THEATRE, Toronto, Canada—2 weeks
PALACE THEATRE, Hamilton, Canada
MALCO THEATRE, Memphis, Tenn.
CHICAGO THEATRE, Chicago, Ill.
CENTURY THEATRE, Rochester, N. Y.
PARAMOUNT THEATRE, Syracuse, N. Y.
20th CENTURY THEATRE, Buffalo, N. Y.
PARAMOUNT & FENWAY THEATRES, Boston, Mass.
ARCADIA THEATRE, Jacksonville, Fla.
GOPHER THEATRE, Minneapolis, Minn.
STRAND THEATRE, St. Paul, Minn.
PALM STATE THEATRE, Detroit, Mich.
TENNESSEE or RIVIERA THEATRE, Knoxville, Tenn.
TIVOLI THEATRE, Chattanooga, Tenn.
CALHOUN and NOBLE THEATRES, Anniston, Ala. (day & date)
PARAMOUNT and CLOVER THEATRES, Montgomery, Ala. (day & date)

BONDS

SAVINGS

REVUE

A HILARIOUS MUSICAL
EXPECTABLE ON ICE

with
JERRY COLONNA • BARBARA JO ALLEN (VERA VAGUE) • HAROLD HUBER
Marilyn Hare • BILL SHIRLEY featuring THE ICE-CAPADES COMPANY

VERA HRUBA MEGAN TAYLOR • LOIS DWORSHAK • DONNA ATWOOD

Directed by BERNARD Vorhaus

Screenplay by Bradford Ropes—Gertrude Purcell • Based on an original story by Robert T. Shannon—Mauri Grashin
'THE MOON AND SIXPENCE' EXPLOITIVE ADULT DRAMA HAS SLOW PACE

Rates ★★ ★ in class spots; needs exploitation to draw generally

United Artists (Loew-Lewin). 90 Minutes.
Directed by Albert Lewin.

Although primarily a class production with a sophisticated, adult theme, "The Moon and Sixpence" should have a strong appeal for women and the picture's sensational angles can be exploited to get better-than-expectable results. Sanders' splendid portrayal of the unsympathetic, central character will cause discussion and build up interest in the film. There's a real comedy relief and none of the generally-accepted romantic interest. However, selling will help in all but action spots or small towns.

Supposed to be superior to his recent with the Grade B product. Herbert Marshall gives a properly-subdued portrayal of the friend and Albert Basserman and Steve Geray contribute fine character bits. The feminine roles are capably handled by Doris Dudley, who falls under Sanders' spell, Elena Verdugo, as the self-effacing native girl, and Florence Bates, as a generous matron of Tahiti.

LEYENDECKER.

'HEART OF THE GOLDEN WEST' ROGERS WESTERN HAS LAVISH PRODUCTION

Rates ★★ ★ in action spots; OK as supporting dueller in neighborhoods

Republic. 65 Minutes.
Directed by Joseph Kane.

An above-average cast, added vocal work by the Hall Johnson Choir and a lavish production combine to make "Heart of the Golden West" the strongest Roy Rogers western to date. Rogers has been steadily building as a box office draw and, with Gene Autry in the Army, Republic has transferred the latter's comedy sidekick, Smiley Burnette, to Rogers and increased the budget on this singing cowboy's films. There's an abundance of laughs, stemming from the horseplay ofndertaker and George "Gabby" Hayes and an over-drawn comic portrayal by Walter Catlett, and a plentiful of singing by Rogers and the Sons of the Pioneers, in addition to the Hall Johnson Choir. The latter's "Carry Me Back to Old Virginy" is still a stand-out, while "The River Robin" is the best of the star's several tunes. Although all this dressing slows up a few scenes, the plot contains hold-ups, fistfights, a dynamiting and a spectacular river-boat fire to keep the action fans satisfied. This is a special for the action spots and it will make a good supporting dueller in the average neighborhood.

Rogers and his cowboy pal endeavor to protect the ranchers from unjust cattle shipping charges levied by a trucking outfit headed by Edmund MacDonald. The head of the cattlemen's association is willing to pay the double rates until Rogers comes forward with a plan to ship the cattle by river boat. Walter Catlett, Southern steamship man, is afraid of the lawlessness of the wild west and when he arrives on the scene, MacDonald scares him with a cowboy-and-Indians demonstration. Rogers wins Catlett over, however, and MacDonald then sets fire to the river boat and, during the excitement, rustles the ranchers' cattle. Rogers and his men discover MacDonald's hide-out and, after a pitched gun battle, Catlett learns the truth and agrees to transport the cattle by boat.

This is Roy Rogers' most vigorous cowboy portrayal and, in addition to realistic setting, he gives a pleasing romance with Ruth Terry, a lively heroine. Edmund MacDonald and the colored actor, Leigh Whipper, are also good. Joseph Kane's direction is first-rate.

LEYENDECKER.

'TIMBER' OUTDOOR ACTION PROGRAMMER

Rates ★ ★ for minor action spots

Universal. 60 Minutes.
Andy Devine, Leo Carrillo, Dan Dailey, Jr., Marjorie Louise, Jamar, Floyd Adams, Edmund MacDonald, Wade Boteler, Jean Phillips, Nestor Paiva, Paul Burns, William Hall.
Directed by Christy Cabanne.

An exciting outdoor melodrama, "Timber" is one of the best of the Devine-Carrillo programmers and will do nicely in its action field. The lumber camp setting is comparatively novel. Andy Devine's Christy Cabanne has injected considerable fistic action and the story can boast a surprise climax packed with thrills and suspense. In addition, the saboteurs at work on the home front gives the plot timely value which can be exploited.

The story makes Andy Devine and Leo Carrillo, who play work bosses of a large lumber camp, take second place to Dan Dailey, Jr., who poses as a worker but is actually an FBI agent sent to investigate sabotage which is halting war program orders. A novelty shop in a near-by town is the headquarters for saboteurs who learn that Dailey and his pal, Edmund MacDonald, are investigators. When MacDonald, who is assigned to take a loaded truck down a steep grade, crashes and is killed, Dailey, Carrillo and Dailey's pals, take the man's place and make off with the trucks through themselves. Dailey learns the saboteurs' trick and he forces Carrillo to drive straight through when headlights loom ahead on the road at night. This exposes a complicated mirror system, which had reflected the truck's own lights and caused drivers to turn off the road to avoid a head-on collision. The three pals then round up the enemy agents.

Andy Devine and Leo Carrillo play down their comedy antics but give amusing and likeable portrayals. Dan Dailey, Jr., makes the FBI man an heroic and husky figure and Edmund MacDonald and James Seay also give capable performances. Marjorie Louise makes an attractive French-Canadian heroine.

YORK.

'DEATH CELL' LOW-GRADE BRITISH SHOCKER

Rates ★ — wherever tried

Monogram. 62 Minutes.
James Mason, Margaret Vyner, G. H. Mulkaster, Gordon McLeod, Mary Clare, Eric Cawering, Barbara Everest, Terry Conlin, Breffni O'More, Barbara James.
Directed by Lawrence Huntington.

A low-grade British-made shocker, "Death Cell" doesn't compare in quality to our cheaper action films and it is further handicapped by poor recording and lack of even faintly-familiar cast names. It libels the British film industry and should never be permitted to reach the American screen. The story, which was adapted from a successful novel by David Hume, opens on a typical foggy London night which, coupled with thick British accents and cloudy direction by Lawrence Huntington, keeps the spectator in the dark about many plot developments. The climax has several effective horror moments but, as a whole, this belongs to an outmoded school of melodrama.

LEYENDECKER.
COLUMBIA

Columbia will be advised this week when Sam Woods intends going to work on his two picture commitment to the company. Several weeks ago Wood formed his own independent production unit, which, it is planned, will utilize Columbia's releasing facilities. A pair of stories were placed on his schedule. The producing-director's affiliation with the studio brightened its future enormously. Since then Hollywood has heard of the wage stabilization bill and like most top flight creators Mr. Wood is in somewhat of a quandary about his next step. He has just finished "For Whom The Bell Tolls" at Paramount. A couple of stories have been offered him at Warners. He is also reported showing interest in a New York stage play.

Columbia fully expects Woudo to deliver as contracted but it would like to see preparations going forward immediately. This phase of the pact is the point being settled now.

Two timely subjects have been placed on the Columbia schedule—"Sahara" and "Malta." Former will star Melvyn Douglas and an all-male cast in a story of tank warfare similar to that now taking place on the Dark Continent. Zoltan Korda will direct. "Malta" is the first screen yarn to deal with the island bombed more than any other spot in the world.

Instance of a girl playing herself is Jinx Falkenberg in the title role of "Fabulous Female." Cheese-cake star fits the billing snugly having been born in Barcelona, raised in Chile and followed the careers of a tennis champ, photographic model and actress. Recently she toured through army camps in the Panama Canal zone and wrote of her experiences in Life. Mag. crowned her with the title "Fabulous Female" and inspired an idea at her studio.

IN PRODUCTION—"Merry-Go-Round" (Jean Arthur-Joe Mccrea), "Revelry With Beverly" (Ann Miller-Freddie Slack), "Suicide Range" (Russell Hayden-Bob wills), "Destroyer" (Edward G. Robinson-Glenn Ford).

METRO-GOLDWYN-MAYER

A Selznick story property missing from the list of those acquired by 20th Century-Fox was the biographical drama based on the career of Marie Dressler. MGM now appears to be interested in the script titled "Swan Song" as a vehicle for Judy Garland. However, there are certain claims to Dressler material made by other writers and these will have to be cleared up before MGM and Selznick come to terms on a deal.

Allen Kenward, now in New York preparing a stage production of his play "Cry Havoc," has been signed by Metro to a director's contract. He was formerly in the studio's short subjects department. It is possible that his first assignment will be his own work—film rights having been purchased by the Culver City lot. Since the play has attracted such wide-spread publicity there is agitation for the film version to depict more accurately the heroic work of the nurses on Bataan. The play is mainly a character study peopled with ex-burlesque queens, degenerates, etc., who bury their petty differences and emotionalism in the face of sure death by enemy fire,

An innovation is seen in the casting of the musical "Best Foot Forward" which will employ the entire New York cast in support of Lana Turner, playing herself, and Virginia Weidler as her sister "Life and Adventures of General Giraud" has been bought by William Dieterle, who is submitting the piece to MGM for his next film. Tim Whelan, a director who gets around, shows up as the megger on "Right About Face," the Kay Kyser musical...Mickey Rooney and Judy Garland have been assigned the leads in "Girl Crazy." Under Busby Berkeley's direction. Gershwin music will be featured.

IN PRODUCTION—"Assignment in Brittany" (Pierre Aumont-Hasse), "Salute to the Marines" (Wallace Beery-Fay Bainter), "The Youngest Profession" (Virginia Weidler-Edward Arnold), "Mr. Justice Goes Hunting" (Frank Morgan-Jean Rogers), "Private Miss Jones" (Kathryn Grayson-Gene Kelly), "Above Suspicion" (Joan Crawford-Fred MacMurray), "I Dood It" (Red Skelton-Eleanor Powell).

MONOGRAM

Monogram is taking no chances on its ice spectacular "Silver Skates" being lost in the shuffle. In view of the near-release of Republic's "Ice Capades," the Monogram musical has been postponed for several weeks. Film will have a double premiere here on the coast and in New York.

Buck Jones is on a ten weeks' tour meeting exhibitors and making P. A.'s before returning to Hollywood and his next western, "Outlaw Trail." "No Escape," a King Brothers production, is planned as one of the company's high-budgeted pictures on the 1942-43 program. The Kings are looking for a high-powered cast.

Unique plan to save film will be sponsored by Monogram which is inaugurating a method of "staggering release dates." That is eastern, northern, southern and western release dates would replace the traditional national release date.

IN PRODUCTION—"Adventures of Cosmo Jones" (Frank Graham-Edgar Kennedy).

PARAMOUNT

Paramount is distributing a Victory short called "The Price of Victory," produced by William Pine and William Thomas and featuring the speech made by Vice-President Wallace before the Free World Association last May. It is called to the attention of studio Size-ups readers as perhaps the finest propaganda subject of its kind turned out in Hollywood.

In "The Price of Victory" Mr. Wallace reaffirms a number of principles of vast importance to every American. He calls World War II "the revolution of the common man." His talk emphasizes the need for individual security now and after the conflict is ended. It is unhappily true that this fine speech received scant attention in the nation's press. It was published in full only by a few leading liberal papers—and only long after its delivery. Yet, as a document clarifying the war aims of the United States as
IN PRODUCTION. “Miracle of Morgan’s Creek” (Eddie Bracken-Betty Hutton), “China” (Loretta Young-Alan Ladd), “Dixie” (Bing Crosby-Dorothy Lamour), “Salute for Three” (Macdonald Carey-Betty Rhodes).

PRODUCERS RELEASING

With its program for the 1942-43 season scheduled to be completed in February, PRC is planning to make 42 pictures for release during 1943-44. Studio will consult with exhibitors and branch managers before definitely mapping out the schedule. Survey of audience preferences will begin in January.

IN PRODUCTION—“After Tomorrow” (Alan Baxter-Gertrude Michael), “Billy the Kid No. 2” (Buster Crabbe-Al St. John).

REPUBLIC

Announcement made recently of Republic’s plans for the final half of the 1942-43 season indicates the heaviest schedule in the company’s history. Republic expects to turn out the staggering number of 39 features and westerns during the six months period. The possibilities of Smiley Burnette being starred in a western series are being probed by Republic executives. It would mark the first time a comedian has been accorded such a build-up. Burnette is reputed to have an enormous following which he has established via extensive personal appearance tours and direct contacts. Burnette has been inactive since Autry went into the army with the exception of a comedy spot in the last Roy Rogers western special, “Heart of the Golden West.”

This is war. Cattle scenes are out in all westerns due to the fact that sequences remind audiences of the meat shortage. Galloper by Republic featuring large herds of cattle elicited cries of “ah-steaks!” from moviegoers at a recent showing and when an executive present heard the remarks he summoned studio con-

NEW RELEASES

For details on these pictures see Release Charts in the PRODUCTION RECORD

COLUMBIA

Junior Army .................................. November 26
Underground Agent .......................... December 3
A Night to Remember ..................... December 10
Tornado in the Saddle .................... December 15
Commandos Strike at Dawn .............. December 25

M-G-M

Apache Trail .................................. November 26
Cairo .......................................... December 25
Panama Hattie ............................... November 26
Seven Sweethearts .......................... November 26
Somewhere I’ll Find You .................. First
Tish .......................................... 1942-43
The War Against Mrs. Hadley ........... Block
A Yank at Eton ................................ November 26
For Me and My Gal .......................... December 25
White Cargo .................................. December 25
Eyes in the Night ............................ December 25
Omaha Trail ..................................

MONOGRAM

The Living Ghost ............................. November 27
Trail Riders .................................. December 4
Rhythm on Parade ......................... December 11
Dawn on the Great Divide ............... December 18
Silver Skates .................................. January 8
Two-Fisted Justice .......................... January 8

PRODUCERS RELEASING

Miss V. from Moscow ....................... November 23
Boss of Big Town ........................... December 7
Overland Stagecoach ....................... December 11
Lady from Chungking ...................... December 21
Rangers Take Over .......................... December 25
Man of Courage ................................ January 4

WARNER BROS.

George Washington Slept Here .......... November 26
Flying Fortress ............................ December 5
Varsity Show (reissue) ..................... December 19
Yankee Doodle Dandy ..................... January 2

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This is war. Cattle scenes are out in all westerns due to the fact that sequences remind audiences of the meat shortage. Galloper by Republic featuring large herds of cattle elicited cries of “ah-steaks!” from moviegoers at a recent showing and when an executive present heard the remarks he summoned studio con-
freres to the theatre. A lobby conference followed and with sportsmanship Grant suggested that both parties release the male stars. Also, moving the cattle around for movie work causes them to lose weight and with today's market for meat bigger than ever there isn't sufficient time to fatten the stock up again.

IN PRODUCTION—"Hit Parade of 1943" (John Carroll-Susan Hayward), "Dead Man's Gulch" (Don "Red" Barry-Bud McTaggart).

RKO-RADIO

Sam Goldwyn is using a pair of theatres which feature foreign pictures ordinarily as first runs for "Pride of the Yankees" in San Francisco. He uses seat 800 people each. Chains and independent first and second runs in the Bay City flatly rejected the Great Goldwyn's percentage demands for the baseball saga. Seems "Yankees" has become Goldwyn's strike-out so far as dictating to exhibitors is concerned.

Orson Welles and RKO have made up to the extent that Welles is shooting final scenes of "Ti Ai Cane True". Gordon Douglas, formerly with Hal Roach, has signed a director's pact at RKO... Studio is talking of introducing a new series, "The Adventures of a Rookie." They will be comedies about the activities of soldiers in all corners of the globe. Leads will be played by unknowns... Pat O'Brien has been assigned the lead in "The Iron Major," story of Frank Cavanaugh, outstanding football coach and a hero of World War I.

IN PRODUCTION—"This Land is Mine" (Charles Laughton-Maureen O'Sullivan), "Bombardier" (a pt O'Brien-Randolph Scott), "From Here to Victory" (Cary Grant-Laraine Day).

20th-CENTURY-FOX

Production and talent resources of 20th Century-Fox were strengthened to an unprecedented degree by the acquisition of David Selznick's story properties and contracts. Studio now owns "Jane Eyre," "Keys of the Kingdom" and "Cluny." It has also director Alfred Hitchcock for two pictures, "Frenzy," "Alvin Marshall, Ingrid Bergman, Joan Fontaine and Dorothy McGuire. Stars will go into roles in pictures for which they were cast by Selznick before the rights were transferred to 20th. In addition, Cary Grant will have the headline spot in "Cluny," which will star Dorothy McGuire in the original stage company. William Goertz has assigned producers to the pictures and preparations for immediate production of the Selznick properties is under way.

Another 20th-Fox accomplishment of the past fortnight was the purchase of screen rights to the new Maxwell Anderson play "Evie of St. Mark." $300,000 is the reported purchase price—equal to that paid for John Steinbeck's "The Moon is Down." "The Moon is Down," incidentally, is before the cameras here with a cast composed almost completely of unknowns, Sir Cedric Hardwicke, Margaret Wycherly, Henry Travers and Doris Bowden are about the only names recognizable to most moviegoers. However, the studio believes the story is sufficiently strong to carry without stellar players. As an experiment in a policy that may be forced upon the industry by depletion of star names, "The Moon is Down" offers a worthwhile subject for study.

George Sanders and 20th have smoked a peace pipe and the actor has accepted the lead in "School for Scoundrels"... Norman Foster, former 20th director, has returned to the lot under a new term contract... Phil Baker, seen previously on the screen in the Goldwyn Follies" several seasons ago, is currently working at Westwood... Last week out this outfit has a new series in "Dixie Dugan"... "Immortal Sergeant" goes into immediate release, holding up "Ox-Bow Incident"... another Henry Fonda starrer... Melba the reason 20th is trying so hard to get "Meanest Man" into distribution is because the retakes haven't jelled into the picture expected... "China Girl" is in the next Fox block—having been held out of previous blocks although it finished production in July... Herbert Evers, of the stage, has been signed to a termer.

IN PRODUCTION—"Coney Island" (Betty Grable-George Montgomery), "Hello, Flaco, Hello" (Alice Faye-John A1雁), "The Moon is Down" (Sir Cedric Hardwicke-Margaret Wycherly).

UNITED ARTISTS

Protests lodged in this department against Harry Sherman's contemplated remake of the highly controversial "Birth of a Nation" with its unwelcome race angle resulted in the abandonment of the project, according to a statement made in the producer's behalf by his press department. Sherman formally denied the accurancy of the story as printed in Film Bulletin, but did not seek retractions in other publications where the issue was not treated editorially.

Alexander Korda is enroute to Hollywood after a short stay in New York where he failed to reveal any data concerning his future production plans. It is still believed that he will join MGM as producer when his first assignment will be Kipling's "Kim"... Cheryl Walker, screen newcomer, will play the feminine lead in Sol Lesser's all-star "Stage Door Canteen"... Gracie Fields is working on a UA production deal with her husband, director Monty Banks, while Rita Lang is negotiating for the rights to Lina St. Vincent Millay's "Lidice" to be used as the prologue to "Unconquered"... Lewis J. Rachmil, associated with Harry Sherman for eight years, continues as associate producer on Sherman's pictures for this outfit.

IN PRODUCTION—"Unconquered" (Brian Donlevy-Walter Brennan).

UNIVERSAL

Two promotions from the ranks took place last week in Universal's production department when Alex Gottlieb was made a producer and Edward Lilley became a director. Gottlieb, ex-Broadway press agent who came to Hollywood several years ago as publicity director for Walter Wanger, turned author and it was his writing for Abbott and Costello that led to his affiliation with the comies. Lilley was formerly a dialogue director on the lot.

Alan Curtis steps into the role vacated by John Garfield in "Fancy and Fantasy" and Gloria Jean goes into a choice spot in the same show... "Arabian Nights" will be U's Christmas release.

U's Dead End Kids will definitely step out of the hoodlum class with the release of "Bad Company," their current opus, Budge Pally, juvenile tennis star, has joined the gang and they'll be discussing their down-to-earth American boy adventures from this point on. Seems studio has had plenty of protests about the characterizations of the Dead Enders—not because their escapades go unpunished on the screen—but simply that they're too tough and cunning to have trouble preventing their own youngsters from imitating them. This is sad news for operators of action houses, where the Kids have always clicked.

IN PRODUCTION—"White Savage" (Jon Hall-Maria Montez), "Hi, Buddy" (Dick Foran-Harriet Hilliard), "Bad Company" (Dead End Kids), "We've Never Been Licked" (Richard Quine-Ann Gwynne), "Isle of Romance" (Allan Jones-Louise Albritton).

WARNER BROS

A re-issue at the height of the season is something new. Yet that is exactly what is going on in the WB exchanges where "Variety" for three years... "Mississippi Belle" has been pulled from the vaults to capitalize on the high radio rating of Fred Waring. Reports from Pittsburgh where the "revival" started must have brought a blush to the cheeks of WB's sales department. Studios have saved thousands of dollars by spending $200 for wide screen projectors. Each time the movie was pulled from the theatre, they replaced the roll with the next one in the series... The studio has also released "Action in the North Atlantic" (Humphrey Bogart-Julie Bishop), "Thank Your Lucky Stars" (Eddie Cantor-Bette Davis), "Mission to Moscow" (Walter Huston-Arvinda Harding), "Devotion" (Olivia de Havilland-Ida Lupino), "Old Acquaintance" (Bette Davis-Miriam Hopkins).
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 in states where there is censorship. All new productions are on 1942-43 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production.

**COLUMBIA**

1941-42 Features (48) Completed (48) In Production (0)

1942-43 Features (48) Completed (25) In Production (3)

Westerns (10) Completed (12) In Production (1)

Serials (4) Completed (1) In Production (0)

**SUICIDE RANGE**

Western—Shooting started November 16.

Cast: Russell Hayden, Bob Willis and his Band, Ann Savage, Dub Taylor, Leon McAuliffe, Cotton Thompson, Luther Willis, J. R., Hernon (Apache), Dick Mickel, Nick Thompson, Blackie Whitford, Ted Mapes, Herman Hack, George Fiske.

Director: William Berke

Producer: Leon Barsha

Story: Rance Hayden, the owner of a ranch, is held up and captured by two bandits, who force him to rob a rancher of the ranch. Hayden escapes and he and his boys chase the bandits over the border. By the time the bandits have pocketed $19,000, Hayden has transformed the bandit’s choice of $19,000 for a gambling debt. Hayden can only see a girl who is a secret in the bank that the bank is trying to get control of the ranch which he wants to sell to miners. Hayden exposes the banker as a murderer and the leader of the bandits.

**RELSSE CHART**

**IN PRODUCTION**

Title—Running Time

<table>
<thead>
<tr>
<th>Cast</th>
<th>Details</th>
<th>Rel. No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Desert</td>
<td>E. G. Robinson &amp; C. Ford</td>
<td>11-16</td>
</tr>
<tr>
<td>Morry Go-Round</td>
<td>F. Shub &amp; B. Crealy</td>
<td>10-19</td>
</tr>
<tr>
<td>Renovate with Beverly</td>
<td>1942-43</td>
<td></td>
</tr>
<tr>
<td>Boston Blackie Goes Hollywood (68)</td>
<td>C. Harris &amp; C. Worth</td>
<td>6-29</td>
</tr>
<tr>
<td>Cabin in the Sky</td>
<td>W. Morris &amp; L. Harrow</td>
<td>9-7</td>
</tr>
<tr>
<td>City Without Men</td>
<td>L. Donnell &amp; B. Cloy</td>
<td>8-24</td>
</tr>
<tr>
<td>Crusaders of Craven</td>
<td>P. Mori &amp; A. Lee</td>
<td>7-20</td>
</tr>
<tr>
<td>Cowboy Expedition (72)</td>
<td>W. Williams &amp; R. Drakes</td>
<td>4-20</td>
</tr>
</tbody>
</table>

Details under title: The Lone Wolf in Scotland Yard

Daring Young Man, The (20) | R. Haydon & S. Patterson | 11-2 |

Details under title: Gun of the Northwest

Let's Have Fun | C. Stewart & K. Harris | 7-27 |

Details under title: Shanty Town

Lone Prairie (58) | R. Haydon & B. Wills | 7-13 | 10-15 | 4200 |

Details under title: Valley of Loneliness

Last Horizon of Shangri-La | R. Coleman & J. Wynter | Relaxes |

Lucky Leg (61) | J. Falkenberg & J. Harris | 6-1 | 10-1 | 4032 |

Mans World (60) | M. Chapmen & W. Wright | 8-24 | 9-17 | 4044 |

Mourner in Times Square | L. Young & B. Ahern | 8-24 | 12-10 |

My Friend, Remember (70) | W. Gurney & B. Lindsay | 9-21 |

Details under title: Thirteen Steps to Love

One Dangerous Night | W. Williams & M. Chapman | 9-21 |

Pardon My Gun | C. Stewart & A. Carroll | 6-10 | 11-19 |

Power of the Press | L. Tracy & G. Kobje | 10-5 |

Riders of the Royal Mounted | R. Haydon & B. Wills | 8-24 |

Riding Through Nevada (63) | C. Stewart & E. Cobb | 5-8 | 10-1 | 4201 |

Details under title: Guard of Honor

Rising Hoof of the Range | C. Stewart & K. Harris | 10-5 |

Saddle and Sorrow | R. Haydon & A. Savage | 10-19 |

Details under title: Yellow Racers

Secret Code, The (Sorrel) | P. Kelly & A. Nagot | 7-13 | 9-4 | 4200 |

Silver City Rider (20) | B. Smith & A. Judge | 8-22 | 11-10 | 4035 |

Silver Skyscraper (66) | B. Smith & A. Judge | 8-22 | 11-10 | 4035 |

Something to Look For | F. Albert & M. Chapman | 6-15 | 10-10 | 4002 |

Stand by All Your Men | J. Heath & F. Rice | 6-10 | 12-10 | 4042 |

Tornado in the Saddle | R. Haydon & B. Wills | 6-23 | 12-17 |

Details under title: The Train's End

Underground Age | C. Stewart & B. Drakes | 8-10 | 12-3 |

Valley of Vanishing Men (Sorrel) | W. Elliott & C. Morales | 11-16 |

Westerners (63) | R. Haydon & S. Patterson | 3-12 |

Would You Never Leave (64) | F. Astaire & H. Hayworth | 6-13 | 11-19 | 4000 |

Details under title: The Gay Serenade

1941-42

Bad Man of the Hills | C. Stewart & R. Haydon | 4-6 | 8-13 | 3207 |

Details under title: Comin' in Hot

Blondie for Victory (70) | P. Singleton & R. Lasker | 5-4 | 8-6 | 3319 |

**METRO—GOLDWYN—MAYER**

1941-42 Features ( — ) Completed (50) In Production (0)

1942-43 Features ( — ) Completed (29) In Production (10)

**ABOVE SUSPICION**

Drama—Shooting started November 12.

Cast: Joan Crawford, Fred MacMurray, Basil Rathbone, Conrad Veidt, Regina Owen

Director: Richard Thorpe

Producer: Victor Saville

Story: Just before the declaration of war between England and Germany, an English college professor named Rance and Joan Crawford, are sent to Germany by the British Secret Service to convince one of their agents, and while the couple are seemingly enjoying an innocent vacation, they are actually doing important secret work for the Government.

**PRIVATE MISS JONES (TECHNICOLOR)**

Drama—Shooting started November 9.

Cast: Kathryn Grayson, Gene Kelly, Jose Iturbi, Mary Astor, John Hodiak, Dick Simmons

Director: George Sidney

Producer: Joseph Pasternak

Story: Kathryn Grayson is a singing entertainer at Army camp. Her father, John Hodiak, a Major in the Army, and her mother, Mary Astor, are separated, and Kathryn succeeds in bringing them together again through her work for the service men.

**I DOOD IT**

Musical Comedy—Shooting started November 18.

Cast: Red Skelton, Eleanor Powell, Jimmy Dorsey and Band

Director: Vincente Minnelli

Producer: Jack Cummings

Story: Red Skelton and Eleanor Powell visit the wide open spaces of the great West, where Skelton captures a band of bad men and cops with a series of pranks in his usual slap-happy fashion, while Miss Powell does a great deal of dancing.

**VIM BULLETIN**

**RELEASE CHART**

**IN PRODUCTION**

Title—Running Time

<table>
<thead>
<tr>
<th>Cast</th>
<th>Details</th>
<th>Rel. No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assignment in Britain</td>
<td>H. Whart &amp; S. Peters</td>
<td>9-21</td>
</tr>
<tr>
<td>Carrie Lindeman</td>
<td>L. Turner &amp; B. Young</td>
<td>9-21</td>
</tr>
</tbody>
</table>
|Details under title: Nothing Ventured


Mr. Justice Goes Hunting | F. Morgan & R. Carlton | 11-16 |

Sublaby Agent | R. Demont & V. Hadden | 10-19 |

Sultate in the Marines | W. Berry & F. Baister | 10-5 |

Youngest Profession, The | V. Weiler & A. Arndt | 11-2 |

1942-43

**BLOCK NO. ONE**

Annie Trail (66) | J. C. Grierson & J. Ross | 5-23 |

Cain (101) | J. MacMullin & B. Young | 4-20 |

Eyes in the Night (79) | I. Arnold & A. Harding | 6-1 |

For Me and My Gal (103) | I. Garland & C. Murphy | 4-20 |

Gambler's Trail (20) | J. Craig & B. Jagger | 6-1 |

Details under title: Or Très

Panama Hattie (79) | A. Salkin & D. Dalley | 9-20 |

Seven Smoother (91) | V. Hoffa & K. Crayon | 4-20 |

Details under title: Tallie Time

Somebody Will Find You (118) | C. Cagle & L. Turner | 1-26 |

Fish (86) | M. Main & K. Pitts | 5-4 |

War Against Mrs. Hadley, The (85) | E. Render & E. Arnold | 6-1 |

Yank at Elephant, A (88) | M. Ramsey & R. Hunter | 4-6 |

White Cargo (90) | H. Lassyr & W. Poppen | 6-1 |

**BLOCK NO. TWO**

Andy Hardy's Double Life | H. Neary & L. Slay | 6-15 |

Details under title: Andy Hardy's Last Film

B. Messing's New Assistant (87) | L. Barrymore & V. Johnson | 8-24 |

Journey for Margaret (83) | B. Young & L. Pay | 6-29 |

Kane of the Fllames | S. Tracey | 6-29 |

Northwest Rangers (65) | J. Craig & V. Lundergan | 7-13 |

Details under title: Gambler's Choice

Innition | I. Crawford | 7-13 |

...
<table>
<thead>
<tr>
<th>UNITED ARTISTS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ISLE OF ROMANCE</strong></td>
</tr>
<tr>
<td><strong>CAST</strong></td>
</tr>
<tr>
<td>Jane Darrow, Shane Howard, Frank Albertson, Mary Gordon</td>
</tr>
<tr>
<td><strong>DIRECTOR</strong></td>
</tr>
<tr>
<td>Vincent Sherman</td>
</tr>
<tr>
<td><strong>PRODUCER</strong></td>
</tr>
<tr>
<td>Allan M. Gluck</td>
</tr>
<tr>
<td><strong>WRITER</strong></td>
</tr>
<tr>
<td>Darryl F. Zanuck</td>
</tr>
<tr>
<td><strong>RUNNING TIME</strong></td>
</tr>
<tr>
<td>85 minutes</td>
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</table>

<table>
<thead>
<tr>
<th>BAD COMPANY</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CAST</strong></td>
</tr>
<tr>
<td><strong>DIRECTOR</strong></td>
</tr>
<tr>
<td>John G. Blystone</td>
</tr>
<tr>
<td><strong>PRODUCER</strong></td>
</tr>
<tr>
<td>George H. Zucco</td>
</tr>
<tr>
<td><strong>RUNNING TIME</strong></td>
</tr>
<tr>
<td>72 minutes</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>DETAILS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>STORY</strong></td>
</tr>
<tr>
<td>The story of a man who, after being falsely accused of murder, escapes to South America to clear his name and become a famous boxing champion.</td>
</tr>
<tr>
<td><strong>IN PRODUCTION</strong></td>
</tr>
<tr>
<td>November</td>
</tr>
</tbody>
</table>

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**Note:** The page contains various sections including a box for a release chart, a section for the cast of the film "Isle of Romance," and another for the film "Bad Company." The text is heavily cropped and difficult to read due to the page layout and the nature of the content.
(Continued from Preceding Page)

Raider of San Juan
Shado of a Doubt
Sherlock Holmes in Washington
Sherlock Holmes and the Voice of Terror
Sherlock Holmes and the Secret Weapon
Sie Town (79)
Strictly in the Groove
Tenting Tonight on the Old Camp Ground
When Johnny Comes Marching Home
Who Done it (77)
-- 1941-42 --
Dix Winslow of the Navy (Serial)
Draws of the Enzyme (63)
Eagle Squadron (199)
Enemy Agent (813)
Men of Texas (82)
Riders of Death Valley (Serial)
Timber (60)
Tough as They Came

1941-42 Features (35) Completed (35) In Production (0)
1942-43 Features (25) Completed (25) In Production (7)

RELEASE CHART

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cost</th>
<th>Details</th>
<th>Ref. No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Action in the North Atlantic</td>
<td>H. Boor - R. Marcy</td>
<td>0-7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A Life of Darkness, The</td>
<td>E. Flynn - A. Sherif</td>
<td>8-24</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mission to Moscow</td>
<td>W. Hackett - A. Harding</td>
<td>11-6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Old Acquaintance</td>
<td>B. Davis - N. Hopkins</td>
<td>11-16</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thank Your Lucky Stars (117)</td>
<td>E. Carter - O. Shaw</td>
<td>11-2</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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BLOCK NO. ONE
Across the Pacific (97)
Baron aides the (607)
Desirable Journey (107)
Secret Enigma (159)
New, Voyager (137)
B. Davis - P. Herold
--- 1942-43 ---

BLOCK NO. TWO
You Can't Escape Forever (77)
Hidden Hands (The (63)
Flying Fortress (48)
Georgie Washington Slept Here (13)
Flying Fortress (48)
George Washington Slept Here

NOT DESIGNATED

Adventures of Mark Twain
Air Force
Arsenal of Old Lace (Recast)
Background to Danger
Canalization (95)
Canoeing Nyah, The
--- 1941-42 ---

WARREN BROTHERS

Details under titles: Deep in the Heart of Texas

Big Shot, The (82)
--- 1941-42 ---

Details under titles: Escape from Crime

--- THE ONLY TRADE PAPER THAT ---
ANALYZES THE INDUSTRY'S NEWS
as well as reports it

--- THAT'S WHY EXHIBITORS DEPEND ON FB! ---
"We request that you do not book this picture until you see it"

We have a very entertaining picture titled, "When Johnny Comes Marching Home."

We believe in the subject just as we believed in "Buck Privates."

In our opinion, it’s the kind of a picture that will entertain your patrons and send them out with a smile.

We request that you do not book this picture until you see it.

"When Johnny Comes Marching Home" will be a good thing for you, for us and for our business in general.

W. A. SCULLY,
Universal Pictures Co., Inc.
The showman has an intriguing title to start with in selling this Warner offering. More important, though, are the two top names, Jack Benny and Ann Sheridan, Beauty and the Foil. The situation in which the forever-victimized Benny is plunged when his lovely wife (Ann) buys a dilapidated old house in which the Father of Our Country is supposed to have slept, is perfect Benny material. When a rich uncle drops into their ancient home, the couple pamper him to death—only to find out, when they solicit his financial aid, that he is at least as poor as they. It's all fun in the well-known and liked Jack Benny style—so the exploiteer should give his public hints of the comic situations in this Moss Hart-George S. Kaufman yarn, as well as featuring the two stars.
**'EYES OF THE UNDERWORLD' ROUTINE MELLER**

Rates • • — in action spots; fair supporting dualler for naborhoods

Universal.
61 Minutes.
Richard Dix, Wendy Barrie, Lon Chaney, Lloyd Corrigan, Don Porter, Billy Lee, Marc Lawrence, Edward Pawley, Joseph Crehan, Wade Boteler, Gaylord Pendleton, Mike Raffetto.
Directed by Roy William Neill.

"Eyes of the Underworld" is a routine action melodrama suitable for the naborhood duals or the lesser action spots. Although an attempt is made to inject a timely angle through the picture's reference to organized motor car thievrey since the establishment of war-time restrictions, the story rarely departs from the old-reliable crime-doesn't-pay formula. Richard Dix, as a two-fisted, honest police chief with a prison past; Billy Lee, as his adoring youngster; Lon Chaney, as Dix's loyal, ex-convict chauffeur, and Lloyd Corrigan, as a city councilman who hides his criminal activities, are seen in characterizations long-familiar to film fans who have seen these players in similar roles. The gun-battle climax...

---

**'X MARKS THE SPOT' MINOR GANGSTER FILM**

Rates • • — as dualler in minor action spots

Republic.
55 Minutes.
Directed by George Sherman.

Fast-moving, and with a topical "hot tire" angle, "X Marks the Spot" will entertain action-minded fans in the cheaper houses. The story has some suspenseful moments, but the romantic interest has been weakly developed and inadequately acted by Helen Parrish, whose relief is mild at best. However, the underworld sequences have been well-directed by George Sherman and ably acted by Jack LaRue, Dick Purcell, Neil Hamilton and others well-versed in gun-man roles. As a minor gangster melodrama which stresses gun-play and excitement, this fills the bill in the minor action houses.

As the story starts, Damian O'Flynn, private detective, learns that his father, a veteran police sergeant, has been killed while trying to prevent a daring robbery. With the aid of Dick Purcell, a police lieutenant, O'Flynn learns that Jack LaRue, a former gangster who operates a nightclub, controls the mob who killed his father. Following a sudden black-out in the nightclub, LaRue is found murdered by a gun belonging to O'Flynn. Although Purcell orders his arrest, O'Flynn escapes the police and discovers the hide-out of a "hot rubber" gang. Two more murders take place before Purcell is exposed as the silent partner in a racket involving the illegal sale of tires.

Damian O'Flynn, recently seen in "Wake Island," gives a fine, two-fisted portrayal and proves he deserves a build-up. Esther Muir is excellent in a hard-boiled role and Robert Homans, as the veteran police sergeant, also stands out.

---

**'OUTLAWS OF PINE RIDGE' STRAIGHT WESTERN FARCE**

Rates • • in action spots only

Republic.
59 Minutes.
Don "Red" Barry, Lynn Merrick, Noah Berry, Donald Kirke, George Lewis, Emmett Lynn, Cajun Moore, Francis Ford, Stanley Price, Forrest Taylor.
Directed by William Witney.

Good solid outdoor action fare, minus tunes or fancy trappings, "Outlaws of Pine Ridge" is made-to-order for the devotees of cowboy fare. Don "Red" Barry again proves himself the most likeable of the square-jawed, two-fisted western stars and his above-average support includes such dependables as Noah Berry and Francis Ford. The story has ample action, including stagecoach hold-ups, wild gun-fights and a double-crossing territorial commissioner, who planned the hold-up to cover his own thefts and the next plan to kill Noah Berry, an honest gambling house proprietor who has political aspirations. Barry saves the gambling house owner's life and Kirke then tries framing Berry's son for a faked shooting. Barry again saves the situation by pretending to be Kirke and his crooked deals. When Berry is appointed Governor, he organizes a posse and Barry is then able to dispose of Kirke in a gun duel.

Noah Berry gives a solid characterization of "Honest John," the gambler who scorns cheating, and Francis Ford has the richly-humoroubit bit as his bartender. Donald Kirke and George Lewis are well cast in the chief villainous roles and Lynn Merrick supplies a tough touch of blonde pulchritude to a few scenes.

---

**ANOTHER REPUBLIC FAN MAGAZINE AD**

It's a BIG PICTURE
The BIGGEST
Musical Western ever on the screen!

Roy ROGERS
KING OF THE COWBOYS
is riding your way with...

More Action! More Songs!
More Spectacle! More Comedy!
Than you've ever seen in one picture before!

and Smiley George "Gabby"
BURNETTE with HAYES
in HEART OF THE GOLDEN WEST

with BOB NOLAN and the Sons of the Pioneers
RUTH TERRY
WALTER CATLETT PAUL HARVEY EDMUND McDONALD
LEIGH WHIPPER WILLIAM MADE
AND THE HALL JOHNSON CHOIR
Choral Arrangements by Hall Johnson
BUY WAR BONDS AND STAMPS

It's a REPUBLIC PICTURE
'ONCE UPON A HONEYMOON' CRITICS LIKE STARS, PAN NARRATIVE
(RKO-RADIO) "...In spite of its four-star personalities and infectious good humor, it is certainly a movie of insufficient funds in these times...Insufficient to meet the growing demand of moviographs for breadth and understanding in movies." McManus, PM. 
..."Opens with romantic comedy, swings into tense tragedy and concludes with good-humored murder. Enough variety for any taste...Long and only intermittently exciting or amusing film." Winston, N. Y. POST. 
..."Has made the fatal error of mixing romantic comedy with a theme which is essentially tragic and far from frivolous...Emotionally uneven and decidedly overlong and tedious...Sometimes downright offensive." Crowther, N. Y. TIMES. 
..."Ideal comedy team and work so smoothly and cooperatively that one wishes their first jointly were in a more suitable and stable vehicle...Frequent changes in emotional content and style." Cameron, Y. N. MIROR. 
..."The best of the 'Road' shows. Doesn't tightly capture all the points of the plot. It's a vehicle." Crowther, N. Y. TIMES. 
..."Has serious overtones...Does not stop frequently to let Ginger and Cary sit in closeup for discussions. That left me a little impatient for the funny stuff and the exciting stuff to get going again. When those two elements are in headlong swing, though, it is all to the good." Cook, N. Y. WORLD-TELEGRAM.

'ROAD TO MOROCCO' DAFFY COMEDY ELICITS RAVES
(PARAMOUNT) "...Utterly slap-happy picture...Daffy, laugh-drafting film...A combination which strings the fastest and crispest comedy line in films." Crowther, N. Y. TIMES. 
..."A riot of laughter and the best of the 'Road' shows...Doesn't make sense, but the boys keep tossing the gags across with unerring aim at such terrific speed that the audience doesn't have time to collect itself between laughs." Cameron, N. Y. NEWS. 
..."Really beyond and above the comedy timbers...Best of all the Hope-Crosby-Lamour team...No predicting the gossips this film will roll up, other than that it will run into a fortune." Mortimer, N. Y. MIROR. 
..."Mirthful bazar of the month and one of the funniest of the year...This is the Crosby-Hope topper." Winston, N. Y. POST. 
..."Mirth fairly a plenty...After an hour's agony the dialogue is so poetic and lucid you'll emerge with wits reeling but feeling better generally than you have in months." Cook, N. Y. WORLD-TELEGRAM.

'SPRINGTIME IN THE ROCKIES' ALL AGREE IT'S TYPICAL FOX MUSICAL
(20TH CENTURY-FOX) "...Little more than a very pretty floor show...Aside from the settings and stunning costumes, everything has a drearily familiar air...A smooth job with faded material." T. S., N Y. TIMES. 
..."Just about what you would expect of a musical comedy...Concerted contributions of songs and dances manage to keep things humming enough for those who can be satisfied with less than the best." Hale, N. Y. NEWS. 
..."One of those typical Hollywood musicals with emphasis on song, dance and tunespots...But there's the tale, the story—the song with timeworn and with-far-fetched trimmings." Wernner, N. Y. MIROR. 
..."Eye-filling indeed, tuneful and occasionally right witty...Still pretty much the same formula." Thirer, N. Y. POST. 
..."One endless song and dance show...Musical strewed around with a lavish hand, dropping them in one after another with hardly a pause for plot." Crowther, N. Y. WORLD-TELEGRAM. 
..."Pleasant, tuneful, eye-filling show...Miranda, the film's real star, keeps entertainment lively...Delivers picturesque and bright entertainment with pleasant ease and considerable grace." Finn, PHILA. RECORD.

'I MARRIED A WITCH' FANTASY RECEIVES FAVORABLE REACTION
(UNIFIED ARTISTS) "...Makes up in prankery what it lacks in point...Most folks will laugh gaily," McManus, PM. 
..."Neither a world-beater nor a side-splitter. But it's unusual, blandly amusing, and possessed of sharp glints of wit at well-space intervals." Winston, N. Y. POST. 
..."Mirthful and mischievous...Spreading the hilarious flavor of a frolicsome Hallowe'en prank." Cook, N. Y. WORLD-TELEGRAM. 
..."Fantasy, and with a world swathed in bloody realism, a relief...Rises high above its banal title and even has its laughs — dragged in, but in..." Mortimer, N. Y. MIROR. 
..."Supernatural antics are used by director Clair to their best and most amusing advantage...First-class cast." Cameron, N. Y. NEWS. 
..."A high bounce above the usual run of cinematic whimsies...Spiritualism in a vein of knockabout farce. It is more oh-boy than occult. But its humor is Clair enough." Crowther, N. Y. TIMES. 
..."Generally short on fun...Only occasional merriment...Wavers back and forth between captivat- ing conceits and conventional Hollywood cliches." Barnes, N. Y. HERALD TRIBUNE.

'THE NAVY COMES THROUGH' HACKNEYED PLOT WITH EXCITING MOMENTS
(RKO-RADIO) "...Has some exciting stretches...Hacketted is the plot is, Edward Sutherland has directed with a good sense of melodrama's pace..." T. M. P., N. Y. TIMES. 
..."In spite of some rather obvious situations and an occasional challenge to logic, it has inspired moments and at times a brand of film entertain- ment...Pulse-quickening sequences...Story is an oldie, but reliable." Quinn, N. Y. MIROR. 
..."This is not the time to give us that sort of triple, plus a few impossible in the derring-do region. The actors are considerably better than their vehicle." Winston, N. Y. POST. 
..."Manages to keep things on a lively and entertaining basis mainly because of the roaring gusto with which a good cast greets the wild happenings that keep pouring down...Reminds one again what a shame it is that the armed forces can't enlist Tarzan." Cook, N. Y. WORLD-TELEGRAM.

'Seven Sweethearts'Called Charming, Amazing, Sentimental
(METRO-GOLDWYN-MAYER) "...A Deanna Durbin kind of movie...Every little bit of this tidy little movie fairly glints with charm." Levitas, PM. 
..."What gets into Hollywood people who set out to make an amusing fable and then can't stand the idea? For as long as they could stand it, they had 'Seven Sweethearts' in a spirit of incredibly happy laughter and delight." Cook, N. Y. WORLD-TELEGRAM. 
..."Escape! romance abounds with sentimental charm and whimsical humor...There are plenty of folks who still enjoy a pretty little fairy tale." Thirer, N. Y. POST. 
..."Little musical on a pretty fairy-tale theme...Sometimes its charm becomes simple coyness and its quaintness turns stiff and foolish." T. S., N. Y. TIMES. 
..."A breath of sweetness and light, a bit of sentimentality...Van Hefflin's presence lifts the plot out of the hearts and flowers state...Worthwhile entertainment." Hale, N. Y. NEWS. 
..."Charming bit of whimsy which is tailor-made for the family trade...Plot which is al- ways sweet but never goezy has a cute original twist which helps the pleasure mightily...Pleasant escapism." Mortimer, N. Y. MIROR. 
..."Charming but ineffectual little item...Story is simple. It's main function is to provide singing episodes for Miss Grayson." Pihodna, N. Y. HERALD TRIBUNE.

'STREET OF CHANGE' RISES ABOVE ITS CLASS, SAY CRITICS
(PARAMOUNT) "...Problems arising from amnesia have rarely been more directly urgent or narrated with more suspense...Tightly directed, well-acted and much better than could be expected under the circumstances and considering the plot kernel." Winston, N. Y. POST. 
..."One of the more ingenious mystery dramas...Cast has been held down to a tense restraint that contributes an added air of suspense and mystery...Bottom line a tidy little package of mystery...Effort is generally tedious, the detection a little far-fetched and the solution not very convincing...Doesn't really go any place; it is just a byway across an old familiar field." Crowther, N. Y. TIMES. 
..."A sleeper...Unexpected turns of the unique story...Suspense is pretty well sustained." Hale, N. Y. NEWS.

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

FILM BULLETIN
HORROR on the screen!
BEAUTIES at the box office!

REGISTERS 205 IN BOXOFFICE'S BAROMETER!

EXTRA PLAYING TIME EVERYWHERE!
4 SOLID WEEKS—*RIALTO, NEW YORK!
3 RECORD WEEKS—WOOD'S, CHICAGO!
2 RECORD WEEKS—TRANS LUX, BOSTON!
3 RECORD WEEKS—*TOWER, SAN DIEGO!

* PLAYED "MUMMY'S TOMB" AS SINGLE FEATURE

LON CHANEY
IN THE
MUMMY'S TOMB

with DICK FORAN
JOHN HUBBARD . ELYSE KNOX
GEORGE ZUCCO . WALLACE FORD
TURHAN BEY

The Axis of Mystery!

Night Monster

BELA LUGOSI WITH
LIONEL ATWILL
LEIF ERIKSON . IRENE HERVEY
RALPH MORGAN . DON PORTER
MILS ASTER . FRANK REICHER

Original Screen Play: CLARENCE EUPSON YOUNG
Produced and Directed by FORD BEEBE
Associate Producer, DONALD H. BROWN

Whether you play them together or single—they deliver!
SHORT SUBJECTS
About People and Events . . . From Here, There, Everywhere

The Independent Exhibitors, Inc., New England exhibitors unit, has sent a protest to Lowell Mellett against the proposed elimination of dual bills, declaring that such a move might ruin the smaller and independent theatres in New England. In a telegram to the head of the film head of the Office of War Information, the New England organization stated that "at the present time, it would be physically impossible for many of the independent theatres in New England to shift to the single features and any such attempt must be regarded as prejudicial in favor of only the larger theatres." This followed a protest meeting of representatives of the Independent Motion Picture Producers Association with Mellett in Hollywood on the same matter. The IMPPP felt that should such a ruling go into effect, there would be insufficient pictures for all theatres and by the time and pictures remaining would reach the smaller houses, they would no longer have audience appeal.

The U. S. Army Motion Picture Service plans to establish and operate approximately one thousand theatres with a seating capacity of 750,000, announced R. B. Murray, director. This means that the Army will add about 300 more theatres to its current chain. In reference to movies provided for soldiers in combat areas, Murray stated that they were supplied without charge, with current releases printed in 16 mm. form. All expenses except film cost are paid from appropriated funds. The films are made available without regard to release in this country with the result that soldiers in many corners of the world sometimes see the new releases before the folks at home.

Massachusetts theatremen took it on the chin when Lieutenant General Sherman Miles ordered what amounted to a virtual blackout along the coast of Massachusetts and Rhode Island 40 miles inland. Cities like Worcester, Providence, Fitchburg, Fall River, New Bedford, Lowell, Lawrence, Salem and others, previously untouched by the dimout, were affected. The order prohibits all electric signs from burning by night and limits the light in all windows to 15 watt effectiveness. The order, according to General Miles, was absolutely necessary to safeguard our ships along the New England coast. New England exhibitors, hard-hit by the order, said they would obey it without question and would aid in every possible way to see that the blackout was strictly enforced. The order went into effect on November 30. A dimout with similar regulations in Seattle, Washington, caused a drop of 40 to 50 per cent in night grosses, it was reported by Washington exhibitors, delegating dimouts to the position of Exhibitor's Headache No. 1.

The Board of Directors of Allied States Association, in a resolution addressed to Donald Nelson, protested against Warner Bros. proposed newreel and asked that the producers be prevented from producing and issuing their thrice-weekly "newreel with a voice." They listed six reasons for their position: (1) The newreels already on the market are more than theatres can absorb; (2) This overproduction has led to forcing newreels with features; (3) Since raw film has been drastically reduced, no part of the available supply should go toward an unnecessary and unwanted newreel; (4) That Warner Bros. right to what it will with its allotment of film is without validity since the government criticizes unnecessary use of critical materials; (5) That the publicity may lead exhibitors to believe that this is a Government-sponsored newreel, whereas it is purely a commercial enterprise and (6) That it would be a gross example of favoritism at a time when exhibitors are denied film for announcement and other necessary purposes.

Metro-Goldwyn-Mayer will be the first motion picture company to sponsor a radio series when "The Lion's Roar" will go on the Blue network on Nov. 30 to promote new MGM pictures. The program will go on Monday through Friday at 7 p.m. EWT on 54 stations for five minutes and will feature Colonel Stoopnagle.

United Artists' new director of publicity is Robin Harris, former newspaperman, screen writer and exploitation expert, it was announced by David "Skip" Weshner, head of advertising and publicity for the company. Harris formerly was on the staffs of many New York newspapers and worked as a screen writer for 20th-Fox. He took charge of special exploitation campaigns on many important pictures including, "I Wanted Wings," "Foreign Correspondent," "Long Voyage Home," "Pride of the Yankees," "Jungle Book," and "Thief of Bagdad."

Federal admission tax collections for the year at theatre box-offices came to a net total of $14,962,417 with November climaxing the period with a record-breaking $14,694,997. The November total more than doubled the $6,812,275 for the corresponding period last year and was over a million dollars higher than October's total collections. Much of the responsibility for the increase was laid to the removal of the 20-cent exemption, which applied during 1941.

All theatres in Greater New York, were notified by License Commissioner Paul Moss that children under 16, unaccompanied by adults, were not to be admitted to theatres before 3 p.m. and after 5 p.m. on weekdays. Saturdays, Sundays and holidays were excluded from the order. Children had previously been permitted to attend theatres any time outside of school hours, but after complaints were received, it was reported that Mayor LaGuardia ordered the new ruling, which went into effect on November 29th.

The Office of Defense Transportation restricted film deliveries by truck in sections of the country, effective December 1st, when the mileage and rationing and certificates of war necessity planned by the ODT go into effect. Film delivery trucks, however, have been given preferential treatment under the travel restriction orders and it was believed that there would be no great restriction placed upon them under the new plan.

Thousands of theatres across the nation have already notified the War Activities Committee headquarters that they will join in the stoppage of showbusiness at 9 p.m. on December 7th, as part of a week of intensified activity dedicated to boosting the sales of war bonds and stamps. At 9 o'clock, the house lights will go up and the patriotic celebration will begin. There will be color guards, bands, local celebrities, a moment of silence in memory of Pearl Harbor dead and a big sales campaign for war bonds and stamps.

Economically Sensible for All Your Deliveries to Be Made by
HIGHWAY EXPRESS LINES, Inc.
HORLACHER
PHILADELPHIA BALTIMORE WASHINGTON NEW YORK
1225 or 1239 Vine St. 1801 Bayard St. 1638 3rd St., N. E. 447 W. 17th St.
Member National Film Carriers, Inc. Miss Yolanda Cicchetti, Notary Public, 1239 Vine St., Phila.
The girl-loaded, fun-crammed, song-spiced smash that’ll have them yelling for more! It’s GAL-ORIOUS!

"Rhythm Parade"

with N.T.G. (NILS T. GRANLUND)
AND THE FLORENTINE GARDENS REVUE
GALE STORM • ROBERT LOWERY
MARGARET DUMONT • THE MILLS BROS.
TED FIO RITO and HIS ORCHESTRA
with "CANDY" CANDIDO

and the frilliest fillies in Hollywood!

Produced by Sydney M. Williams
Directed by Howard Bretherton and Dave Gould
Screenplay by Carl Foreman and Charles Marion
**Nightmare**  
Starring Brian Donlevy and Diana Barrymore, this Universal melodrama takes place in present-day England and tells of an American gambler who becomes entangled in a mysterious intrigue when he is asked to dispose of an English Captain's body by Diana Barrymore. The adventures that follow are climaxed by their unmasking of a Nazi sabotage ring.  
Tim Whelan was the director and the support was contributed by Gavin Muir.

**Laugh Your Blues Away**  
A Columbia comedy with music, "Laugh Your Blues Away" stars Jinx Falkenburg and Bert Gordon, the Mad Russian. The stars pose as Russian royalty who are hired by a dowager to put up a front for her so that she will be in a position to marry off her daughter to a rich scion. The plot boomerangs when the wealthy boy falls for Jinx. Also seen are Douglass Drake, Isobel Elsom, Roger Clark and George Lessey. Charles Barton directed.
GENTLEMAN JIM . . . Warner Bros. have starred Errol Flynn as the first great boxer, Jim Corbett, in their production tracing the fighter’s career professionally and romantically. The story opens in the San Francisco of the 1880’s where Corbett, a bank clerk is induced to enter the prize-fight game by Alexis Smith and follows up with a number of sensational bouts climaxed by his great match with John L. Sullivan. The cast includes Jack Carson, Alan Hale, John Loder, William Frawley, Minor Watson and Ward Bond. Raoul Walsh directed.

STREET OF CHANCE . . . Burgess Meredith and Claire Trevor co-star in one of the screen’s more unusual murder mysteries presented by Paramount. Meredith is seen as an amnesia victim who learns that he is accused of murder and attempts to unravel the mystery of his past. Miss Trevor plays his sweetheart of the shady past and Sheldon Leonard is seen as a relentless detective, bent on hunting down the accused Meredith. Jack Hively handled the direction.
YANKS FIGHT ON!

SAY IT WITH BONDS!

Everybody ready! Let's keep in there punching! The industry sweeps into action again! Here's our chance to say Thanks to our Yanks over there!

BOND DRIVE! WEEK OF DEC. 7-13

Our Battle Cry:
"Avenge December 7th—On to Victory!"

Make December 7th a great day in theatre history! Start off with the 11 a.m. traffic-stopping tribute (see W.A.C. special manual now on presses) ... wind up day with "On To Victory" night in every theatre. Then come six more days and nights of intensive bond-selling. The folks back home are uplifted by America's marching men over there! They'll open up their hearts and pocketbooks to do their share over here. You backed up our boys in September! Fight for them again in December!

Accessories: Two one-sheets from Office of War Information mailed to all theatres. 22x28 cards (Gratis) available at National Screen Service Exchanges. Your new "Showmen At War Manual" will be mailed to you by W.A.C.

Sponsored by Theatres Division, War Activities Committee, 1501 Broadway, New York City.
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Pittsburgh  American Empire  Madame Spy
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Times change but Leo is ROARING LOUDER THAN EVER!

Strong! Dependable!
In changing times—
In war or peace—
In boom or depression!
Leo’s your PAL!

SUREFIRE COMPANY!
Not for just a season, but ALWAYS! Not up, then down but for 18 years consistently UP!
HEADLINES OF LEADERSHIP!

"RANDOM HARVEST" TRADE-SHows GET PRESS RAVES!


"FOR ME AND MY GAL" TOPS "MINIVER" IN FIRST 19 CITIES!

Every opening sensational! Beats every M-G-M picture for years back, including “Mrs. Miniver” in Rochester, Akron, Bridgeport, Norfolk, Reading. Tops famed “Mrs. Miniver” in first 19 spots, including Cleveland, Louisville, Columbus, Atlanta (which equals advanced-price “Boom Town”), Memphis, Providence, Syracuse (which equals “Rosalie” New Year’s record), Richmond, Nashville, Evansville (which beats everything since 1934). Judy Garland triumph in 7th Big Astor N. Y. Week! 3d Week Cincinnati. 33 more Hold-overs at press-time!

"WHITE CARGO" BLAZING! HOLD-OVERS EVERYWHERE

Imagine! You thought “Somewhere I’ll Find You” (Gable’s glorious grosser) was tops! “White Cargo’s” opening at the Capitol, N. Y. is even bigger! Held over, of course! And at the Aldine Theatre in Philadelphia, the Hedy Lamar-Walter Pidgeon bonanza beat every M-G-M attraction since 1938! Chicago is a BIG 228% of normal. Get ready, Mr. Exhibitor, for what the public wants!

"STAND BY FOR ACTION" WOWS AUDIENCE!

When the telegram came from the Hollywood sneak preview we gasped, but we’ve just screened it at the Home Office and it’s everything they say and more. Here’s the coast wire: “Ovation of audience terrific. They literally ate it up, reacting with cheers and applause. Robert Taylor, Brian Donlevy, Charles Laughton all brilliant. Battle scenes finest ever witnessed. Action drama on a scale never before seen, felt or heard on screen. Patriotic theme and comedy surefire!”

Big Ones NOW—Big Ones Coming from Metro-GOLDMINE-Mayer
THE COIN START ROLLING IN on this new hit made by the combination who gave you "The Pied Piper."

MONTY WOOLLEY
IDA LUPINO

LIFE BEGINS
AT EIGHT THIRTY

with
CORNEL WILDE • SARA ALLGOOD • MELVILLE COOPER
J. EDWARD BROMBERG • WILLIAM DEMAREST

Directed by Irving Pichel • Produced and Written for the Screen by Nunnally Johnson • From a Play by Emlyn Williams

AVENGED DEC. 7th!
WITH BONDS!

20th CENTURY-FOX PICTURES
SOME OF THIS MIGHT INTEREST YOU

Let’s just put some words together and try to make sense.

One of the most interesting intra-industry law suits in years is the one filed last week in U. S. District Court at Philadelphia by William Goldman against the Warner Theatres Circuit and the eight major distributors. The complaint charges the defendants with engaging in an “illegal combination and conspiracy to monopolize the entire motion picture industry, particularly in the Philadelphia district,” as a result of which Goldman has been unable to obtain any first-run major product for his centrally situated Erlanger Theatre. As a matter of fact, it is alleged in the bill of complaint, Goldman has been able to “obtain product only on the last run.” This case has some exciting ramifications. Goldman was for some years head of the Warner chain in the Philadelphia district. Since his departure from the company he has been building up an independent circuit throughout the Eastern Pennsylvania territory. Two years ago he acquired the Erlanger, a failure in legitimate stage operation, and made plans to convert it into a first-run picture house. After spending a considerable sum in renovations, Goldman sought to obtain product, but found himself stymied by the Warner monopoly of film in the city, where it controls every first-run theatre. In William A. Gray, Goldman has employed the city’s shrewdest counsellor. A supplementary statement by the lawyer accompanying the bill of complaint stressed “the gross injustices” against Philadelphia’s movie-going public as results of Warner admission price policies and late release of pictures. Film men have often been heard to express privately the hope that the circuit’s hold on Philly’s first-run situation would be broken. Goldman, with his inside knowledge of Warner Theatres operation, may be the man to do the trick.

*  *  *

Colonel Darryl F. Zanuck made the war headlines a second time last week. Correspondent Gault MacGowan, writing from the African invasion front to the New York Sun, reported how the former 20th Century-Fox executive has been handling the filming of fighting pictures at the front lines. “Colonel Zanuck could tell a lieutenant to do the job and it would have been done, but he insists on going himself,” MacGowan’s dispatch stated. The glow of the glory with which Col. Zanuck is covering himself reflects on the industry of which he has been such a vital part and which is mighty proud of him.

*  *  *

Hollywood’s biggest headache: at the moment is the $25,000 wage ceiling. This amount is but a fraction of what the big name stars receive for one picture, so the industry’s problem is to keep its marquee personalities interested in making more than one picture a year. The basic weakness of the salary ceiling law in relation to the motion picture business is that it deprives film stars of income incentive and forces them to give their talents, after they have earned $25,000, free of charge to the producers. They can hardly be blamed if they refuse to appear in more than one film each season. Most of the players would not object to paying 99 percent of their income in excess of $25,000 as war taxes, rather than be placed in the position of working without charge for the added profit of the producing corporations. That kind of law does not make sense. We feel certain that the Government will find a happy remedy.

*  *  *

This thought quite naturally follows the foregoing paragraph. Has it occurred to you what a golden opportunity is presented to the independent producing companies by the restrictions placed on the majors by wartime necessity? The gap between major and independent production values, at least, is bridged to a large extent by the $5,000 set ceiling. And the loss of so many male stars from the big studio rosters reduces the name value advantage enjoyed for so many years by the major products. Yes, the fortunes of war have opened up the gates of opportunity.

(Continued on Next Page)
EDITORIALS

(Continued from Page 5)

nity to Republic and Monogram. Pictures like “Flying Tigers,” “Ice Capades,” “Hit Parade of 1943” from Repub-
lic, and “Silver Skates” from Monogram would seem to
indicate that these companies are seizing the chance to
move up on their big-time competitors.

How long ago was it that practically every major film
company was demanding increased admission prices for at
least one of their “specials”? Not so long, yet the idea is
almost forgotten. Even Universal, we heard, required
theatres in Los Angeles to hike their scales five cents on
“Eagle Squadron!” Had that silly scheme been allowed to
plunge ahead there is no telling how severe might have
been the public’s reaction. Fortunately, it was squelched
before it went too far, due principally to the fact that the
independent theatre owners let the world know, in no
uncertain terms, that they did not like it and would not
tolerate it. Who can tell, the distributors might even con-
sider it appropriate to thank the exhibitors for forcing
them to avoid trouble.

Fate, writing the scenario on the tragic death of Buck
Jones in that Boston nite club pyre, gave it a real dramatic
twist. Jones had come to believe that he was no longer a
hero to the kids of America and the Monogram officials
were having increasing difficulty in convincing him that
he was still an idol and should not retire to his ranch. It
was to convince himself of what we all knew that the cow-
boy star decided to make the tour that ended that fateful
night in Boston.

In supporting the right and merit of Warner Bros.
plan for starting a newsreel we ran smack into some firm
opposition from exhibitor leaders, who contended that such
a project would work a hardship on independent theatri-
ten. The subject, they argued, would be forced on exhibi-
tors, who already buy more newsreels than they can use.
Another good newsreel, we replied, would place the dis-
tributors in a more competitive situation and the exhibitors
in a stronger buying position. Apparently, the issue will
remain unsettled, for it appears certain that Warner Bros.
will enter the field only via the purchase of an existing
newsreel, probably Pathé. If they do make the purchase,
we hope Warners turn out a socking good subject, because
the newsreels can stand some serious competition. And, at
least, it will prove our point that another good news will
will stimulate improvement in the others—for the exhibi-
tor’s benefit.

As memory of the sales provisions of the Consent
Decree becomes more remote, some of the distributors are
driftig gradually toward a policy of selling larger and
larger blocks. Paramount, for instance, the company that
most strenuously resisted efforts of UMPI to work out a
sales formula for this season, has been peddling three blocks
(15 features) lately — without a cancellation provision.
With high percentage demands in each group, this com-
pany is encountering some pretty stiff exhibitor resistance,
which might break out shortly (if we hear correctly) into
a spontaneous nationwide move.

BROADWAY
NEWSREEL

The expected pre-Christmas drop in business has not
been as great as expected, though again the straight-film
houses have suffered the most while the pictures with stage
show support continue to show above-average box office
grosses. Of last week’s newcomers, “You Were Never
Lovelier” had a strong opening week at the Music Hall
and is holding over in all the world’s largest theatre-brings
in its lavish Christmas stage show and, with the widely-
heralded “Random Harvest” on the screen. This com-

bination is expected to play six weeks, at least. At the
smaller Criterion, “Who Done It?” approaches the smash
business of its previous Abbott and Costello starrers at
this house and it is already set for a third week.

Meanwhile, the long-run “Road to Morocco” starts
a sixth week on Dec. 16th with Woody Herman continuing
as name band draw. The Paramount Theatre will con-
tinue this combination for two weeks more until “Star
Spangled Rhythm” opens on Dec. 30, thus chalking up
the lengthiest run in the history of the huge Times Square
house. “Casablanca,” soon to start a fourth week, at the
Hollywood, is also continuing to do excellent business at
$1.25 top and Warners plans to hold it past the Christmas
period until “Air Force” is ready for a special premiere
sometime in January. The other Warner first-run, The
Strand, experienced a sizeable drop in business during
its second week of “Gentleman Jim” and the Errol Flynn
starrer, which had been booked for a month, will be re-
placed after only three weeks, by “Flying Fortress” as a
substitute for the pre-Christmas week before “Yankee
Doodle Dandy” starts its first popular-price engagement
there. “Springtime in the Rockies,” with stage show sup-
port, also slumped in its third week at the Roxy after two
smash stanzas and “Life Begins at 8:30” opened on Dec.
9th. “For Me and My Gal,” in its 8th week at the Astor,
has been dropping slowly until its current take is only fair,
but M-G-M plans to continue it for a few more weeks.

Other new films of the current week are RKO’S “Seven
Days’ Leave,” which opened at the Capitol after a strong
opening week and a poor hold-over on “White Cargo,”
and “The Palm Beach Story,” which has started off strong
at the Rivoli Theatre in contrast to “The Avengers,” which
had two disappointing weeks here despite favorable news-
paper reviews. Loew’s State again did poor business with
one of its occasional mediocore first-runs, Universal’s
“Nightmare,” in contrast to the previous week’s smash
business with the second-run “Moon and Sixpence.”
Another U. A. film, “One of Our Aircraft Is Missing,” has
just finished a successful six-week stay at the Globe and,
until “Jacaré” opens on Dec. 26th, the March of Time
feature, “We Are the Marines,” will hold forth here.
Coming within a few dollars of breaking the Rialto’s week-
end record, RKO’S “The Cat People” is being held over
for a second week at this mystery-and-action house. The
house opened the first Saturday at 8:30 A. M. and ran
continually until 5 A. M. on Sunday with standee business
practically all the time. On Sunday, the house opened at
noon and ran until 4 A. M. Monday, the usual closing
time during the past few weeks. RKO’S revival of Disney’s
“Fantasia” is proving the sturdiest drawing attraction the
Little Carnegie Playhouse has presented in years. This
intimate little house has scheduled five shows daily for
this “original uncut version” and matinee response is al-
most as solid at evening performances... Phil Laufer,
former at the Strand and most recently at the Criterion,
has taken over the reins at the Rivoli, replacing Burt
Champion, now at the Paramount Pictures home office.
There's no place like Warner Bros.

"Holdover, Sweet Holdover"

'YANKEE DOODLE DANDY'! 'CASABLANCA'! 'GEO. WASHINGTON SLEPT HERE'! 'GENTLEMAN JIM'! 'FLYING FORTRESS'! 'NOW, VOYAGER'! 'YOU CAN'T ESCAPE FOREVER'! 'DESPERATE JOURNEY'! 'ACROSS THE PACIFIC'! Next → 'AIR FORCE'!

Sell This Slogan: "GIVE BONDS FOR XMAS!"

Jack L. Warner, Executive Producer
**20th CENTURY-FOX... 5 in Sixth Block**

*LIFE BEGINS AT 8:30* SUPERB ACTING BY WOOLLEY; A SLEEPER

Rates • • • — or better generally

20th Century-Fox

85 Minutes


Directed by Irving Pichel.

Score another acting triumph for Monty Woolley, who deserves the major share of the credit for making "Life Begins at 8:30" a humorous and intensely human film of theatre folk. In this, only his third screen vehicle, the bearded star is already sure-fire box office in first run spots where sophisticated audiences greet his caustic comments with shrieks of delight. As in "The Fied Pider," the combination of Director Irving Pichel and Producer Nunnally Johnson have found an ideal story for him—one which gives full scope for his highly-individual comedy talents as well as permitting him to be pathetic, even touching, at times. The role of a dignified, irresponsible old inebriate who has fallen from the heights of stage fame, is not at all a sympathetic one, but Woolley manages to make him a lovable rascal despite this. This is essentially a dramatic tale—one which pictures disappointment, despair and intermittent happiness. Japs, funerals and mournful episodes have been neatly spaced throughout to make for a maximum of enjoyment. The romantic side of the film, involving Woolley's self-sacrificing, crippled daughter and a young composer, has been splendidly handled by Director Pichel and by Ida Lupino. Woolley's performance is bound to send people out raving. The resultant word-of-mouth publicity will send grosses way up. Mark this down as a "sleeper"—for all types of theaters.

The story starts as Monty Woolley, one-time stage star, has been reduced, by his addiction to liquor, to playing a department store Santa Claus. Fired even from this, he is found Spieling with his crippled daughter (Ida Lupino) chucks this up as one more disappointment. A struggling composer (Cornel Wilde) attracted to Miss Lupino, secures a small part in a musical for Woolley, who thereby becomes partly rehabilitated. Later a former admirer, now wealthy, finances a production of "King Lear" in which Woolley will make a triumphant come-back. At last his daughter feels she can leave him and she makes plans to go to Hollywood with Wilde but when Woolley learns of the girl's impending departure, he reverts to his drunken habits and the opening is cancelled. Realizing that the girl will sacrifice her own happiness for him, Woolley nobly takes on the unpleasant duty of marrying the sharp-tongued widow who has always admired him.

Ida Lupino, giving one of her most appealing portrayals as the self-sacrificing crippled daughter, makes the handsome composer's interest in her quite plausible. Cornel Wilde makes a good impression in this latter role. Sara Allgood tries a new type of part, that of a domineering woman of wealth, with considerable success.

LEYENDECKER

*CHINA GIRL* HAS COLORFUL BACKGROUND AND MUDDLED PLOT

Rates • • generally; more if exploited in action spots

20th Century-Fox

95 Minutes


Directed by Henry Hathaway.

Despite a title, story background and cast worthy of a stirring and timely feature, "China Girl," falls far short of hitting a big entertainment mark. The picture has numerous exciting action sequences and at least one impressive and moving interlude, but these fail to hide the defects in a muddled and confusing plot. Author-producer Ben Hecht wasn't quite sure in which direction he was traveling, so the story switches from one colorful locale to another without thoroughly clarifying the motives of its adventure-minded characters or winning audience sympathy for them. However, the finale is thrilling and realistically-tragic even if it leaves many loose ends. This has marquee value for fair box office results. Can be exploited for above-average business in action houses.

In the days before Pearl Harbor, George Montgomery, American newscap photographer and flyer, is taken prisoner by the Japs in China but escapes with the aid of Victor McLaglen, soldier of fortune, and his girl friend, Lynn Bari. Montgomery, who has stowed away in a Japanese destroyer, later learns that his two friends are actually Jap agents aiding him to get his photographic shots of the Burma Road in order to sell them to China's enemy. Montgomery has met a beautiful Chinese girl (Gene Tierney) who is selling all her valuables to aid her Chinese people. Miss Bari, who has fallen in love with Montgomery, warns him that McLaglen is double-crossing him and is seeking the document which has the order for the Dec. 7th attack on Pearl Harbor. He spurns her offer to take him to New York and flies to Kunming where Miss Tierney and her father are conducting a mission school for Chinese children. As Jap bombs fall, Montgomery rescues the children before he and the girl are mortally wounded while the radio blasts out news of Pearl Harbor.

Gene Tierney continues to show her limitations as an actress. However, she looks lovely in some scenes. Lynn Bari does the best acting job as the hard-boiled spy and George Montgomery makes a handsome and heroic figure, at least in the final scenes. Victor McLaglen, Philip Ahn and Myron McCormick do as well as their roles permit. Bobby Blake, as a loyal Chinese lad adicted to crap shooting, contributes some delightful light comedy moments.

LEYENDECKER

*OVER MY DEAD BODY* BERLE GAGS FALL LIKE DUDS

Rates • • — as supporting dweller in neighborhoods

20th Century-Fox

68 Minutes

Milton Berle, Mary Beth Hughes, Reginald Denny, Frank Orth, William Davidson, Wonderful Smith, J. Patrick O'Malley.

Directed by Malcolm St. Clair.

Milton Berle, who convulses nite club audiences with his gags, and has registered favorably in supporting film roles, never has a chance with the material provided him in "Over My Dear Body." The laugh-intended gags which he dropped into the projection room where our reviewer witnessed this lay there like so many duds, much to the dismay of the exhibitor audience. It is not Berle's fault, for he works hard to make the lines click, but the wacky plot's potentialities are never approached in the amateurish writing job. Possibly nighborhood audiences will react more favorably than the show-wise theatremen, but that is doubtful. "Over My Dead Body" is destined to occupy the supporting spot on dual Berle shows and liked, it will furnish some boxoffice aid, but not much.

The yarn has Berle as an aspiring mystery story author, who is never able to conclude his plots, despite prodding by his working wife, Mary Beth Hughes. His latest idea is to write the suicide of a rich broker. Before the district attorney hears the news, a "mysterious stranger" propositions his crooked partners to make the suicide look like a murder, thus keeping the d. a. from examining the company books. That will give the crooks a chance to return the money before the theft is discovered. Before Berle can figure out how his story will end he finds himself riiplunk in the middle of the identical situation in the firm for which his wife works. He acts the role of the "mysterious stranger" pretends he murdered the dead partner, then can't get himself out of the mess. At the trial, however, he proves that Egoingaid Denny, one of the partners is the guilty one. That finishes his story.

No one in the supporting cast merits mention. Director Malcolm St. Clair skipped through the plot like he was as much confused about it as the spectators will be.

BARTON

FILM BULLETIN
"WE ARE THE MARINES' INTERESTING AND INFORMATIVE MARCH OF TIME FEATURE

Rates • • — as supporting dualler

20th Century-Fox
69 Minutes
Westbrook Van Voorhis, Commentator.
Produced and directed by Louis De Rochemont.

The March of Time's second feature-length film, "We are the Marines," is a timely and informative documentary deserving of the supporting spot on almost any dual bill. As a picturization of the Leathernecks' career from enlistment to actual warfare while defending America's far-flung possessions, it becomes subtle propaganda which carries a strong appeal to male patrons of all ages. Whether it will entertain average audiences to the same extent as an ordinary second feature is open to doubt. Where "The Ramparts We Watch" was filled with human interest scenes laid in a small American town, this rarely picks out the individual and, instead, centers on mass training and the Marines' methods of attack. And, while it holds the interest throughout, in form and commentary it resembles an expanded monthly issue of March of Time.

Made with the complete assistance and co-operation of Major General A. A. Vandegrift, U.S.M.C., and the officers of the U. S. Marine Corps, the roles in this are taken by young Marines who are first shown enlisting, then being put through intensive training, much of which is strenuous enough to bring expressions of amazement from the average patron. On to practice maneuvers and the sailing to an unannounced destination overseas. The events just prior and during the Pearl Harbor attack are next shown. The film's most thrilling moments show a small detachment holding out against vastly superior Japanese odds and, in another sequence, landing on a beach in the Solomons.

Although no attempt has been made to romanticize the life of the Marine, the few enacted bits depicting the reactions and amusing comments of a young blonde Leatherneck from Pleasantville, N. J., contribute a sorely-needed human touch in the early part of the film.

WYORK

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'TIME TO KILL' OVER-PLOTTED SHAYNE MYSTERY

Rates • • in action houses; secondary dualler in naborhoods

20th Century-Fox
61 Minutes

Directed by Herbert I. Leeds

Michael Shayne's latest escape for 20th Century-Fox gives the private detective enough plot to choke a horse, throws in three solid murders and then has the private detective wade through a maze of interlocking mysteries which end up with countless loose ends. Much of this is due to the telling, with director Herbert I. Leeds shoudering the blame. The story is apparently designed to keep the audience in the dark throughout and the innocent onlooker never knows more than Detective Shayne—and vice versa—it's a minor miracle when the magnificent Michael comes up with a rather hazy explanation in the last five minutes. However, those who can sit quietly and be amused by Shayne's efficient handling of would-be tough guys and some amusing cracks, without bothering to follow the story, will get a fair quota of entertainment. The action is fast and usually funny which makes "Time to Kill" suitable for the bang-bang houses. The tricky title and Lloyd Nolan give it some value as a secondary dualler in naborhoods.

The story has Nolan taking a case to recover a valuable coin and persuade a missing showgirl to back out of marriage to a wealthy widow's son. He becomes involved in a murder in a hotel room, but learns the whereabouts of the girl. When he interviews her, Nolan learns that she wants nothing of the widow and her son and is willing to help him recover the coin. His quest leads him to a coin dealer who is also found murdered. To clear himself of the other murders, he becomes enmeshed in a third when the widow's secretary, Heather Angel, claims she killed a boy who had been blackmailing her employer. Nolan doesn't believe her, goes to see the body and is almost killed by the real murderer. He turns out to be the widow's son, who had been involved in a counterfeiting racket and had killed the others to keep them quiet.

Lloyd Nolan does a smooth job as the detective, tossing off witticisms and villains with equal casualness. Heather Angel confines her histrionics to an acute case of jitters and lays it on rather thick. Ethel Griffies plays a pungent matron and contributes some laughs, while James Seay handles an unsympathetic part as her son in convincing manner. Herbert I. Leeds' direction handles individual scenes nicely, but falls down completely in trying to coordinate them into an intelligible whole.

STINE

'THE GORILLA MAN' IMPLAUSIBLE COMMANDO QUICKIE

Rates • • as supporting dualler in minor action houses

Warners
61 Minutes
John Loder, Ruth Ford, Richard Fraser, Marlan Hall, Paul Cavanagh, Lumsden Hare, John Abbott, Mary Field, Rex Williams, Joan Winfield, Walter Tetley, Charles Irwin, Peggy Carson, Art Foster, Creighton Hale, Frank Mayo, Vera Lewis.

Directed by D. Ross Lederman.

The title, "Gorilla Man," suggests a murder thriller, but this Warner quickie is actually an unbelievable Commando yarn which will have scat box office value except as a supporting dualler in minor action spots. It never rises above its class D production. The psychopathic strangler of the title is a typical horror man with itchy fingers, thick glasses, etc. May satisfy the inveterate murder mystery fans, but only in low price action houses.

The story is laid in a sanatorium on the South Coast of England, operated by a German agent (Paul Cavanagh) and his assistant, John Abbott, a psychopathic case with a desire to experiment on unconscious patients. Receiving a message about the arrival of a Commando group, Cavanagh attempts to ferret out his important message. Failing in this, he tries to put Loder under suspicion for murders actually committed by Abbott. After a series of hectic episodes, Cavanagh and Abbott are rounded up and the killer is convicted for three strangle killings.

John Loder, who is well-cast as the British Commando, and Paul Cavanagh, who contributes a suave portrayal as the German agent, are the only familiar names in the cast. Ruth Ford and Marlan Hall, new Warner contractees, are less than adequate in the leading feminine roles. Mary Field is good as a frightened nurse. D. Ross Lederman's direction is weak.

WARNER BROS...1 in Third Block

DECEMBER 14, 1942
M-G-M . . . 3 in Second Block

'STAND BY FOR ACTION' STIRRING MELODRAMA WITH PATRIOTIC FLAVOR

Rates • • generally

M-G-M 109 Minutes
Directed by Robert Z. Leonard.

Three top-flight stars in a stirring melodrama stressing Navy tradition and patriotic flavor, "Stand By for Action" is destined for very good grosses generally. The final 30 minutes are filled with blinding action, while the opening 15 minutes are tailored as a build-up for action to come and the middle portion bridges the gap with sequences laden with human interest and amusing touches. Robert Z. Leonard's direction keeps to a lively pace and interest is maintained throughout. This is basically the story of the destructor, Warren, which saw heroic service in World War I, and the men who serve on it after it has been recommissioned for the present conflict. Much of it is designed to appeal to male fans but, although it has no romantic interest, women will find the episodes showing the rescued babies on the cruiser immensely enjoyable. Next Tuesday, this film will appear on network television, while Donlevy and Laughton provide further marquee power.

Robert Taylor, Harvard graduate from one of Boston's best families, is serving in the naval reserve under irascible old Charles Laughton, a retired, a dmiral anxious to get back into active service. Realizing that Taylor needs his ego deflated, Laughton places him on the Warren, serving under Brian Donlevy, who rose to lieutenant commander through hard work and long service. Racing to join the convoy, the Warren hits heavy seas and, as the ship comes out of the storm, the men sight a lifeboat containing two women and a cargo of babies. While a few of the crew tend to the babies, Donlevy and his officers launch an attack which results in the sinking of a Jap battleship.

Meanwhile, both women have disrupted the ship's giving birth with inadequate medical attention. In the end the convoy is saved and Taylor and Donlevy are decorated by Laughton and again.

Charles Laughton gives a splendid, salty portrayal of a bellowing admiral, Brian Donlevy is excellent as the lieutenant-commander and Robert Taylor does a highly satisfactory acting job as the social-minded officer. Walter Brennan again delivers the outstanding performance, as the veteran crew member who has a sentimental attachment for the old ship, and Chill Wills and Richard Quine and Martha Linden, to say nothing of the score of cute infants, also deserve mention.

LEYENDECKER

'ANDY HARDY'S DOUBLE LIFE' BELOW PAR FOR THE SERIES

Rates • • + in family spots; less elsewhere

M-G-M 92 Minutes
Directed by George B. Seitz.

Although it has fewer laughs and less originality than its predecessors in this series, "Andy Hardy's Double Life" has a goodly supply of the wholesome, overdrawn comedy which makes it satisfactory fare for family audiences only. Again Andy's love affairs and other problems dominate the film, but even the ardent Hardy Family devotees will admit it's an overworked formula which puts this far below average for the series. The story ambles along familiar paths for the most part and Andy's difficulties when both Polly Benedict and her visiting girl friend vamp him into a proposal is a brightly amusing episode. The rest is mainly concerned with Judge Hardy's interest in getting Andy enrolled to college to visit his own youthful stamping grounds and much of this is on the dull side. In fact, some of the sentimental episodes completely miss fire. The cast and title will insure good box office returns in naborhoods and small towns. The film has its share of slapstick and this makes it especially suitable for younger audience. Big city returns will be disappointing.

In the story, Andy Hardy, who is about to leave for college, sells his rattletrap car to cover a check he is vamped by Esther Williams, psychology student and chum of his steady, Polly Benedict; he helps his father, Judge Hardy (Lewis Stone) make a visit from a stranger injured by a truck and, as a result, he manages to convince Stone that accompanying him to college in order to show him off to old classmates would be a mistake. In the end, Andy learns from a pretty fellow-passenger that his college has gone co-ed.

Rooney holds his mugging to a minimum and therefore gives Taylor a top-notch performance. Lewis Stone gives his usual convincing portrayal of Judge Hardy even when forced to coast down hill on a toy wagon. Fay Holden, Cecilia Parker and Sara Haden are satisfactory as the other regulars in the Hardy menage as is Ann Rutherford as Polly Benedict. Esther Williams makes a favorable impression in the role of the latter's teasing girl friend.

YORK

'REUNION' LONG DRAWN-OUT DRAMA ABOUT FRANCE'S DOWNFALL

Rates • • + generally on name value; less in small towns

M-G-M 102 Minutes
Directed by Jules Dassin.

An overlong drama about the Nazi occupation of France, "Reunion" has exploitable angles but must depend on its strong name value to attract above-average business. Although the story's background has been realistically pictured and individual sequences are fraught with excitement, the romantic plot is rarely believable. This is due largely to the many unexpected story developments and the sudden changes of heart by the sorely tried heroine. Also, Director Jules Dassin lingers on unimportant incidents which tend to dissipate audience interest. In the light of more recent news, a tale of France's downfall will seem dated to American audiences. However the picture has been splendidly mounted and expertly acted by Joan Crawford, Philip Dorn, John Wayne, Ann Ayars and others. The film is a first-class job and Jules Dassin will insure good box office returns in first runs and the better harborship spots.

The story opens just before the Nazi occupation of France as Joan Crawford, a spoiled daughter of wealth, is engaged to Philip Dorn, prominent industrialist. On a holiday when Paris falls, Miss Crawford returns to find her home occupied by the new conquerors and Dorn on good terms with the Nazis. Believing Dorn to be a French Nazi, she becomes his aids and takes a job as salesgirl in a smart shop where she had once been a leading customer. A chance encounter with John Wayne, a hunted RAF flyer, leads to a strong friendship during which she plans to aid him in his escape to London. Forced to ask Dorn for assistance, she pretends a reconciliation and hob nob with Nazi officials until Wayne gets away with two British fugitive officers. As Miss Crawford, too, is about to leave the country, she learns that Dorn is actually a French patriot getting information from the Nazis. She then returns to him in time to save him from execution.

Philip Dorn gives a most convincing performance as the French patriot and Joan Crawford does a first-rate acting job in a role which permits her to appear ravishingly beautiful during a large part of the film. John Wayne contributes a likeable portrayal as the fugitive aviator, while Albert Basserman, John Caradine and Natalie Schaefer are excellent as hateful Nazis. Reginald Owen, Morris Ankrum and Odette Myrtil stand out in sympathetic parts.

DENLEY

(MORE REVIEWS ON PAGE 21)

FILM BULLETIN

10
COLUMBIA

Mae West will return to the screen after an absence of over two years to star in "Tropicana" for Gregory Ratoff. For some months there have been rumors of the comeback of La West — taking such diverse forms as announcement that she would play "Catharine the Great," another that she was forming a production company with Andrew Stone. "Tropicana" starts in February after Ratoff completes "Russia" at MGM.

Heavy radio exploitation during the forthcoming year is planned by most studios including Columbia which, in the past, has paid only cursory attention to that particular medium. Janet Blair, Rita Hayworth, Jinx Falkenburg, Brian Aherne and Ann Miller are a few of the personalities involved in a heavy broadcasting schedule to extend well beyond January 1 — plugging generously Columbia's forthcoming product.

Merle Oberon and Brian Aherne will hold the top spots in a feature temporarily titled "Commandos," from an unpublished novel bearing that name... Melvyn Douglas' enlistment as a buck private in the Army has forced Columbia to set back plans on "Port Said."

With the preview situation virtually at a standstill because of the Publicity Committee's failure to recognize the effects of gas rationing on reviewers, Columbia sponsored the only sellout of the last fortnight by staging "A Night To Remember" at four theaters in widely separated Los Angeles areas. Previewers made it a point to attend — if only to show their appreciation of Howie Mayer's foresight and understanding of the Hollywood press problem.

IN PRODUCTION—"Untitled" (Jean Arthur-Joe McCrea), "Revelle With Beverly" (Ann Miller-William Wright), "Destroyer" (Edward G. Robinson-Glenn Ford), "After Midnight With Boston Blackie" (Chester Morris-Ann Savage), "Riding West" (Charles Starrett-Shirley Patterson).

CASTINGS: Brian Aherne in "Appointment in Berlin"... Lloyd Bridges, Bruce Bennett in "Sahara"... Reg'ie Toomey in "Destroyer"... Tim and Irene Ryan in "Revelle With Beverly."

METRO-GOLDWYN-MAYER

First network series sponsored by a film company went on the air last week when MGM starts "The Lion's Roar" show — a five-minute, five-time weekly featuring Colonel Stoopnagle.

Immediate response to the government's plea that Negroes be depicted more importantly in motion pictures came at Metro where the death of Private Robert H. Brooks at Pearl Harbor has provided the inspiration for insertion into the script of "Bataan Patrol" the part of a Negro soldier killed in action. Kenneth Spencer, young baritone, just signed by MGM, will make his screen debut in the picture.

"Cry Havoc," story of the Bataan nurses, will co-star Merle Oberon and Joan Crawford... Irene Dunne will be the star of Clarence Brown's film adaptation of "White Cliffs of Dover" set for a production start next Spring... Tim Whelan, fulfilling a one picture contract at MGM, is working without salary because his contract was signed after the Oct. 5 freezing order went into effect... Lloyd Nolan has been borrowed from 20th for one of the leads in "Bataan Patrol"... Joe de Rita, burlesque comic, has been signed to a term after being credited with having made the first "limless" test. De Rita went through his routines before a group of executives and clicked... Johnny Green, band-leader and composer, has been signed to a term contract and will score a new film as his first stint... Civilian Defense authorities required changes in the script of the new Laurel-Hardy starrer, "The Air Raid Wardens" to prevent laughter at the expense of America's CD volunteers.

IN PRODUCTION—"Salute to the Marines" (Wallace Beery-Fay Beiner), "Private Miss Jones" (Kathryn Grayson-Gene Kelly), "Above Suspicion" (Joan Crawford-Fred MacMurray), "I Dood It" (Red Skelton-Eleanor Powell), "Dr. Gillespie's Prison Story" (Lonel Barrymore-Donna Reed), "Bataan Patrol" (Robert Taylor, Lloyd Nolan), "The Air Raid Wardens" (Laurel and Hardy).


MONOGRAM

Plans are still in the air concerning replacement of the Buck series on the Monogram program already sold to exhibitors. One was to have started only a few days after the tragic death of the popular cowboy star. The Boston fire was a shock to the entire Monogram organization — and it may be a few weeks yet before the men in charge will be in a position to discuss readjustments of the schedule. First of the series is in release. Jones completed "Down on the Great Divide," a special, just a few days before he left on the personal appearance tour that led him to New England.

Belita, star of "Silver Skates" may hold over at Monogram for another picture... Ava Gardner is up for "You Can't Beat the Law." Metro player was dispatched to Mono earlier this year but failed to fulfill the commitment because of illness... "Secret Assignment" is on the King Brothers schedule for production shortly after the first of the year.

IN PRODUCTION—"You Can't Beat the Law" (Eddie Norris-Joan Woodbury).

PARAMOUNT

Reports that the U. S. government has interfered in the production by Paramount of "For Whom The Bell Tolls" have
been denied by studio head Frank Freeman. Intimation is that the Dudley Nichols-Sam Wood adaptation of the Hemingway work will call a Fascist a Fascist and the film will contain no elements that might be construed as conciliatory to the Franco regime. Incidentally, the first rough cut assembly of FWTBB has been completed — running more than 16,000 feet of film! Studio expects it to run at least three and a half hours after it is trimmed.

Cecil Kellaway, erstwhile bit player, will become a star in "The Good Fellow," due to several noteworthy performances lately particularly in "I Married A Witch." McDonald Carey is out of "Lady in the Dark" because of a prior commitment with the Marine Corps...Paramount is reported considering following Metro’s lead by staking a half-hour radio show to plug its product...Sheridan Gibney joins the company as producer-writer. Author just completed "Once Upon a Honeymoon" for Leo McCarey at RKO.

Survey of Paramount’s talent roster discloses that 19 new players have been added within the last four months: Loretta Young, William Bendix, George Reeves, Katina Paxinou, Dick Powell, Arthurop de Cordova, Barry Sullivan, Elliott Reid, Michael Harvey, Glenn Langan, Marian Hall, Marie McDonald, Mimi Chandler, Maxine Ardell, Marjorie Deane, Yvonne de Carlo, Christopher King, Alice Kirby and Marcella Phillips.

With six pictures now working, an extensive program of activity will wind down after a ten-day period: "Lady in the Dark" (Ginger Rogers-Ray Milland), "Alaska Highway" (Chester Morris), "Riding High" (Dorothea Lamour—Tony de Cordova), "Tennessee Journey" (Betty Hutton—Alan Ladd), "Let’s Face It!" (Bob Hope—Eddie Bracken), "Five Graves to Cairo" (Frank Towe—Erich von Stroheim), "Hostages" and "Henry Aldrich Plays Cupid" (Jimmy Lydon).

IN PRODUCTION—"Miracle of Morgan’s Creek" (Eddie Bracken—Betty Hutton), "China" (Loretta Young—Alan Ladd), "Dixie" (Bing Crosby—Dorothy Lamour), "Salute for Three" (MacDonald Carey—Betty Hutton), "So Proudly We Hail!" (Claudette Colbert—Paulette Goddard), "Henry Aldrich Swings It" (Jimmy Lydon—Charles Smith).


PRODUCERS RELEASING

PRC has assembled an excellent cast for "Corregidor" with the leads being handled by Otto Kruger, Elissa Landi, Donald Woods and Ian Keith. Film is now in production — having started, appropriately, on December 7th.

REPUBLIC

Due to the timeliness of its background and the fact that stars John Wayne, Walter Pidgeon and Roy Rogers are infinitely more important than two years ago when the picture was filmed, Republic will reissue "Dark Command" and a special advertising budget has been appropriated. A deal with the Draft" has been bought for production soon. Studio hopes to sign a number of comedians to play the draftees...Roy Rogers has been sued for using his name outside of film work by a legitimate stage actor, also Roy Rogers.

Five Republic productions will go before the cameras between the

NEW RELEASES

For details on these pictures see Release Charts in the PRODUCTION RECORD

COLUMBIA
A Night to Remember December 10
Tore...
now and January 1 — "Mantrap," " Blocked Trail" (Three Mesquites), " Idaho" (Roy Rogers), " Untitled Mary Lee," " Tahiti Honey."

IN PRODUCTION— "Hit Parade of 1947" (John Carroll-Susan Hayward), " Chatterbox" (Joe E. Brown-Judy Canova).

RKO-RADIO

RKO has lifted its option on the contract of producer David Hempstead. With eight top pictures to be made under his guidance during the next year he is probably the busiest producer in the industry.

Joan Davis, in demand for films again after her radio click, is set for a lovely leading role opposite Leslie Howard in a RKO-TOR, title hovers a three-cornered battle with RKO, PARAMOUNT and Republic claiming prior filing.

"Higher and Higher," Broadway musical, has been purchased and placed on Tim Whelan's schedule. Walt Disney is rushing prints of "Education for Death" to Russia.

IN PRODUCTION— "This Land Is Mine" (Charles Laughton-Maureen O'Hara), " Bom bardier" (Patt O'Brien-Randolph Scott), " From Here To Victory" (Cary Grant-Laraine Day).


20th CENTURY-FOX

Hollywood's newspapermen would give more than a plugged nickel to know just what is taking place behind the executive scenes of 20th Century Fox and the studios of David Selznick's staunch, and star and director contracts to the company was a surprise to most newshawks who had figured disposal to every studio other than 20th. Now it is rumored that David Selznick will join the studio as a producer — to hand off his own stories. It is also reported that he will become production head. To add to the confusion, the signing of Claire Boothe as technical advisor on an unnamed picture is a surprising 20th Century announcement. This outfit does not seem to be of much moment and the fan on the inside wonder if Mr. Selznick and Miss Boothe are not collaborating on something to be produced under the 20th banner. In any event the mystery will be cleared soon — for the new Congresswoman has only a few weeks to spend in the ficker city — having a date in Washington early in January when the next Congress is inducted.

Howard Hawks is negotiating a deal which will bring him into 20th Century as a unit producer. He is currently mugging "Corvette in Action" for Universal, using footage acquired during actual combat on the Atlantic.

A number of reasons are responsible for Hollywood's renewed interest in the theatre — one of them being the studios' obvious desire to keep its stars and heavy money players happy during the war period ahead when they will be forced to live within income bracket far lower than before. This is the time when the film darlings will begin yearning for the footlights, contact with audiences, etc. — all those wonderful, exciting features of the theatre that have been denied them because of the necessity for earning those awful Hollywood salaries.

At any rate the studios are financing Broadway shows at an unprecedented rate and now looks a plan to organize stock companies in leading cities. Julian Johnson, 20th-Fox studio story head, has been investigating the possibilities for the past several weeks. He is expected back in Hollywood shortly to make his full report.

You can imagine that the executive figure that the destinies of their players will be safe — providing Hollywood dictates what sort of plays they shall use, when and where they shall do them. Also, there is the possibility that much talent might come from studio-sponsored plays and stock companies — writing, directing and acting. The expense would not be more than that now spent in teaching the "acting phase" of the acting phase of the training and maintaining studio stock outfits on the lot and making tests. The project has decided advantages.

One of the most prized roles of the season — St. Bernadette of Franz Werfel's "The Song of Bernadette" goes to Jennifer Jones. In David O. Selznick's discovery of Alan Pinkerton, whose labor scars flourished in the Pennsylvania mining areas, have been called off at the request of the C. I. O., which found that the budget of the film would be an offensive to union members, of whom there are ten million in the U. S. . . . William Perleberg has been handed the production reins on "Eye of St. Mark," which will not be made until next year. . . . "Candle in the Wind," Maxwell Anderson play, has been bought. . . . Bill Robinson will headline William Le Baron's "Thanks, Pal" which Andrew Stone has been signed to direct. . . . Alfred Hitchcock has reported for his next pictures here. . . . "Marching Along," biography of John Philip Sousa, and rights to his songs have been bought for a future production titled, naturally, "Stars and Stripes Forever" . . . Damon Runyon's first production for Fox will be "Let Us Live," yarn about prison inmates.

IN PRODUCTION— "Coney Island" (Betty Grable-George Sidney-Dorothy), "Hello, Frisco, Hello" (Alice Faye-John Payne), "The Moon Is Down" (Sir Cedric Hardwick-Margaret Wycherly), " School for Saboteurs" (George Sanders-Anna Sten).


UNITED ARTISTS

United Artists has lost its battle with the Hays Office over the strong dialogue used in "In Which We Serve" and deletions will be made as ordered. Picture people who have seen the film sided with the releasing company but rather than establish a precedent. Haysites pressed for strict adherence to the code.

Alexander Korda is back in Hollywood which is causing all sorts of rumors concerning hirings and firing. Production people are far from commenting on the industry situation in England he has been unusually quiet . . . Sam Goldwyn and UA are again talking a releasing deal— the expected aftermath of the producer's latest difficulties with RKO. . . . Beulah Bondi, Billie Burke, Gladys George, Hugh Herbert and Alan Mowbray will play bits in "Stage Door Canteen" for Sol Lesser . . . Michael Powell and UA are huddling on a two picture deal. Powell is the producer of "One of Our Aircraft Is Missing," excellent documentary subject . . . There are rumors that Jack Benny will cancel his production plans until Victory.

United Artists has three pictures before the cameras this week—more than at any time since the first of the year. They are; "Unconquered" (Brian Donlevy-Walter Brennan), "Meet John Bonnwell" (Richard Dix-Jane Wyatt), "Stage Door Canteen" (All Star).


UNIVERSAL

Prior to its sales meeting in Chicago last week, Universal held a series of executive conferences in Hollywood attended by William A. Scully, U's general sales manager.

Charles K. Feldman and Charles Boyer will collaborate on the production of a picture "Our United Nations" to deal episodically with phases of the war as they affect each individual Allied country. Boyer will co-star with Irene Dunne.

IN PRODUCTION— "White Savage" (Jan Halil-Maria Montez-Sau), "We've Never Been Licked" (Richard Quin-Ann Gwynne), "Late of Romance" (Allan Jones-Jane Frazee), "Oh, Doctor" (Abbott and Costello), "He's My Guy" (Irene Hervey-Dick Foran).


WARNER BROS.

Warner's projected newreel will be delayed beyond its January 1 starting date. Problem, obviously, is on of manpower and, therefore, the Burbank company may the Pathé reel, which would include contracts with cameramen, editors, etc.

As suspected in this department's last issue, Sam Wood will

(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. There may be variations in the Running Time in states where there is censorship. All new productions are on 1942-43 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production.

**COLUMBIA**

1941-42 Features (48) Completed (48) In Production (0)

Westerns (16) Completed (16) In Production (0)

1942-43 Features (48) Completed (20) Production (4)

Westerns (16) Completed (15) Production (1)

Serials (4) Completed (3) In Production (0)

**AFTER MIDNIGHT WITH BOSTON BLACKIE**

Mystery—Shooting started November 30.

Cast: Chester Morris, Ann Savage, George E. Stone, Lloyd Corrigan.

Director: Lew Landers

Producer: Sam White

**RIDING WEST**

Wilderness—Shooting started November 30.

Cast: Chill Wills, Shirley Patterson, Ernie Tubbs, John Bond, Col. Schrum.

Director: William Berke

Producer: Jack Fier

**METRO-GOLDWYN-MAYER**

1941-42 Features (48) Completed (50) In Production (0)

1942-43 Features (48) Completed (31) In Production (8)

**DATAAN PATROL**

Documentary Drama—Shooting started December 1.


Director: Ray Garnett

Producer: Irving Starr

**THE AIR RAID WARDENS**

Comedy—Shooting started December 3.

Cast: Stan Laurel, Oliver Hardy, Jacqueline White, Horace McNally, Howard Freeman, Donald Meek.

Director: Edward Sedgwick

Producer: B. F. Zeidman

**DRAKE'S SPIES' PROSPERITY STORY**

Drama—Shooting started November 23.


Director: Willis Goldbeck

Producer: Front Office

**SILM BULLETIN**

14
not report immediately to Columbia, but, instead, will take over the direction of "Saratoga Trunk" at Warners—dramatization of the Edna Ferber novel. First Jack Chertok production at WB is "The Gay Nineties," with Dennis Morgan and Ann Sheridan. WB employees in service will receive a $5 check through the fundraising activities of a group of volunteer girl workers on the lot...WB counts 10 top budget pictures and 19 short subjects in its backlog...David Butler has been signed to a term director's contract...Bill Jacobs has become an A producer.

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'PITTSBURGH' STRONG CAST IN COLORFUL MELODRAMA

Rates • • • for action and rural spots: less elsewhere

WALTER WANGER'S MIGHTY PRODUCTION

Arabian Nights

in TECHNICOLOR

starring JON HALL • MARIA MONTEZ • SABU

with Leif Erikson • Billy Gilbert • Edgar Barrier
Shemp Howard • Thomas Gomez • Turhan Bey
and these Bewitching Harem Queens
Elyse Knox • Acquanetta • Carmen D'Antonio

Story and Screen Play, Michael Hogan • Additional Dialogue, True Boardman
Directed by John Rawlins • Produced by Walter Wanger
ARABIAN NIGHTS... If the proponents of “escapist” entertainment are correct in their contention that a war-minded people desire to go a million miles away from the turbulent world of reality during their brief hours of film relaxation, Walter Wanger has served up the ideal dish in “Arabian Nights.” He takes his audience into a far-off land of fantasy, of shapely Oriental dancing girls, of two handsome he-man rivals for the kingdom of ancient Bagdad and for the hand of Sherazade, most beautiful of all the land’s girls. With the colorful desert locale and costumes ablaze in TECHNICOLOR! With such features as 1000 CHARGING HORSEMEN! 500 GORGEOUS HAREM QUEENS! THE SLAVE MARKET! This is truly a choice exploitation plum.


ARABIAN NIGHTS IN TECHNICOLOR:
DESSERT RAIDERS! HAREM THIEVES! SLAVERS AND RECKLESS ROGUES!
FIERY ADVENTURES! WILD ROMANCE! FORBIDDEN EXCITEMENTS!
WALTER WANGER'S
1001 THRILLS FROM THE 1001 NIGHTS!
1001 NIGHTS!
JON HALL MARIA MONTEZ SABU
'PITTSBURGH' STRONG CAST IN COLORFUL MELODRAMA

Rates • • • for action and rural spots; less elsewhere

Universal
91 Minutes

Directed by Lewis Seiler.

By putting some new life into a formula plot, the "Spillows" trio—Marlene Dietrich, Randolph Scott and John Wayne—turn "Pittsburgh" into a colorful, exciting, melodrama. Once again the picture's high spot is in a realistic rough-and-tumble fight—this time on a moving elevator shaft leading down into the depths of a coal mine. The steel city background likewise permits the injection of patriotic and timely speeches as the climax shows the industry swinging over to all-out war production. Except for a few lengthy dialogue passages explaining the many uses for coal-tar products, this film is packed with action; and Marlene Dietrich, in one of her most restrained and convincing performances, and Scott and Wayne, equally well-cast, mean average--marketable value.

The rage-to-riches story starts as John Wayne and Randolph Scott, Pittsburgh coal miners, meet Marlene Dietrich, who helps them rescue Frank Craven, their scientific, from a mine cave-in. It is Miss Dietrich's assertion that their future is hopeless, which inspires Wayne to forge a contract giving them a start as an independent firm supplying coal to a steel plant. As the firm prospers, Wayne grows in confidence, and, for getting Miss Dietrich, who really loves him, he marries Louise Albritton, daughter of a steel magnate. Wayne then continues his drive for wealth and power and renews all the promises made to his associates and employees. After a terrific flight, Scott and Wayne split and the latter's wife also deserts him. Wayne becomes a lonely and broken man while Scott marries Miss Dietrich but, after Pearl Harbor, all differences are put aside and the old partnership is resumed to work on war orders.

John Wayne's portrayal of the aggressive, swell-headed young miner is first-rate. Randolph Scott is also good as his dependable pal. Frank Craven has one of his typical soft-spoken, philosophical roles and Louise Albritton makes a striking impression as the woman of the average type. The average type of film that Howard contributes a neat comic bit.

DENLEY

'AMERICAN EMPIRE' GOOD OUTDOOR DRAMA

Rates • • • in action and rural spots; good dualler elsewhere—Hollywood Preview

United Artists
(Harry Sherman)
82 Minutes

Directed by William McGann.

Although the title conveys a more expansive story than actually exists in "American Empire," the Richard Dix starer is one of Harry Sherman's better A outdoor dramas. There are some unavailing slow spots in the better-than-average screenplay, but they are more than compensated for in the rousing story—three corned chase in which the heavies are routed by a fire blockade—thrillingly photographed and well carried out in the performances and direction. "American Empire" can stand on its own feet in the majority of houses requiring dualling only where westerns are generally below par draws.

Story casts Dix and Preston Foster as co-owners of a river boat who become land-lubbers with the operation of a Texas cattle ranch. Foster marries Dix's sister, Frances Gifford. The trio prospers, but Foster becomes ruthless and greedy—finally breaking with the ancient Texas tradition of open-handedness by grazing ground to erect barriers around his borders. The step costs him the loss of his son's life and finishes off his marriage. The two, however, are reunited when Foster relinquishes the defense of his home (threatened by angry ranchers) to go to the village about to be pillaged by Leo Carillo and his gang of cutthroats.

Richard Dix is seen too briefly in a typical strong silent man type of role played with the usual Dix finesse. Leo Carillo, in the best role he has had in years, makes the most of the genial Louisianas bandit. Preston Foster dominates the action throughout with a cleverly characterized performance. Outstanding is Frances Gifford as the wife, a role which won her an M-G-M contract. Supporting players are uniformly good.

HANNA (Hollywood)

'MADAMME SPY' ROUTINE ESPIONAGE DUALLER

Rates • • • as supporting dualler

Universal
63 Minutes

Directed by Roy William Neill.

Geared for the duals, "Madame Spy," despite its capable cast, never rises above this rating because of a stagey, stage programme. The story carries a fair measure of suspense for the average patron even if the denouement soon becomes obvious to veteran fan of the old melodrams. The early scenes here are rather entertaining because of several humorous incidents and Director Roy William Neill can be commended for avoiding many of the heavy-handed touches customary in espionage films. Constance Bennett, too, plays her rubber-stamp role in a light and refreshing manner. Her name, coupled with the title, gives the picture a fair marquee value in naborhood spots.

The story opens abroad where Don Porter, globe-trotting reporter, marries Constance Bennett and brings her back to America. Porter is mystified by his wife's interest in Nana Bryant, a wealthy woman known to have prominent pro-Axis sympathies. His suspicions are further aroused when he finds that Miss Bennett has been meeting Edmund MacDonald, a naval intelligence officer, and is friendly with several other men. He trails his wife to a lonely farmhouse which proves to be a hide-out for Nazi spies. When Porter confronts them, the Nazis manage to overpower him and escape. When he frees himself and speeds to inform the FBI, he learns that Miss Bennett, now revealed as a Federal agent, has rounded up the entire spy ring.

LEYENDECKER

DECEMBER 14, 1942
'CASABLANCA' CRITICS AGREE WB SCOOP HAS EXCITEMENT
(WARNER BROS.) "...Story in general doesn't have the headlong zip we have been taught to expect of a Humphrey Bogart picture and its leisurely manner makes it seem even longer than it is...Has its moments of lively excitement." Cook, N. Y. WORLD-TELEGRAM. "...It is, on its own, a light, fast-breaking melodrama...A movie of distinct enjoyment because it is an exciting film built around an exciting new idea." McManus, PM. "...Solidly constructed piece of picture making...But somewhere along the path it loses some of its initial force and excitement...Dips from the level in which a big picture can be called excellent to the one in which it passes muster as thoroughly adequate entertainment." Winsten, N. Y. POST. "...Entertaining adventure...Color and excitement." Cameron, N. Y. NEWS. "...Moving modern drama and blistering romance...Excitement leaps high as events move quickly to a bangup climax...Today's headline translated into arresting drama." Werner, N. Y. MIRROR. "...Smooth and moving melodrama in his own right...Good picture in brilliant cast and artful direction add up here to a superior show, as well as a significant document." Barnes, N. Y. HERALD TRIBUNE.

'WHITE CARGO' PURE, UNADULTERATED TRIP, SAYS LEVITAS
(M-G-M) "...A fellow buying a ticket to see 'White Cargo' isn't looking to right or left or asking anybody's opinion...Stereotypes in their original mold...Such pure, unadulterated trip, it's classic." Levitas, PM. "...It's good to see Walter Pidgeon let his hair down, even in such transparent melodrama...Hedy Lamarr appears to be making an awkward game of sex under circumstances which are often ridiculous as well as awkward." Masters, N. Y. NEWS. "...Will be sold on Hedy's hypnosis as a sultry seductress. And because she has plenty thereof — and throw it all into 'White Cargo' — the film will prosper and garner." Mortimer, N. Y. NEWS. "...Eternal repetition of the silly old story became almost too much to bear." Winsten, N. Y. POST. "...You wonder why grown men lavish considerable trouble on such drivel. After all, money can be made with good sense, too." Cook, N. Y. WORLD-TELEGRAM. "...Needs the language of 'White Cargo' and the license of 'Tobacco Road' to be realistically dramatic...Little more than a lavish farce...Alas...Although it is a weary old war horse, the veteran melodrama has enough life left to keep things moving...In the best 10-20-30 tradition...The whole cast, including Lamarr, play their roles with a dagger in their teeth." Finn, PHILA. RECORD.

'GENTLEMAN JIM' NOT BIOGRAPHY, BUT LOTS OF ENTERTAINMENT
(WARNER BROS.) "...Good rowdy comedy Lusty carnival of roughneck fun...Upstairs is the tone of both acting and theme of 'Gentleman Jim'..." Cook, N. Y. WORLD-TELEGRAM. "...Nostalgic, noisy movie; for the younger generation it packs sufficient thrills...Actionful entertainment value." Thirer, N. Y. POST. "...Real, old-fashioned crowd pleaser...Most of the melodramas may be dismissed with the generalization that a big picture it never seems to be taken very seriously anyway...A paddling-making flight to the finish." McManus, PM. "...Mainly for the masculine trade...If you're not too particular, you'll enjoy this offering, even though you won't improve your knowledge of ring history from it...Those who loved Corbett won't go for it; but those who love Flynn will." Scott, N. Y. MIRROR. "...Exciting...All the fight scenes are handled superbly...A whale of a picture." Pihodna, N. Y. HERALD TRIBUNE. "...Though 'Gentleman Jim' has Errol Flynn in the title role and enough other good qualities as an entertainment to make it a satisfying show for anybody's money...Packs an entertaining punch." T. M. P., N. Y. TIMES. "...Elaborate and rowdy, spasmodically active...Dramatic and amusing...Should find a lot of old friends and make a lot of new ones." Hale, N. Y. NEWS. "...Noisy, flamboyant sports extra designed particularly for fight fans...Something lacking in honest characterization, humor and warmth." Finn, PHILA. RECORD.

'YOU WERE NEVER LOVELIER' CAMERON CALLS IT 'PLEASANT'
(COLUMBIA) "...Musical comedy Shangri-la where everyone sings or dances pleasantly whenever opportunity rises...This is lavish praise and that's what it's meant to be." Cook, N. Y. WORLD-TELEGRAM. "...Singing and dancing numbers not quite enough to lift it into the upper brackets...Doesn't quite fill out the entertainment to memorable proportions." Winsten, N. Y. POST. "...Despite expert help from Adolphe Menjou and the music of Jerome Kern, it never quite jells into lively entertainment...Astaire's dancing makes up for many of the dull spots." Pihodna, N. Y. HERALD TRIBUNE. "...What will sell this picture to even more fans than it will Fred's feet is the extraneous use of Sammy Davis Jr. as the chosen one...Rosemary DeCamp...An attractive, musical numbers and some good acting..." Mortimer, N. Y. MIRROR. "...Has more than an entertaining score...Escapist entertainment, of a pleasant, light variety that ought to please." Cameron, N. Y. NEWS. "...Gay bit of frivolous fluff in which Mr. Astaire and Miss Hayworth dance singly or together quite charmingly...Light and winsome fare." Crowther, N. Y. TIMES.

'WHO DONE IT?' FOR THE ABBOTT AND COSTELLO FANS
(UNIVERSAL) "...One of the better Abbott & Costello routines...More than the ordinary amount of slapstick, some of it very ingenious and laughable...Rolls nicely in its hollow heh-heh mode." Winsten, N. Y. POST. "...All is well for the A & C fans...Strongly Together from a set of comedy routines, punctuated by frequent chases...If a taste for A & C happens to be part of your constitution, you have more fun than other people. Otherwise it will be a simply dreadful experience." Cook, N. Y. WORLD-TELEGRAM. "...Almost labor as those morbid mystery yarns it tries to kid...The going is heavy, the fun more forced than free." Crowther, N. Y. TIMES. "...Setup is a natural for the funny boys...Many amusing incidents...See 'Who Done It?' by all means if you know the antics of these boys." Werner, N. Y. MIRROR. "...As one an excursion into movie mummy as the famous clowns have made...The boys are still funny enough to make a raggtag, bohball show entertaining...Enough genuine merriment to each preposterous scene to make it moderately beguiling." Barnes, N. Y. HERALD TRIBUNE.

'THE WAR AGAINST MRS. HADLEY' REVIEWS VARY SHARPLY
(M-G-M) "...Sentimental stuff of a story...Sets out with an air of earnest patriotism, but slips comfortably into a spirit of farce...May be comical if the whole attitude toward the war doesn't strike you as very sickening." Cook, N. Y. WORLD-TELEGRAM. "...Line of credibility is considerably stretched...Weak and often fatuous script...Does little more than confute, with its snobbish devices, the essential spirit of true democracy." Crowther, N. Y. TIMES. "...Air's the problem of complacency in the upper brackets...Sometimes as stuffy as a drawing room, sometimes as exciting as a hero in the family can make it; but always the complete all-talking movie. In its well-bred way, it practically talks your ear off." McManus, PM. "...Both timely and effective...Lively and moving." Pihodna, N. Y. HERALD TRIBUNE. "...Compelling and often tear-jerking...Direction is fervent with patriotism, but never saccharine..." Thirer, N. Y. POST. "...Much of the propaganda seems out of date and its effectiveness, therefore, has been lessen...Characters are so patently cut from a pattern that the audience is continually one jump ahead of them...Well mounted and its events move with precision." Werner, N. Y. MIRROR. "...Tale is leisurely; suspense is meager. But it is sincerely told, well-acted...Brought out sniffs in full force." Werner, N. Y. MIRROR.

'NIGHTMARE' STOCK WHODUNIT YARN, SAYS HERALD TRIBUNE
(UNIVERSAL) "...Punchy opening...Script bogs down and the suspense of the introductory sequences is completely dissipated through plodding direction and hackneyed plot developments." T. M. P., N. Y. TIMES. "...For a time you want action, insist on it...But don't care much about anything else." Cook, N. Y. WORLD-TELEGRAM. "...Will prickle your skin, the way a good thriller will, but it probably would have to be directed by Junior Barronmore." Levitas, PM. "...Curious, confused, cinematic mixture of whodunit, espionage, intrigue and romance." Thirer, N. Y. POST. "...Tepid...Implausible mixup of events...No bargain." Werner, N. Y. MIRROR.
'THE TRAITOR WITHIN' WELL-MADE ACTION-FILM PROGRAMMER

Rates • • in minor action spots; fair supporting dualler for nabolhoods.

Republic
62 Minutes
Donald M. Barry, Jean Parker, George Cleveland, Ralph Morgan, Bradley Page, Eddie Acuff, Jessica Newcombe, Dick Wes-
sel, Emmet Vogan, Edward Zane, Marjorie Cook, Eddie Johnson, Sam McDaniel, Lois Colleen.

Directed by Frank McDonald.

A compact, fast-moving programmer, "The Traitor Within" should be good fare for the minor action houses. Donald M. Barry, temporarily forsakes his western roles and the nickname "Red," to play a two-fisted young truck driver in this exciting tale of small town intrigue and crooked politics. Barry again impresses as a likeable actor of the James Cagney tough-guy type and his performance here is quite capable. The story has its implausible angles, but it builds up to a suspenseful climax which has been well-directed by Frank McDonald. The title, which suggests a modern spy film, is misleading but the picture can be exploited for its action content. Barry is popular with the youngsters. This is a fair supporting dualler for the nabolhood spots.

Barry, independent truck driver, is saving up to marry Jean Parker, whose dead father (George Cleveland) still resents the fact that Ralph Morgan has become the town's mayor and leading citizen. In the First World War, Morgan took the credit for an act of heroism actually performed by Cleveland. When Barry's truck is wrecked on the highway, Miss Parker claims that one of Morgan's trucks was responsible. Barry gets a new truck from Morgan when he threatens to reveal some information about his past and Bradley Page, crooked politician, makes capital of this. Barry gets married and is set up in a trucking business by Page. Within a year he is prosperous, but when he learns of the methods used by Page to get business, he calls on Morgan to pay him back. Later, Morgan is found dead and Barry is accused and nearly lynched by the townspeople. Eventually, Morgan's widow reveals that he had shot himself in a conscience-stricken mood.

Jean Parker is capable enough as the heroine and George Cleveland and Ralph Morgan are outstanding in the supporting cast. Bradley Page is somehow too obvious as an oily politician.

York

THE SOMBRERO KID GOOD WESTERN WITH STRONG STORY

Rates • • in western houses

Republic
56 Minutes

Directed by George Sherman.

In "The Sombrero Kid," Don "Red" Barry turns in another likeable, two-fisted performance in a fast-paced, well-told western. With no time out for musical interludes, Barry's cowboy vehicles concentrate on riding, shooting and fist action in a manner to keep the dyed-in-the-wool western devotees completely satisfied. Director George Sherman has inserted comic bits where required and the romantic moments are pleasing but not too important. Barry is the sole marque name, the supporting cast being entirely capable but composed of lesser-knowns. Barry will do well wherever westerns are favored.

After fifteen years' absence, Robert Homans, retired marshal, again takes up his former post in order to lead the fight against a gang of desperados. The town banker, who secretly directs the outlaws, tricks Homans into signing away his gold mine claim and then has him shot by one of his henchmen. While one of Homans' sons (John James) is appointed the new marshal, the other (Don "Red" Barry) is revealed as the son of a notorious outlaw Homans shot twenty years before. Barry is then framed for a murder, and after escaping, is forced to join the outlaws. Later he returns to steal his father's mine claim from the banker's safe and set matters right for James. The finale sees the banker's double-dealing exposed and Barry restored to favor.

Robert Homans and Joel Friedkin give outstanding character portrayals and Bob McKenzie contributes a down-to-earth comic bit as a helpful old judge. Lynn Merrick, a regular in the Barry westerns, makes a pleasing heroine.

York

'OVERLAND to DEADWOOD' EXCITING WESTERN

Rates • • in western houses

Columbia
58 Minutes

Directed by William Berke.

An old-style western with an excitement-filled plot, "Overland to Deadwood" will completely satisfy the devotees of cowboy fare. With two hard-hitting stars like the iron-jawed Charles Starrett and his happy-lucky partner, Russell Hayden, in the saddle, the picture has a full quota of fist fights as well as fast riding and shooting aplenty. Both stars concentrate on the action content of the picture, leaving both the vocal and comic interludes to Cliff "Ukelele Ike" Edwards. The plot is the familiar one about the deadly rivalry between stage-coach freight line and it includes a climax showing wagons being hurled over steep cliffs. It all adds up to a good action western.

The story tells of the adventures that befell Charles Starrett and Russell Hayden when they pitch in to help Leslie Brooks, pretty owner of a stage-coach freight line, stay in business and win the railroad franchise. Norman Willis, operator of a riverval company, has secretly hired a gang of outlaws to drive all other outfits out of business. He almost succeeds in driving Miss Brooks, last-remaining competitor, to the wall but Starrett and Hayden manage to forestall him. Although Willis' cutthroat methods wreck a few wagons, he is finally captured and Miss Brooks and her line win the railroad franchise.

York

TIMELY AS TODAY'S HEADLINES!

"Timely is today's headline andrevolving a topic which touches every American bank." ~ HAT MOYER

"Good playing and competent direction." ~ DAILY VARIETY

"Will prove a highly satisfactory offering for PRC releases." ~ HOLLYWOOD REPORTER

"Here is a timely subject that has been well produced and directed." ~ THE NEW YORKER

"PRC continues its parade of greatly improved product with "A Man of the Town," a well made, topical and beautifully exploitable melodrama." ~ MOVIE PICTURE DAILY

"A timely, topical subject and because of its significance to the general welfare, in its appeal to the masses." ~ SPOONER'S TRADE REVIEW

"A vivid array of real human beings, not mere puppets, bring actually to the role." ~ LOS ANGELES TIMES

"Timely emphasis on the importance of keeping food lines open to the public." ~ NATIONAL BOARD OF REVIEW

York
THE PALM BEACH STORY... Preston Sturges' fifth picture for Paramount stars Claudette Colbert and Joel McCrea, with Mary Astor and Rudy Vallee in a comedy about a wife who gets a divorce in order to marry a wealthy scion so that she can raise enough money to put her former husband in business. Sturges wrote and directed the story. Support includes Robert Dudley, Esther Howard, Franklin Pangborn, William Demarest and Sig Arno.

RHYTHM PARADE... Monogram's big musical, chock-full of pulchritude and music, features Nils T. Granlund (N. T. G.) and his Florentine Gardens Revue, The Mills Brothers and Ted Pio Rito's Orchestra. Gale Storm and Robert Lowery are starred in the story about the complications a young showgirl overcomes in her attempt to get into a Broadway show. The cast includes Margaret Dumont, Chick Chandler, Cliff Nazarro and Candy Candido.
SHORT SUBJECTS
About People and Events... From Here, There, Everywhere

William Goldman, formerly general manager of the Warner Theatre Circuit and now an operator of an independent chain in Eastern Penna., filed suit in U. S. District Court against the Warner chain and seven major distributors, asking triple damages of $1-350,000 under the Clayton anti-trust law. Goldman charged that a conspiracy existed to give the Warner circuit a complete monopoly of the first-run film situation in Philadelphia and that he has been placed in an "inferior position where he may obtain product only on the last run no matter how fine the theatre is, and no matter how much he would be willing to pay for pictures in a free and open market." The Warner organization is also charged with regulating admission price policy of theatres throughout the area because of its control of product. Goldman's action, the result of his inability to obtain first-run product for his recently acquired Erlanger, came after he had spent considerable money in renovating the theatre. Warners recently reopened the 4600-seat Mathaum Theatre, less than one block from Goldman's house, a move that was viewed by some industry observers as a counter-action to Goldman's plans for his theatre. William A. Gray is counsel for Goldman.

Warner Bros. has apparently abandoned its intention to start a newsreel of its own in favor of purchasing one of the existing reels. It is reported that the company is negotiating with both Universal and Pathe News, with chances favoring the purchase of the latter. The reason for the switch in methods of acquiring a newsreel is the scarcity of raw film stock and the fact that it was virtually impossible for any civilian enterprise to enter into a new field which would consume so much raw stock.

Hal Horne, director of advertising and publicity for 20th-Fox, announced that Rodney Bush was appointed head of the company's exploitation department. M. D. Howe, formerly in charge of exploitation and exhibitors' service, has been assigned to handle the latter department exclusively, now that the exhibitors' service department is reported to include a steady stream of service to more than 1,000 key exhibitors.

Metro-Goldwyn-Mayer's second block of pictures will again contain more than the usual five. With seven pictures already trade shown and three more set for screenings this month, the company announced that it may have two more features ready for screening by the time those already scheduled have been shown. "Random Harvest," which was already shown in key cities, will be sold separately on terms similar to "Mrs. Miniver." The company is reported to be having difficulty in obtaining out-of-town checkers for small city and town theatres. It is understood to be offering to dispense with checking if exhibitors will agree on a guarantee and average formula based upon established records of their individual theatres.

Paramount's latest block, its third of the new season, will consist of five features: "Lady Bodyguard," Happy-Go-Lucky," "Harry Aldrich Gets Glamour," "Night Plane from Chungking" and "China." "Star Spangled Rhythm," the company's all-star musical, has been set for Feb. 12th release and will be sold separately. It will start a special pre-release engagement at the N. Y. Paramount on Dec. 30th.

George J. Schaefer was re-elected chairman of the War Activities Committee Motion Picture Industry division at the group's annual meeting. $100,000 was adopted as the WAC 1943 budget. Francis S. Harmon retained his posts as executive vice-chairman and industry coordinator. Si Fabian replaced Joseph Bernhard as chairman of the theatres division. Bernhard resigned to accept a post with the U. S. Navy in Washington, but his resignation was refused and the committee created the new post of honorary chairman of the theatres division for him. Arthur Mayer succeeded Si Fabian as treasurer and vice-chairman of the theatres division. It was reported by Fabian that 4500 theatres were added to the list pledged to WAC activities bringing the total to date to 16,483. He also announced that approximately 4000 theatres are now certified as war bond issuing agents.

Melvyn Douglas beat the 18-38 enlistment restriction by one day when he was sworn in on December 7th as a buck private in the U. S. Army. Douglas had been OCD art director for some time.

Twentieth Century-Fox reported its profits for the 38-week period ended Sept. 26 as $7,256,603, more than the four times the net for the corresponding in 1941, which was $1,549,164. A portion of the profits was due to the company's British income, which was defrosted during the period. The net profit for the third quarter of 1942 after estimated Federal income and excess profits taxes, was $5,063,109, compared with profit of $687,888 for the third quarter in 1941. The third quarter result, however, includes $5,900,000 of the company's income from Britain.

Warner Bros. reported that its net profit for the year ended Aug. 31, 1942 amounted to $8,554,512 after all taxes, which included $2,250,000 for Federal and excess profits taxes. This compares with a net profit last year of $5,429,302 after Federal taxes of $1,606,000. The company showed a gross income of $119,271,544 as compared with $102,290,170 for 1941.

Maurice Bergman, advertising and publicity head of Universal, was named president of the AMPA by the organization's board of directors. Bergman succeeded Louis Pollock, who resigned recently and left for Hollywood. Vincent Trotti and Leon Bamberger, both former presidents, were appointed to the board of directors, replacing Manny Reiner and Arthur Schmidt, formerly of M-G-M and now a lieutenant commander on active Navy duty. Reiner has joined the Office of War Information.

The ban on theatre games in New York City aroused many independents to the point where they obtained a show cause order on Mayor LaGuardia. Approximately 400 theatres in the New York area were affected and many of them felt that it might mean closing down their theatres. Screen Co. sued Police Commissioner Valentine to prevent enforcement of the restriction, on behalf of 27 individual theatre operators.

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Member National Film Carriers, Inc. Miss Yolanda Cechetti, Notary Public, 1220 Vine St., Phila.
A NIGHT TO REMEMBER... This Columbia feature is alleged to be a mixture of comedy and mystery in screwy Greenwich Village. The perpetrators of the proceedings are, chiefly, Loretta Young and Brian Aherne, with support provided by William Wright, Sidney Toler (ol' Chan himself), Gale Sondergaard, Blanche Yurka and one (Miss) Jeff Donnell with whom we are not familiar.

SILVER QUEEN... This is one of the Harry Sherman features that came over to United Artists as part of the deal with Paramount. It's a melodramatic tale, laid in the 1870's, dealing with the romance between a professional gambler (George Brent) and the daughter of a Wall Street buccaneer (Priscilla Lane). The conflict arises out of the fact that she has been engaged to fortune-hunting Bruce Cabot. Other names in the cast are Lynne O'Grady and Eugene Pallette.
I MARRIED A WITCH...This United Artists' fantasy, based on Thorne Smith's novel, "The Passionate Witch," has Veronica Lake in the title role with Fredric March as her hapless spouse. The story concerns a witch and her father, who were burned at the stake by the early Puritans, coming back in modern times to harass the descendant of their executioner. Cecil Kellaway is seen as the witch's spirit-loving father, Robert Benchley plays a very confused medical man and Susan Hayward is March's bride-to-be who is displaced by the voluptuous Veronica. Rene Clair was the director.

THE AVENGERS...This British-made melodrama released by Paramount tells of a British newspaperman who is sent to Norway at the beginning of the world conflict and becomes involved in the underground movement after the Nazi's bloodless invasion of that country. The cast is headed by Ralph Richardson, Deborah Kerr, Hugh Williams and Griffith Jones, all of whom are becoming quite familiar to American audiences. Harold French directed the Paul Soskin production.
Here's the PICTURE from which the SONG SENSATION was taken!

Walt DISNEY's DONALD DUCK
in A Nightmare in Nutziland

Der Fuehrer's Face

IN MULTIPLANE TECHNICOLOR

Greatest Single Reel entertainment novelty since "THE 3 LITTLE PIGS"

Biggest Song Hit since "WHO'S AFRAID OF THE BIG BAD WOLF"

GENERAL RELEASE DATE — JAN. 1st
BY RKO RADIO PICTURES, INC.
PRAYER FOR 1943
On Page 3

THE NEW PICTURES REVIEWED

'KEEPER OF THE FLAME' UNUSUAL SERIOUS B.O. DRAMA
'ARABIAN NIGHTS' ENTERTAINING COLOR SPECTACLE
'TENNESSEE JOHNSON' SLOW-MOVING BIOGRAPHY
'SALUDOS AMIGOS' AMUSING DISNEY NOVELTY
'COMMANDOS STRIKE AT DAWN' REALISTIC DRAMA
'ICE-CAPADES REVUE' ICE SPECTACLE HAS APPEAL
'A NIGHT TO REMEMBER' PLEASING MYSTERY-COMEDY

On Pages 4, 6, 7, 21, 22

THE INDEPENDENT EXHIBITORS TRADE JOURNAL
ON A SILVER PLATTER!

RONALD COLMAN, GREER GARSON in "RANDOM HARVEST"
Robert TAYLOR, Charles LAUGHTON, Brian DONLEVY in "STAND BY FOR ACTION"
Joan CRAWFORD, John WAYNE, Philip DORN in "REUNION IN FRANCE"
"ANDY HARDY'S DOUBLE LIFE" with LEWIS STONE, MICKEY ROONEY and the Folks
SPENCER TRACY, KATHARINE HEPBURN in "KEEPER OF THE FLAME"
"TENNESSEE JOHNSON" with Van HEFLIN, Lionel BARRYMORE, Ruth HUSSEY
RED SKELTON, LUCILLE BALL, GENE KELLY in "DU BARRY WAS A LADY"
LANA TURNER, ROBERT YOUNG in "CARELESS"
JUDY GARLAND, VAN HEFLIN in "PRESENTING LILY MARS"
"CABIN IN THE SKY" with Ethel WATERS, 'ROCHESTER' and All Star Cast
RED SKELTON in "WHISTLING IN DIXIE"
"JOURNEY FOR MARGARET" with Robert YOUNG, Laraine DAY, 'Margaret' O'BRIEN
ANN SOTHERN, MELVYN DOUGLAS in "THREE HEARTS FOR JULIA"
William Saroyan's "THE HUMAN COMEDY" starring MICKEY ROONEY

M-G-M, THE GOOD PROVIDER

Not for just a day, not for just a season—but ALWAYS!
PRAYER FOR 1943

May the makers of Motion Pictures pursue their Art with integrity and good taste... May those who exhibit them conduct their business with Dignity... May the hope for Harmony within the industry be realized—and well it may if men of honest purpose prevail... May the Motion Picture Industry prosper for all while earning the applause of the millions to whom it offers surcease from the din of a troubled world.

May Men emerge from the darkness of this age and stand again in the light... May those who defile the Dignity of Mankind vanish like an ugly dream, that the People of the Earth may live again in Peace and with Good Will each for the other... And, above all, may our inevitable Victory be won in the name of Freedom... Amen.
**ARABIAN NIGHTS’ SPECTACLE HAS MASS APPEAL**

As a grand eulogy tells one of the Arabian Nights tales to a bevy of harem beauties, the action fades to ancient Arabia where John Hall (Richard Rawlins) and his brother, Leif Erickson, pretend to the throne. The latter loves a dancing girl, Sherezade (Maria Montez) and after Hall has been toppled from his throne, Erickson’s first move is to find his promised bride. Unknown to Erickson, his disloyal vizier has sold Sherezade and her circus companions, into slavery, along with Hall, of whose real identity she is unaware. Sherezade is about to be sold on the slave block when Hall and the circus troupe rescue her and escape across the desert. Later Erickson finds her and, during the sumptuous feast in her honor, Hall starts a free-for-all fight, culminating in the burning of the desert city. In the finale, Hall’s loyal troops arrive to restore him to the throne, with Sherezade by his side.

Maria Montez, whose present role of the alluring Sherezade should give her a big boost to film fame, gives a properly haughty treatment and inspires a hand-some and athletic caliph-hero, and Sabu is nearly cast as a loyal member of the circus troupe. John Gillett’s broad comedy is ex- empted and John Quain, as Alladin always searching for his magic lamp, and Shemp Howard, as Sinbad, contribute additional humor. Turhan Bey and Edgar Bar rier do fine work as leading villains.

LEYTE DECKER

**COMMANDOS STRIKE AT DAWN: REALISTIC WAR DRAMA**

Although it starts at a slow, tedious pace, this Columbia offering gathers momentum and becomes a realistic, colorful, and at times very stirring drama, with strong elements of human interest. The slow moving and occasionally almost dull earlier se quences depict the growing horror of the inhabitants of a Norwegian village after the Nazi invasion, but from the moment when the Commandos start from England on their surprise raid, the film is thrilling and packed with realistic drama. No war film has ever been more authentic or convincing: for with the exception of Sir Cedric Hardwicke, in the role of a British Admiral, every player who wears a uniform in the picture also wears it in real life. The Commandos were mainly troops of Canadian regiments undergoing Commando training at the time for such raids as are shown on the screen, and their tactics and maneuvers were the real thing. Practically the entire film was made in British Columbia, a country which resembles the coast of Norway. With its fine cas e, and timely exploitation angles, the film should be a good grosser in all locations. Beat returns should result in action houses.

The story opens in a Norwegian village at which a British Admiral, Sir Cedric Hardwicke, and his daughter, Anna Lee, are guests of honor. Combining gorgeously colored scenes of harem splendor and desert vistas with a lively adventure tale spiced with slapstick comedy, "Arabian Nights" is a good example of escapant entertainment. Properly exploit ed as the superb spectacle that it is, this should be a strong draw generally, with a particular appeal to action-loving fans of all ages, not forgetting that the display of pulchritude will be an additional attraction for male patrons. The story, which is pure fantasy, directed by John Rawlins in delight fully mild fashion, starts slowly but builds up to a flaming, fighting climax.

It is all amusingly unbelievable and features exciting hand-to-hand battles and daring escapes with such well-known Douglas Fairbanks’ fa mous feats of aeronautics. Technicolor has been employed to impart richness to the costumes and scenery and to produce several breath-takingly beautiful outdoor shots. The mellow score, featuring several rich and lovely Oriental tunes, deserves special mention. Lacking a big star name, the title and subject matter should be stressed — and the public is sure to respond.

**BROADWAY NEWSREEL**

The pre-Christmas business slump in the Broadway first-run palaces, which was in creased by sub-zero weather during the past week-end, took a slice off the grosses of all but the Radio City Music Hall which opened its annual Christmas show on Dec. 17th to the biggest advance sale in the history of the world’s largest playhouse. Despite the sub zero, the mother of the Radio City special program, consisting of “Random Harvest” on the screen and the pageant of “The Nativity” coupled with a holiday extrav aganza on the stage did a better four day opening gross than that done by the record breaking “Mrs. Miniver”—all the more un usual in the face of increased week-end prices for all morning and afternoon perfor mances. The complete show will hold over during the entire holiday period and the picture will probably continue several more weeks.

Of the other houses, the Paramount, now in its seventh week of “The Road to Morocco,” held up remarkably well. This run beats the previous record-holder, “Holiday Inn,” by one week and the theatre management estimates that nearly 1,000,000 persons will have viewed the film by Bob Hope and Bing Crosby when it closes Dec. 29th—an attendance likely to have an adverse effect on the film’s na borhood business here...”Star Spangled Rhythm” with Benny Goodman on the stage opens on the 30th and promises to be another big draw. Elsewhere, however, such new films as “Journey for Margaret” at the Capitol, and “Flying Fortress” at the Strand were able to survive only one weak each, while “The Palm Beach Story” had two mid week shows at the River side. Although this was somewhat better during its two-week stay at the Roxy where it was aided by stage show support. At the latter house, second largest in the city, Carmen Miranda on the stage, coupled with “The Black Swan” on the screen, is headlining the first of the thea tre’s big-name shows which will hold during the entire holiday period and probably longer...Another Technicolor film, “Arabian Nights,” opened Thursday as the Christmas attraction at the Strand and “All That We Serve,” opened the same day at the Capitol, following a benefit premiere for the Overseas Press Club the previous night on which tickets were sold prices ranging from $1.1 down to $.30. These last two houses get along without stage show support.

After its slow period, the Strand comes back into the big money with the first popular engagement of “Yankee Doodle Dandy,” and Glen Gray and His Orchestra on the stage. The Cagney musical closed a 20 week reserved-seat run at the Hollywood in October. The latter theatre is now in its fifth week, at popular prices and “Hit Parade” and to Warner picture is holding up well enough to play through New Years...Another long-run film, M-G-M’s “For Me and My Gal,” was playing its current (40th) week but the picture will probably pick up during the holidays and is expected to play into the New Year...At the Rivoli, “Who Done It?” received its tenth and final week, has been doing satisfactory business but will be succeeded on Dec. 30th by another comedy, Red Skelton’s “Whistling in the Dark.”

Of the smaller houses, the Rialto, home of mystery and action films, had another wind fall. “Cabinet of 1500 People,” which went beyond the two week period, and “Quiet Please, Murder” is current
TIERNYE MONTGOMERY BARI

in

CHINA GIRL

with VICTOR MCLAGLEN

ALAN BAXTER • SIG RUMANN • MYRON McCORMICK
BOBBY BLAKE • ANN PENNINGTON • PHILIP AHN
Directed by HENRY HATHAWAY • Produced and Written by BEN HECHT
Based on a Story by Melville Crossman

ON EVERYBODY'S LIPS!

A 20TH CENTURY-FOX PICTURE
FEATURE WAR BONDS AS XMAS GIFTS
M-G-M...2 in Second Block

'KEEPER OF THE FLAME' UNUSUAL, SERIOUS DRAMA SHOULD BE GOOD B. O.
Rates • • • in first runs and class spots; slightly less elsewhere

M-G-M
100 Minutes
Spencer Tracy, Katharine Hepburn, Richard Whorf, Margaret Wycherly, Frank Craven, Forrest Tucker, Darryl Hickman, Percy Kilbride, Audrey Christie, Horace McNally, Donald Meek, Howard da Silva, Blanche Yurka, William Powell, M Montgomery McLeod.

Directed by George Cukor

An unusual, serious, heavily dramatic film, "Keeper of the Flame" has the theme and the marquee power to garner strong grosses in first-runs and class spots. Elsewhere business may depend largely on the popularity of Spencer Tracy and Katharine Hepburn, who give ace performances in roles at decided variance with their comedy portrayals in "Woman of the Year." Based on the novel by L. A. E. Wylie, the story starts at a slow pace but is occasionally ponderous, but it has an engrossing quality which must be credited to George Cukor's exceptional directorial skill. The aura of gloom and mystery which spreads over the opening scenes dealing with the tragic death of a national hero gradually clears and the film builds steadily to its climactic climax as it is revealed that he was actually a potential native fascist menace. The comedy relief is confined to a few lines of dialogue and little footage is given over to generally-accepted romantic interest—two factors which may affect its draw in nuberos and small towns.

In the story, the entire nation is shocked to read of the death of a war hero, the story being kept from him that neither the widow or a secretary, Richard Whorf, will admit—that the late man's death could have been prevented. The demented mother, who is kept hidden from the public, confirms Tracy's suspicions and he at first believes the widow has been killed by the husband. When he finds the widow destroying her husband's documents, Tracy learns the truth—that she had permitted the death because of the man all America admired had actually been a fascist who had been planning to influence America youth against the Democratic way of life.

Both the stars are excellent with Tracy giving a first-rate portrayal of the persistent news correspondent and Hepburn delivering her customary stardom — and in this case especially-effective — portrayal. Margaret Wycherly contributes a memorable scene as the demented old mother and Richard Whorf, Howard da Silva and young Darryl Hickman also star as Percy Kilbride, as a lackadasical taxi driver, and Audrey Christie contribute the only light moments.

LEYENDECKER

'TENNESSEE JOHNSON' SLOW-MOVING BIOGRAPHICAL FILM
Rates • • generally

M-G-M
102 Minutes

Directed by William Dieterle

Carefully produced and splendidly acted though it is, "Tennessee Johnson" is an episodic and slow-moving biographical film. Known during production by the late J. Walter Ruben as "The Man on America's Conscience," the film is an effort to glorify Andrew Johnson and to stress the importance of the South to North and South, but, unfortunately, it fails to hold audience interest during a series of long drawn-out sequences which, in the main, follow historical facts. However, since it was originally filmed, certain changes in regard to post-Civil War problems were made in order to make it more acceptable in the South. The early sequences, showing Johnson as an illiterate, but ambitious, youth, are filled with human touches, but the picture covers so long a period that much of his personal life has been lightly passed over. The story reaches considerable power in a climax during which Director William Dieterle neatly combines drama and suspense in the lengthy episode dealing with Johnson's impeachment trial and eventual acquittal. The marquee value is just fair. Best suited to small hillbilly areas where it should be coupled with a comedy.

The screen story starts as Andrew Johnson escapes from apprenticeship to a tailor to arrive in a small Tennessee town. The residents there prove helpful and the young illiterate learns to read and write with the aid of Ruth Hussey, librarian, whom he later marries. Johnson's belief in voting privileges for minority owners carries him to the Senate and later he is elected vice-president under Lincoln in 1864. After Lincoln's assassination, Johnson attempts to carry out his leader's policies, but his political adversary, Thaddeus Stevens, turns public opinion against him. Stevens brings impeachment proceedings against Johnson, but by a close margin, the president is acquitted.

Van Hefflin's portrayal of Andrew Johnson is sincere, forceful and moving—his finest screen performance to date. Lionel Barrymore makes an appropriately irascible Thaddeus Stevens, although his performance continues to be a little too much gaucho. Ruth Hussey is adequate as the devoted wife and Marjorie Main, William Farnum, Noah Beery, Sr. and many other veteran players have bits.

DENLEY

RKO-RADIO...1 in Special Block

'SALUDOS AMIGOS' AMUSING AND GLORIOUSLY COLORFUL DISNEY NOVELTY
Rates • • + as companion feature

RKO Radio
43 Minutes

A clever blend of cartoon and live-action travelogue, "Saludos Amigos" is a novelty featurette in the finest Walt Disney style and a film that will work wonders in cementing good will between the U. S. and Latin-American sister republics. Compiled of four separate cartoon episodes, connected by Technicolor shots of the Disney tour of South America, the picture lacks the brilliant human-interest touches or the appealing story of "Dumbo" or "Bambi," and it will not equal their box office grosses. However, the episodes are not only delightfully amusing, but they contain several imaginative and gloriously colorful effects which almost defy description and will intrigue many people to applaud. Especially in the final episodes, "Watercolor of Brazil," has the Disney genius for amusing quick-change drawings surpassed itself. The first episode, "In the Fantasia" or "Reluctant Dragon" order, this has two lively songs, "Brazil" and the title number, "El Cachorro Goofy," and, if properly sold, will prove to be a good business stimulant generally as a companion feature.

The opening shots show the Disney touring party in Lake Titicaca on the border between Peru and Bolivia where Donald Duck is presented as a cocky Yankee tourist who investigates the native way of life and becomes caught in a shaky suspension bridge for an uproarious finale. The Disney party then goes to Chile where the story is that of Pedro, a baby mall-pana who, after his papa on the regular run to Argentina, Pedro runs into a storm crossing the Andes, and finally brings the mail safely to the home field. "El Cachorro Goofy" takes place in the Argentine where Goofy learns the gaucho customs and habits and is introduced to such items as "El Vaquito" and "El Malambo." Finally, in Rio de Janeiro, Donald Duck reappears and meets Jose Caricra, a sporty parrot who spouts both English and Portuguese. Jose shows Donald all the sights and teaches him to dance the Samba before the picture ends with a gorgeous view of Rio's beautiful harbor.

LEYENDECKER

FILM BULLETIN
ICE-CAPADES REVUE SKATING SPECTACLE HAS POPULAR APPEAL

Rates • • + generally, more if exploited

Republic
79 Minutes
Ellen Drew, Richard Denning, Jerry Colonna, Barbara Jo Allen (Vera Vague), Bill Shirley, Harlan Hatcher, Marilyn Hare, Pierre Watkin, Si Jenks, Sam Bernard, George Byron and The Ice-Capades Company including Vera Hruby, Megan Taylor, Lois Dworschak, Donna Atwood, "Red" McCarthy, Myl Taylor, Joe Jackson, Jr., Jackson & Lynam, Robin Lee, Dench & Stewart, The Benoits, Eric Waite, Babs Savage.

Directed by Bernard Vorhaus.

The magnificent solo skating and the spectacular production numbers in "Ice-Capades Revue" will carry it to good grosses generally and make up for a few dull stretches in its formula plot. When Vera Hruby, Megan Taylor or other specialists are gliding over the ice or when the ensemble is whirling through such tuneful number as "Moonlight Cocktail," "Tequila," or "Song of the Islands," this picture is a treat to the eye and ear. The story seems a little more than a framework on which to hang these glittering maneuvers and Richard Denning and Ellen Drew, who handle the romantic interest, do little to impart life to the proceedings. However, Joe Jackson, with his hobo-pantomime, and Jackson and Lynam, score with their comedy routines on ice and off, and the final comedy antics of Jerry Colonna and Vera Vague will garner laughs from all but a few sophisticated patrons. It's a lavish film which will have a popular appeal, especially in naborhood and small town spots.

The story, such as it is, deals with a New England girl (Ellen Drew) who comes to New York to claim a legacy only to learn that it consists of an almost-bankrupt ice show. Miss Drew is almost persuaded by Richard Denning, a suave Broadwayite, to sell the show to Harold Huber, who poses as a philanthropist. When she learns that Huber owns a rival show and plans to disband her people, the girl decides to get even with Denning. Miss Drew goes ahead with her show and Jerry Colonna promises to provide backing—with money he expects to win on a "jackpot" radio program. Denning, who has had a change of heart, makes it appear that Colonna has won the jackpot but, just as the show is to open on Broadway, the real winner appears. After some confusion, all is set right and the skaters keep the show going until the manager of the Rink Association signs them for a nation-wide tour.

The pop-eyed Jerry Colonna and the flut-tery Vera Vague are sure-fire laugh-getters and Harold Huber gives a good performance as the ex-rogue who poses as a philanthropist. Richard Denning gives an artificial portrayal.

LEYENDECKER

MOUNTAIN RHYTHM' LOTS OF HOME-SPUN COMEDY

Rates • • + in rural spots; much less elsewhere

Republic
Leon Weaver, Frank Weaver, June Weaver, Lynn Merrick, Frank M. Thomas, Sally Payne, Dickie Jones, Joseph Allen, Jr., Billy Roy, Earle S. Dewey, Sam Flint, Ben Erway.

Directed by Frank McDonald.

The Weaver Family again dishes out home-spun comedy in heavy doses and corny gags in abundance, but it adds up to swell enter-tainment for the rural spots. However, the broad humor and the hill-billy warbling in "Mountain Rhythm" is not designed to ap- peal to patrons in the big city houses. Except for a patriotic angle, which has this like-able trio becoming imbued with a "Win the War" spirit, the story is typical of the Weaver series. As usual, Abner is the kindly old farmer, Elviry, his sharp-tongued spouse and Cicero, the dumb brother whose conversation consists of shrill whistles. In addition, Sally Payne, as a tomboyish daughter, Fanniebelle, and Cicero's well-trained white duck also supply some laughs. "The Hill-Billy Bond Song" and the title tune both are pleasing rhythms and "In the Good Old Summertime" still retains its old lilt. Sell this to less-sophisticated audiences—who are certain to enjoy it.

In the story, the Weavers are about to leave their mountain home for a long-delayed vacation trip when they learn that the government is making an appeal for agri-cultural workers to harvest West Coast crops. Realizing that it is their duty to help the war effort, they drive to California and take over a run-down farm formerly owned by a Japanese family. The snobbish boys of a neighboring prep school at first refuse to co-operate with the Weavers but, as the family forges ahead in a bond-selling con-test, the students lose a bet and have to help save their crops. The resultant favorable publicity makes the boys ashamed of their attitude and they pitch in with enthusiasm. In the end, after the smug head-master has been exposed as an enemy agent who had only been teaching the students class conscio- ness, the Weavers harvest a huge crop.

June Weaver, the guiding force of the trio, is equally adept at garnering laughs and putting over a twangy tune. Frank M. Thom-as gives a suave portrayal of the enemy agent and Billy Roy contributes a natural performance as a high born youngster who changes into a human being. Lynn Merrick and Joseph Allen, Jr., take part in a sketchy romance.

DENLEY

DAWN ON THE GREAT DIVIDE' BUCK JONES LAST — AND BEST — WESTERN

Rates • • + in action spots, fair supporting dueller

Monogram
64 Minutes
Buck Jones, Rex Bell, Raymond Hatton, Mona Barrie, Robert Lowery, Maude Eburne, Betty Blythe, Robert Frazer, Dennis Moore, Christine Macintyre, Tristram Coffin, Jan Wiley, Roy Bancroft, Harry Woods, Silver.

Directed by Scott R. Dunlap.

Buck Jones' screen swan song has a higher budget, an above-average cast studded with film veterans and a dramatic, action-filled plot. Suggested by a James Oliver Cur- wood yarn, "Dawn on the Great Divide" has a colorful set of characters including several feminine roles that fit neatly into this ex-citing saga of pioneer days. The direction is especially good with the sentimental touches dealing with the new-born baby, several amusing comedy bits and the suspenseful journey of the prairie schooners culminating with a rip-roaring attack on the wagon train all stamping this as one of Scott R. Dunlap's best jobs. As always, Jones portrayed a stalwart, two-fisted cowboy who scorned fancy trapping, or hopping, for two old favorites, "Oh, Susannah" and "Rock of Ages" are effectively sung as essential to the plot. As Buck Jones last—and best— western ; this rate extra exploitation. The strong cast and the Curwood name will also help.

In the story, Buck Jones, Rex Bell and Raymond Hatton are U. S. Marshals who are guiding a lengthy wagon train of rail-road supplies through lawless territory. Passen-gers on board include Mona Barrie, who plans to open up a gambling house in Beaver Lake; a straight-laced judge and his wife and a prospective mother who dies when her baby is born enroute. Learning from his In-dian friends that they had nothing to do with attacks on previous wagon trains, Jones rides ahead to get further information and, during his absence, white men, disguised as Indians, attack the party. The supplies and most of the passengers are saved and Miss Eburne, despite the scorn of the others, takes charge of the baby. On arrival at Beaver Lake, Miss Barrie opens her gambling house despite opposition from Harry Woods, who rules the town and is later exposed by Jones as being responsible. The kids in order to keep out the railroad and its attendant law and order.

Rex Bell is another good cowboy type and Mona Barrie is well-cast as the fancy lady with a heart of gold. Raymond Hatton scores as a grizzly old pioneer and such veterans as the comic Maude Eburne, Robert Frazer and Betty Blythe make their parts stand out.

MORE REVIEWS ON PAGE 21
The Greatest
Picture to Come
Out of This War!

"I think it's the greatest picture ever put on celluloid. I came away dazed!"
—Quentin Reynolds

"The very greatest picture yet to be made about this war!"
—Elsa Maxwell

"If I have seen five great movies in my time, IN WHICH WE SERVE is one of them!"
—Alexander Woollcott

NOEL COWARD'S

"IN W W W"

NOW PLAYING CAPITOL THEATRE, NEW YORK, N. Y.
"It will make Noel Coward one of the cinema's big shots!" —Walter Winchell

"Impressive and moving to the last degree. My family and myself are still discussing it!" —Mary Roberts Rinehart

"Surely the greatest of them all—an epic of the Second World War!" —Lowell Thomas

"It made a greater appeal to me personally than any moving picture that has so far come out of the war. It is tops!" —H. V. Kaltenborn

"Noel Coward proves again he is the Number One Man of the spellbinders!" —Ed Sullivan

"The most gripping picture of the war!" —Louis Sobol

HICH E SERVE

RELEASED THRU UNITED ARTISTS

GIVE BONDS FOR Christmas

ALONE AS THE MOST WIDELY PRE-SOLD PICTURE OF THE YEAR!

2-COLOR FULL-PAGE ADS in Life • Look • Collier's • Cosmopolitan • Redbook • Good Housekeeping • Scholastic and Parents' Magazine.

UNPRECEDENTED NATIONAL PUBLICITY including feature story by Quentin Reynolds in Collier's • special article by Alexander Woollcott in Good Housekeeping • 5 pages in Life • and big editorial breaks in Cosmopolitan, Look, Redbook, McCall's, Ladies' Home Journal, Liberty, Vogue, Harper's Bazaar, Town & Country, Parents' Magazine, Country Gentleman and The Family Circle!
ARMY CHAPLAIN

THE STIRRING STORY OF ALL FAITHS ON THE FIGHTING FRONTS

THIS IS AMERICA

ANOTHER IN THE VITAL NEW SERIES

PRODUCED BY FREDERIC ULLMAN, JR. DISTRIBUTED BY RKO RADIO PICTURES
COLUMBIA

Although Columbia has been hit by loss of manpower to the armed forces, a steady increase in the contracts signed with the studio brings to 60 the number of players engaged by the studio—the largest in its history. In addition there are 22 writers and 13 directors under term contract.

Enlistment of Melvyn Douglas in the Army as a private removes one of Columbia’s top money makers. For several seasons he has made two pictures a year here under an arrangement with MGM. One was in preparation for him at the time of his enlistment—“Port Said,” war drama for which an all male cast was planned.

Designed to offset the loss of Douglas, William Holden and Russell Hayden, Columbia’s exploitation men are tossing all the tricks of the trade into campaigns in behalf of its younger women players. Studio is fortunate in having a number of so-called starlets—new in the outfit’s annals—and the hope is that they may be built to boxoffice proportions. Rita Hayworth, whose marquee value may be traced directly to publicity rather than talent, is the model for campaigns being designed in behalf of Janet Blair, Leslie Brooks, Jeff Donnell and Jinx Falkenburg.

Columbia, dependent in the past on free lance stars and loan out deals, will find the opportunities of engaging such personalities fewer next year—due to the restrictions imposed by the salary ceiling limitations. It will become necessary for the company to develop its own headliners while continuing to attract some names with stories of importance.

That Lester Cowan may make future productions for United Artists release was disclosed when Cowan left for New York last weekend to meet with UA president Ed Rafterty to discuss possible distribution of his forthcoming Paul Muni starrer, “The Life of Sun Yat-Sen.” Under his present contract with Columbia he still has one more picture to complete, “The Heart of a City.” However, if the “Sun Yat-Sen” deal is set-up with UA, Cowan will probably withdraw from Columbia after “City” and produce exclusively under the UA banner.

“Officer Candidates School” is the title of a production on Edward Kaufman’s schedule to roll next month. It will deal with the process by which an enlisted man becomes an officer in the American Army...Dorothy Arzner, whose “Craig’s Wife” for Columbia was one of the studio’s finest pictures, has been on the lot for several weeks working in collaboration with Harry Joe Brown on a film bearing the tentative title, “Commandos.” She is expected to assume the directorial reins...Jean Ruth, real Beverly of the “Reveille with Beverly” radio program has been engaged to appear in the trailer for the film inspired by the air show which service men hear early in the morning...Henry Levin, New York stage director, associated with Brock Pemberton, has been signed to a term contract. His first assignment will be as dialogue director on a western, “Frontier Western”...Columbia is sneaking up on competitors in the foreign market by superimposing titles on pictures right on the lot as soon as they are completed—thus enabling product to be released in Latin America simultaneously with the American opening days. Dubbed versions formerly were made in France.


METRO-GOLDWYN-MAYER

Trade is discussing the kind of deal Louis B. Mayer will make with the MGM board on his current visit to New York. Mayer’s pact as studio head expires next year and it is likely that the discussion is about a long-term extension. However, Mayer is reported proposing that he continue as top man without a contract—maintaining, of course, the authority and position he has held for over 20 years.

Reasons for Mayer’s desire to function without a pact are not quite clear. It will be recalled that a few seasons ago there were frequent reports that Mayer and Metro were parting company, but that he was unable to obtain a release from his contract.

Back from a three months’ trip across the country obtaining Technicolor footage for “America,” director King Vidor and his crew will put the picture into production immediately. Spencer Tracy is the star. Following “America,” Tracy and Irene Dunne go to work on an Everett Riskin film, “A Guy Named Joe,” another saga of America and the aviation industry.

Traditionally MGM has been a quiet place during the holiday season and early January weeks. This year that policy has been ditched for one of hectic production. 15 pictures will be started before January 15.

Howard Estabrook will fill the shoes formerly occupied by Jack Chertok. Signed under a writer-producer-director deal, Estabrook just completed the film adaptation of William Saroyan’s “The Human Comedy.” His first picture as a producer will be “The
Mojave Kid” by Borden Chase, yarn of an American desert-trained soldier who sees action in the Sahara.

Lucille Ball has replaced Lana Turner in “Best Foot Forward” … Former school teacher Mary McLeod has been signed to a term contract… James Hilton is writing the screenplay for “The Woocly”… France back in the headlines has resulted in a title change for the Joan Crawford-John Wayne picture. It is now “Reunion in France.” Release date has been moved up… Robert Z. Leonard is back from a New York trip to begin preparations on “The Man from Down Under” starring Charles Laughton… Joan Crawford and Merle Oberon are the first stellar names to be assigned to the all-star feminine cast of “Cry Havoc.”


MONOGRAM
Scott Dunlap, Monogram producer, burned seriously in the Boston fire, is back in Hollywood. He will recover from the accident after a long recuperation, but will have to adhere to a strict diet for the rest of his life because of a resultant lung condition. When the popular Mr. Dunlap will be able to return to film pro-
duction will not be known for some weeks. Trem Carr, who stood by him during his fight for life in a Boston hospital, and who flew East upon word of the tragedy which snuffed out the lives of Buck Jones and other prominent Monogram men, is back at his desk.

Two pictures now in production at Monogram are the final ones of the year… “Twenty-four Hour Leave,” Satevepost story, has been bought by Sam Katzman for the East Side Kids.

IN PRODUCTION—“The Ape Man” (Bela Lugosi-Wallace Ford), “Robber’s Roost” (Ray Corrigan-Dennis Moore).

PARAMOUNT
One of the greatest profits in film history is expected to be Paramount’s this year as preliminary estimates place at $25,000,000 the amount of money earned by the company during 1942. After taxes are deducted Paramount’s net will be approximately $13,000,000. Paramount’s previous high was in 1929.

Paramount has renewed the contract of William Pine and William Thomas for another two years. The duo have two films completed and are now preparing “Alaska Highway.” Films being readied for future starting dates include “Mine Sweeper,” “The Duchess Flies High,” a musical, and “Cyclone.” Maxwell Shane, Pine and Thomas collaborator, is writing most of the scripts.

“Star Spangled Rhythm,” Paramount’s all-star musical, is being released to the Army, Navy and Marines for the holiday

NEW RELEASES
For details on these pictures see Release Charts in the PRODUCTION RECORD

COLUMBIA
Commandos Strike at Dawn ………………… December 25
City Without Men …………………………… January 14
One Dangerous Night …………………………. January 21
Power of the Press …………………………… January 28

M-G-M
Apache Trail………………………………………….. January 20
Calio…………………………………………………. January 20
Panama Hatte…………………………………………… January 20
Seven Sweethearts…………………………………… January 20
Tish………………………………………………… January 20
The War Against Mrs. Hadley……………………… January 20
A Yank at Elson……………………………………… January 20
For Me and My Gal…………………………………. January 20
White Cargo………………………………………….. January 20
Eyes in the Night…………………………………….. January 20
Omaha Trail………………………………………….. January 20

MONOGRAM
Dawn on the Great Divide………………………… December 18
Two-Flat Justice…………………………………….. January 8
Silent Witness………………………………………… January 15
You Can’t Beat the Law…………………………… January 22
Kid Dynamite………………………………………… February 12
Silver Skates………………………………………… February 15
Cosmo Jones, Crime Smasher……………………… January 22

PRODUCERS RELEASING
Lady from Chungking…………………………… December 21
Rangers Take Over…………………………………. December 25
Man of Courage……………………………………. January 4
The Payoff………………………………………….. January 21
The Kid Rides Again……………………………….. January 22
Dead Man Walk…………………………………….. February 10
Night for Crime…………………………………….. February 24

PARAMOUNT
The Forest Rangers……………………………………… 2nd block
The Road to Morocco………………………………… 3rd block
Mrs. Wiggs of the Cabbage Patch……………………
Henry Aldrich, Editor…………………………………
Street of Chance………………………………………..
The Avengers…………………………………………..
Wrecking Crew…………………………………………
My Heart Belongs to Daddy…………………………
Palm Beach Story………………………………………
Lucky Jordan…………………………………………

RKO
They’ve Got Me Covered…………………………… December 25
Cat People…………………………………………….. January 1

REPUBLIC
Ice-Capades Revue………………………………….. December 24
The Sundown Kid…………………………………… December 28
Johnny Doughboy………………………………….. December 31
Mountain Rhythm…………………………………… January 8
London Ballycourt Murders………………………… January 15
Thundering Trails…………………………………… January 23
Fighting Devil Dogs………………………………….. January 29
Dead Man’s Gulch…………………………………… January 5

20th CENTURY-FOX
Life Begins at 8:30…………………………………… December 25
China Girl……………………………………………… January 1
We Are the Marines………………………………… January 8
Over My Dead Body……………………………….. January 15
Time to Kill………………………………………….. January 22

UNITED ARTISTS
In Which We Serve…………………………………… December 25
The Crystal Ball…………………………………….. January 1
The Powers Girls……………………………………. January 15
McGuerins from Brooklyn………………………… January 22
Young and Willing…………………………………… January 29

UNIVERSAL
Arabian Nights………………………………………… December 25
When Johnny Comes Marching Home……………… January 1
Eyes of the Underworld…………………………….. January 8
Shadow of a Doubt…………………………………… January 15
Mug Town……………………………………………. January 22

WARNER BROS
Varsity Show (reissue)……………………………. December 19
Yankee Doodle Dandy……………………………… January 2

FILM BULLETIN 12
season. Prints have been sent all over the world... "Hostages" has been assigned to Sol Siegel for production... Anne Baxter, borrowed from 20th, has been added to the cast of "Five Graves to Cairo"... Bing Crosby will star in "Stallion Road," horse story.

IN PRODUCTION — "Miracle of Morgan's Creek" (Edie Bracken-Betty Hutton), "China" (Loretta Young-Alan Ladd) "Dixie" (Bing Crosby-Dorothy Lamour), "So Proudly We Hall" (Claudette Colbert-Paulette Goddard-Veronica Lake), "Henry Aldrich Swings It" (Jimmy Lydon-Charles Smith), "Lady in the Dark" (Ginger Rogers-Ray Milland).

PRODUCERS RELEASING

After using the PRC-Pathé tag for a couple of weeks, a snag has entered into the indie company's acquisition of the Pathé handle and it is again just plain PRC. Since it is the quality of product that counts, the company's over-anxiety to bask in the reflected glory of the Pathé name is rather pointless.

According to PRC head man Leon Fromkess the company is going in heavily for South American themes next year in an attempt to corral extra pesos in Latin countries. Scripts with elements of special appeal to South Americans will be sought, and since the other Americans dote on action material, the quest for new markets works easily into existing PRC standards and requirements.

IN PRODUCTION — "Raiders of the Range" (Bob Livingston-Al St. John).

REPUBLIC

Mark this down as a long range prediction. Gene Autry will not return to Republic when he is released from military service.

Upon finishing a contract at Columbia, Bill Elliott has been signed to appear in a series of westerns on Republic's 1942-43 program. George "Gabby" Hayes, who has been the comedy feature of the Roy Rogers' outtellers, will team with Elliott in the new Republic series, which will Ann Jeffries for the female lead. As a result of Elliott's affiliation, look for Smiley Burnette, comedy side kick in the Autry outdoor musical dramas, to team permanently with Roy Rogers.

Production hull at Republic will end January 4 with the start of "Tahiti Honey" (Simone Simon) and "The Purple V." Next day studio will put a serial into work... "Daredevils of the West." Following in rapid succession will be "King of the Cowboys" (Roy Rodgers); "Shantytown" (Mary Lee) and an untitled "Three Mesquites"... Joe E. Brown's next here will be "Go on with the Draft!" "Victory Fleet" registered for production by Republic will deal with the life of Henry J. Kaiser and his fabulous ship building feats. M. J. Siegel is in San Francisco ironing out details of the project with Kaiser himself. Plan is to get feature under way within 60 days.

IN PRODUCTION — "Chatterbox" (Joe E. Brown-Judy Canova), "Idaho" (Roy Rogers-Smiley Burnette), "The Blocked Trail" (Tom Tyler-Bob Steele).

RKO-RADIO

With its contract list smaller than most majors, RKO is fully appreciative of the scarcity of competent male players in Hollywood. Thus it is no surprise to find the company snapping up films rights to "Prodigal Woman," Nancy Hale novel, just published. Story can be played by an almost all-feminine cast, the three leads affording big-role opportunities to female stars as three sharply contrasting Boston socialites. RKO has a number of other properties with predominately feminine stories—"The Gibson Girl," "Pocahontas," "A Lady," "Government Girl," "Sister Kenny," "Petti Girl" and "Queen of Burlesque."

John Garfield steps into the lead in "The Fallen Sparrow" with Maureen O'Hara and Walter Slezak... "Higher and Higher" will be another musical for producer-director Tim Whelan whose "Seven Days Leave" is doing all right at the turnstiles... Henry Hathaway will meg Jack Ross' "Free For All" starring Jean Arthur and John Wayne... Lewis Milestone is at the Goldwyn plant to prepare the Lillian Hellman Russe yarn... RKO is beating the gas rationing for location work by assigning such jobs to workers living in the area.

IN PRODUCTION — "Bombadier" (Pat O'Brien - Randolph Scott), "From Here to Victory" (Cary Grant-Laraine Day).

20th CENTURY-FOX

George Raft and 20th are negotiating a deal to put him into the co-starring spot with Betty Grable of "Sweet Rosie O'Grady," formerly called "Police Gazette Girl."

Increasing interest of studios in stage production is shown in a deal recently concluded between 20th Century-Fox and veteran legitimate producer Jed Harris. Pact gives Harris unlimited financial support for his future enterprises. Harris will be in sole charge of the organization, with 20th, of course, having first call on the film rights plays produced and talent discovered.

Orson Welles, at 29th for the role of Rochester in "Jane Eyre," may become a permanent affiliation... John Steinbeck, after seeing rushes on "The Moon Is Down," has given the film his unqualified endorsement... "Flight Surgeon" is on the 20th Century schedule again and has been assigned to William Le Baron... Don Ameche gets the lead in "Heaven Can Wait," Ernst Lubitsch's first for this studio.

IN PRODUCTION — "Coney Island" (Betty Grable - George Montgomery), "Hello, Frisco, Hello" (Alice Faye-John Payne), "The Moon Is Down" (Sir Cedric Hardwicke-Margaret Wycherly), "School for Sabotage" (George Sanders-Anna Sten).

UNITED ARTISTS

Most difficult person in all Hollywood for this reporter to track down and guess his plans is none other than nervous, multi-planned David O. Selznick. At the moment, amid what we hear, something is afoot concerning an independent production by Selznick for UA release. It is supposed to dealing with the international situation. If this project fails to materialize, we have a very definite suspicion that Mr. S. will announce an affiliation with 20th-Fox.

Alexander Korda and UA have completed negotiations on a deal which eliminates him from his production duties—although he continues to hold a financial interest in the company via his stock.

Hunt Stromberg wants to change the title of "G-String Murders"—or is it the Hays office?

IN PRODUCTION — "Unconquered" (Brian Donlevy-Walter Brennan), "Meet John Bonniwell" (Richard Dix-Jane Wyatt), "Stage Door Canteen" (Katharine Cornell-All Star), "The G-String Murders" (Barbara Stanwyck-Eddie O'Shea).

UNIVERSAL

Allan Jones, according to the grapevine, has definitely re-established himself in "When Johnny Comes Marching Home." As a consequence there is high hope for the success of the teaming of Jones and Kitty Carlisle in "Cross Your Fingers." Howard Benedict will produce... Next musical for the Andrews Sisters will be "Always a Bridesmaid," to start shortly after the first of the new year.

IN PRODUCTION — "White Savage" (Jon Hall-Maria Montez-Sahu), "We've Never Been Licked" (Richard Quine-Anne Gwynne), "Oh! Doctor" (Abbott and Costello), "Solid Senders" (Andrews Sisters-Robert Paige), "Captive Wild Woman" (John Carradine-Evelyn Ankers), "Good Morning, Judge" (Dennis O'Keefe-Louise Albritton).

WARNER BROS.

In recent months Warners has been pulling a nifty—producing B pictures with the utmost secrecy, word of their production and completion reaching the trade quite belatedly. The production columns of the daily Hollywood trade papers seldom mention the fact that such films are shooting and only occasionally has the resourcefulness of the composers of the FB production chart been successful in obtaining the production details usually printed on every picture that goes before the cameras in Hollywood.

Once again the end of B pictures has been announced at Warners and there is Jack Warner's word that they will not be produced secretly or otherwise.

(Continued on Page 18)
**MY SON, THE HERO**

**Drama**—Started shooting December 7.


**Director:** Edgar Ulman

**Producer:** P. R. Van Duinen

**Story:** A young flier, who has proved himself an outstanding hero, comes home on leave, and his father, a flight promoter, and his mother, who is a would-be social climber, try to promote themselves through their son's return, but they end up by selling War Bonds and being really patriotic citizens.

**WESTERN SABOTEURS**

Western—Started shooting December 17.


**Director:** Sam Newfield

**Producer:** Sig Neufeld

**Story:** Bob Livingston is buying horses for the United States Army near the Mexican border, when saboteurs, under a ruse, try to drive them across the border, but at St. John goes to Livingston's aid and the animals are recovered and turned over to the Army.

**RELEASE CHART**

**1942-43**

<table>
<thead>
<tr>
<th>Title/Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Ref. No.</th>
</tr>
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<tbody>
<tr>
<td>After Tomorrow (15)</td>
<td>A. Baxter &amp; M. Crabbe</td>
<td>6-5</td>
<td>203</td>
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<tr>
<td>Baby Face Morgan (66)</td>
<td>N. Carillo &amp; L. Cunolm, I.</td>
<td>9-15</td>
<td>137</td>
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<tr>
<td>ber of Big Town (64)</td>
<td>J. Litil</td>
<td>8-24</td>
<td>276</td>
</tr>
<tr>
<td>City of Silent Men (54)</td>
<td>J. Florida &amp; J. L. Langley</td>
<td>10-30</td>
<td>317</td>
</tr>
<tr>
<td>The Kid Rides Again, The 13</td>
<td>B. Crabbe</td>
<td>11-30</td>
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<tr>
<td>Kid from Chisholm (5)</td>
<td>A. St. Web</td>
<td>10-5</td>
<td>202</td>
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<tr>
<td>Man of Courage (11)</td>
<td>L. Tatlet</td>
<td>9-21</td>
<td>319</td>
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<tr>
<td>Under: Untold Billy the Kid (2)</td>
<td>B. Crabbe &amp; J. St. John</td>
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<td>Along the Sandown Trail (1)</td>
<td>S. W. Pate</td>
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<td>Hiller, Beast of Berlin (78)</td>
<td>L. Dore</td>
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<td>219</td>
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<td>Jungle Stare (68)</td>
<td>A. Brown</td>
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<td>Law and Order (13)</td>
<td>F. Crabbe &amp; J. St. John</td>
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<td>Last Rider on Round-up (16)</td>
<td>A. Heston</td>
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<tr>
<td>Law of the Doctor (15)</td>
<td>A. Brown &amp; J. St. John</td>
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<td>Prairie Pals (11)</td>
<td>A. Davis</td>
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<td>Prisoner of the 9th Avenue (73)</td>
<td>E. Brown</td>
<td>9-10</td>
<td>228</td>
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<tr>
<td>Sheriff of Sage Valley (17)</td>
<td>E. Brown</td>
<td>9-10</td>
<td>253</td>
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<tr>
<td>The Big Trail (84)</td>
<td>H. B. Warner &amp; J. Woodbury</td>
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**1942-43 Features**

<table>
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<th>Details</th>
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<tr>
<td>The Last of the Caballeros (Serial)</td>
<td>M. Crabb &amp; T. Rogers</td>
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<tr>
<td>One Man Army (Serial)</td>
<td>H. Rogers</td>
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<tr>
<td>Three Sons (Serial)</td>
<td>R. Rogers &amp; G. Hayes</td>
<td>9-16</td>
<td>223</td>
</tr>
</tbody>
</table>

**1942-43 Westerns**

Completed (27) in Production (6)

**1942-43 Features**

Completed (10) in Production (0)

**1941-42 Features**

Completed (10) in Production (0)

**1941-42 Westerns**

Completed (6) in Production (0)

**RAK RADIO**

**1941-42 Features (40-50)**

Completed (10) in Production (0)

**Westerns (20)**

Completed (6) in Production (0)

**1941-42 Features (30)**

Completed (10) in Production (0)

**Westerns (20)**

Completed (6) in Production (0)

**REPUBLIC**

**1941-42 Features**

Completed (32) in Production (6)

**Westerns**

Completed (30) in Production (0)

**1942-43 Features**

Completed (41) in Production (2)

**Westerns**

Completed (4) in Production (0)

**Serials**

Completed (6) in Production (1)

**1942-43 Features**

Completed (11) in Production (2)

**Westerns**

Completed (8) in Production (1)

**Serials**

Completed (2) in Production (0)

**REPUBLIC**

**1941-42 Features**

Completed (32) in Production (6)

**Westerns**

Completed (30) in Production (0)

**1942-43 Features**

Completed (41) in Production (2)

**Westerns**

Completed (4) in Production (0)

**Serials**

Completed (6) in Production (1)

**1942-43 Features**

Completed (11) in Production (2)

**Westerns**

Completed (8) in Production (1)

**Serials**

Completed (2) in Production (0)

**IDAHO**

Special Western—Shooting started December 12.

Cast: Roy Rogers, Sugarly, Burtorney, Virginia Gray, Ona Munson, Sons of the Pioneers, Harry Shannon, Dick Purcell, Onslow Stevens, St. Brendan's Choir.

**Producer-Director:** Joseph T. Kane.

**Story:** Roy Rogers is a huger, who is in company with an ex-con, who uses his ranch as a place to reform ex-cons and give them a new way in the world. But back at trough, he has crossed with men, who has knocked down, to discredit Rogers and get him into trouble after he tries to run out of town, but he is fully vindicated.

**THE BLOCKED TRAIL**

Western—Shooting started December 15.

Cast: Tom Tyler, Bob Blake, Jimmie Dodd, Helen Deverall, Bud McNish, Walter Soderling.

**Director:** Elmer Clifton

**Producer:** Louis Gray

**Story:** Walter Soderling, a dwarf, lives the life of a reack, with a miniature horse, which he has trained to lead him about because he is almost blind. The little horse loves to eat the tall gold mine which he owns and works. The dwarf is murdered, and, dying, fasts the gun that killed him to the horse. The Three Messengers [find the horse and gun, and they are accuirced of the killing, but prove their innocence by discovering the real killers, who were trying to steal the mine.**
Of course there are a number completed—six to be exact: "Adventures In Iraq," "Crime By Night," "Murder On Wheels," "Mysterious Doctor," "Truck Busters," and "Nothin' But Warnin' Words." From what we were able to gather a few months ago when a number of mystery B's were uncovered, William Jacobs has been gone from Warners, using for his stories old plots of A pictures revamped to the times: "The Green Goddess," a George Arliss starrer produced in 1930, was the basis for "Adventures In Iraq," "Truck Busters" and "Mysterious Doctor" "Murder On Wheels" might indicate that WB had some stock footage on hand that didn't get into "They Drive By Night." "Crime By Night" is from "Forty Waacks," a mystery yarn by George Holmes which we do not recall having been produced previously.

Warners has abandoned its plan to produce a new newsreel at this time due to lack of government cooperation and difficulties in obtaining manpower.

In order to speed up the release of such timely shows as "Casablanca," "Watch On The Rhine," "Air Force," "Arsenic and Old Lace" and a dozen others, this company will hunt for a third first-run house in the Broadway district. Yet only a few weeks ago the company was reserving a doped up version of "Vanity Street" for a Fred Waring special although the orchestra leader's role was smaller than that of Dick Powell and the Lane Sisters, originally billed as the stars. Quite a few patrons in Pittsburgh were surprised to learn that they had seen the show previously.

There's a rumor WB will produce a film based on the life of Garibaldi, Italian democrat. Jack Chertok is working on "The Liberator" to be the first film telling the story of peace after the war. A tough task, that...Possibility that Vivien Leigh will return to Hollywood is indicated in the opening of negotiations for the star to portray Clio in "Saratoga Trunk."
THE PERSONALITY OF THE DAY!
The star who made boxoffice history in his appearance at the World's Championship Rodeo at Madison Square Garden brings his audience appeal to your theatre in his biggest and best musical western!

ROY ROGERS
"KING OF THE COWBOYS"

SMILEY BURNETTE
GEORGE "Gabby" HAYES

HEART OF THE GOLDEN WEST

BOB NOLAN and THE SONS OF THE PIONEERS
RUTH TERRY
WALTER CATLETT
PAUL HARVEY
EDMUND MCDONALD
LEIGH WHIPPER
WILLIAM HAADE
and THE HALLJOHNSON CHOIR
Choral Arrangements by Hall Johnson

A REPUBLIC PICTURE
BUY U.S. WAR SAVINGS BONDS
LIFE BEGINS AT EIGHT-THIRTY... Let's put it plainly: this is one of those motion pictures that requires an all-out campaign to bring the grosses it merits. If we may believe the almost universal praise accorded "Life Begins At 8:30," it will disappoint no one — and surprise most people. The showman's campaign should stress the sock performance contributed by Monty Woolley, freshly remembered for his "Pied Piper." The acid-tongued, goateed star tops anything he has ever done before in the role of the tippling old stage star whose only holds on life are memories of his past fame and the affection of his daughter. For added name value there is Ida Lupino in the heart-break role of the daughter. This is warm, human, humorous film fare, an entertainment "sleeper" that can be made a boxoffice ace.

'BEHIND THE EIGHT BALL' FOR RITZ BROTHERS FANS

RATES 0 as supporting dueller

Universal

60 Minutes

Harry, Al and Jimmy Ritz, Carol Bruce, Dick Foran, Grace McDonald, Johnny Downs, William DeForest, Richard Davis, Russell H.:s, Sonny Dunham and H's Orchestra.

Directed by Edward F. Cline.

Topping through another mad melange of comedy and dance numbers, 'Behind the Eight Ball' is a classic for the Ritz Brothers who will entertain their fans and not-Too-discriminating naborhood audiences. Without its wacky stars, "Behind the Eight Ball" would be just a minor film musical with pleasing songs and a silly plot. The Three Ritz Brothers at least enthrall the proceeding and their jokes are so stale that the average patron will frequently find himself laughing in spite of himself. Of the eight tunes, the one that would be a minor hit and featured in the supporting spot on any dual bill. The serious theme, dealing with the rehabilitation of ex-convicts, has been well-handled by Director William Nigh without resorting to melodramatics. The cast, while lacking in name value, gives sincere and believable performance. The romantic interest is the least plausible part of the film but it remains subordinate to the action sequences which build up to a thrilling climax. This will also satisfy in the action spots where the title should be a good selling point.

In the story, two ex-convicts, Frank Albertson and Emmett Lynn, are about to be sentenced to jail for non-payment of a meal check when William Gould, the mayor, asks the judge that they be paroled in his custody. Gould, an old friend of Lynn's, puts the two men in charge of an abandoned cannery and instructs them to operate it, with other ex-convicts, on a co-operative basis. The local newspaper publisher and other townsmen raise a storm of protest but the cannery works perfectly and until Albertson is wrongfully accused of a murder. The enraged townsmen attempt tolynch Albertson but the mayor, after revealing that he has once been a convict, makes a formal plea to the police who is none of the guilty man. When the real murderer is confronted with a blood-stained scarf, found in his car, he confesses and the townsmen are forced to admit that the ex-convicts deserve a chance to make good.

The leading role is well-played by Frank Albertson, former juvenile, who has developed into a mature and capable actor. Emmett Lynn, as his philosophical, middle-aged pal, demonstrates that he is worthy of roles in better-budgeted films and William Gould and Frank Jacquet also do good work. Jan Wiley, as the unhappy waitress who falls in love with Albertson, gives a more convincing portrayal than June Lang, as the mayor's daughter.

LEYENDECKER

'CITY OF SILENT MEN' INTERESTING, WELL-MADE INDIE

RATES 0 as supporting dueller

Producers Releasing Corp.

61 Minutes


Directed by William Nigh.

One of the better independent entries, "City of Silent Men" is interest-holding and suspenseful enough to fit in the supporting spot on any dual bill. The serious theme, dealing with the rehabilitation of ex-convicts, has been well-handled by Director William Nigh without resorting to melodramatics. The cast, while lacking in name value, gives sincere and believable performance. The romantic interest is the least plausible part of the film but it remains subordinate to the action sequences which build up to a thrilling climax. This will also satisfy in the action spots where the title should be a good selling point.

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LEYENDECKER

'MISS V FROM MOSCOW' THE LADY DIDN'T ARRIVE

RATES 0 — for grinds

HOLLYWOOD PREVIEW

IRC-Pathe

68 Minutes

Lola Lane, Noel Madison, Howard Panks, Paul Wiegel, John Vosper, Anna Demetrio, William Vaughan, Juan de la Cruz, Kathryn Sheldon.

Directed by Albert Herman.

Producer George Merrick has wasted a provocative title on about as corny a motion picture specimen as has been presented on this screen in the kind of film that will one day incite moviegoers to boycott firms which cash in on the headlines at the expense of the principle involved. Cheap and tawdry melodrama this will have a place on the programs of grind operators only.

Lola Lane is cast as a Soviet secret agent who crosses the lines to occupied France where she obtains knowledge of Nazi plans to destroy an American convoy. She gets the information to Moscow in time to end the plot.

Miss Lane plays her role with the conviction and authority of a burlesque queen at a church social. Others in the cast are less than adequate in this flimsy production put through the mill in clumsy fashion by director Albert Herman.

HANNA (Hollywood)
'A NIGHT TO REMEMBER' PLEASING MYSTERY-COMEDY
Rates ★ ★ generally

Columbia 82 Minutes
Loretta Young, Brian Aherne, Jeff Donnell, William Wright, Sidney Toler, Gale Sondergaard, Donald MacBride, Lee Patrick, Don Costello, Bilbo Gaines.
Directed by Richard Wallace.

"A Night to Remember" is something of a relief from the usual highly complicated mystery fare that would puzzle even an Sherlock Holmes. The mystery angle has been ingeniously subordinated to the light comedy and the script's sharp dialogue quipped by Loretta Young and Brian Aherne amuses constantly. In minimizing the thriller and action elements the film loses some of its values for the action and smaller neighborhood houses, but it wins over more sophisticated audiences in the better class runs. Favorable word-of-mouth advertising should help in the subsequent runs.

Brian Aherne and Loretta Young move into a dilapidated Greenview Village apartment to obtain material for a new novel they are writing. Fictional experiences come to life and they find themselves in a hothouse of blackmail, intrigue and murder. Other residents of the building are forced to live there by an unidentified blackmailor, the body of a man is discovered and is believed to be the mysterious gent. Finally, the couple, in an attempt to prevent being murdered themselves, set out to unravel the identity of the killer.

Brian Aherne's flare for smart comedy shines throughout in an easy, natural performance. Miss Young is her animated self. resolution, as always, to her handcraft and affectations—in this case good for the role. Members of the supporting cast in familiar roles do good jobs as a matter of habit. Sidney Toler, however, is unhappy with a poorly written part of a police inspector.

Richard Wallace has turned out an adequate direction job.

HANNA (Hollywood)

'BLONDIE FOR VICTORY' SERIES WEARING THIN
Rates ★ — in neighborhood and small town spots

Columbia 70 Minutes
Penny Singleton, Arthur Lake, Larry Simms, Danny Mumment, Jonathan Hople, Stuart Erwin, Irving Bacon, Renie Riano, Edward Gargan, Majella White, Russell Hicks, Sylvia Field, Frank Sully, Mary Young, Eddie Acuff, Harrison Greene, Nella Walker, Charles Wagenheim, Almira Sessions, Don Beddoe, Dewey Robinson, Daisy, the Dog.
Directed by Frank R. Strayer.

The highly engaging performances of Penny Singleton, Arthur Lake and Larry Simms (in their familiar roles of Blondie, Dagwood and Baby Dumpling) provide the saving grace of "Blondie for Victory," but the series material seems to be wearing thin. The story idea—that of housewives neglecting their husbands to go "all-out for home defense"—had comic possibilities which were not fully exploited by writer Grace Moore or director Frank Strayer. Being the twelfth comedy employing these cartoon characters, and the elixir becoming somewhat miraculous and lacking in sparkle, although the slapstick and silly antics may still appeal to neighborhood and small town film fans. Will make a fair supporting dusty.

The Bumstead's current adventure deals with Blondie organizing a war project, The Housewives of America, and letting her home become consumed by disorganizing. Dagwood's work at the office starts to suffer and his boss, Mr. Dithers, suggests that he borrow a uniform and make Blondie believe he has enlisted. Blondie's group of housewives are making a mess out of fire-watching and they are only too happy to agree that their place should be in the home. However, Dagwood gets in trouble for unlawfully wearing the Army uniform, but when he captures a suspicious character, he is pardoned and domestic tranquility is restored.

Penny Singleton, as the self-satisfied Blondie, and Arthur Lake, as the bewildered Dagwood, give properly-exaggerated portrayals. As a result, as Nathaniel South, as Alexander, the erstwhile "Baby Dumpling," Jonathan Hale is good as the infuriated Mr. Dithers. Stewart Erwin has an amusing bit as a shy soldier and Majella White contributes several cute close-ups as Cookie, newest member of the Bumstead family.

YORK

'A MAN'S WORLD' IMPLAUSIBLE ACTION-MELODRAMA
Rates ★ in minor action spots

Columbia 62 Minutes
Directed by Charles Barton.

Action melodrama more improbable than most, "A Man's World" will pass muster only as a supporting feature in the lesser action spots. Story starts off like an old-fashioned big city gangster yarn, but soon switches to an "island of lost souls" (equally out-of-date) with its attendant adventure and intrigue.

'SMITH OF MINNESOTA' TAME FOOTBALL YARN
Rates ★ as supporting dueller

Columbia 66 Minute
Bruce Smith, Arline Judge, Warren Ashe, Don Beddoe, Rosamary De Camp, Douglas Leavitt, Kay Harris, Robert Setten, Robert Smith, Maurice Murphy, Dick Hogan, Edward Earle.
Directed by Lew Landers.

Columbia's second football programmer of the season, "Smith of Minnesota" is another tale affair with scant appeal for the average patron. The story has one novel aspect, a novelist's idea. The writer goes to Bruce Smith's home town to try to develop a yarn in which the studio plans to star the All-American halfback. The writer interviews Smith's family and his friends without getting a usable script and it is this very lack of a story which makes the film seem choppy and disjointed, almost like a succession of actual football shots interspersed between enacted scenes modeled on Smith's early life. Several of the family episodes have been well directed by Lew Landers and acted in human fashion by Don Beddoe, Rosamary De Camp and a few others. Smith, himself, is kept in the background during a large part of the film, probably because all concerned realized he was of no interest to the story and was distinctly secondary and, fortunately, doesn't involve Smith.

When Columbia Pictures signs Bruce Smith, Minnesota football star, the studio assigns Warren Ashe, scenarist, to write a story for him. Ashe, knowing nothing about either Smith or football, goes to Faribault, the star's home town, for material. Smith proves to be a quiet, retiring fellow, but his family is a typical American group willing to tell anecdotes about their hero. Ashe, however, fails to get a story and the studio asking to be relieved of the assignment. That night the family shows some 16mm shots of Smith's football triumphs and the head nurse, a young star announces that he has joined the Navy. Ashe then realizes that he has found his story.

Arline Judge, playing a hard-boiled reporter on the local newspaper who falls in love with the scenarist, does a competent acting job. However, Warren Ashe walks through his role as if he was actually bored with the entire business.

DENLEY
What The Newspaper Critics Say

HIGHLIGHTS FROM REVIEWS OF NEW PICTURES BY FOREMOST CRITICS

'RANDOM HARVEST' CRITICS AGREE IT'S GOOD BUT NOT GREAT

(METRO-GOLDWYN-MAYER) "... Practically nothing to criticize in it. And yet, one does not come away with the feeling of having experienced a great picture. It is very good, perfect, touching. Much better than it should be," Winsten, N. Y. POST... "...La- dies will like it more than the gents will, but it's sure to make the lines longer than ever... Coogan and Garson raise it from conventional sentimentality to a level of moving, if heavily overloaded drama... A festival for the girls who like to take along a couple of extra handkerchiefs and cry and cry," Cook, N. Y. WORLD-TELEGRAM... "... Towering picture, filled with emotional lights and shades. Boldly overpowering. Freighted with sentiment. Directed in slow tempo with an eye to poignant moods. But for all its impressive elements, it is a strange, confused film." Curried saven of a healthy conditioning... After more than two hours of rather pedestrian exposition. Subject matter and treatment are definitely unworthy of the acting... Frequently fascinating and sentimentally appealing. It still sprawls," Barnes, N. Y. HERALD TRIBUNE... "...Shrewdly and merrulously dollar-crafted in every particular... Pedigreed plot is favored with just the right mixtures of upsets, downfalls, ecstasy and well-bred anguish. Implausibility and psyche... Asuper-colossal commonplace," McManus, PM... "A natural boxoffice because of inspired acting and impeccable direction, it will yet be the subject of considerable controversy among the critical-minded," mortimer, N. Y. MIRROR.

'PALM BEACH STORY' LIKED BY MOST, NOT BY SOME

(PARAMOUNT) "... Madcap, hilarious delirium. Everything is run along lines wild and crazy for fun. Will roll you in the aisles," Cook, N. Y. WORLD-TELEGRAM... "... Zaniest of film comedies. McCreA and Miss Colbert romp through their parts with plenty of zest and a lively sense of the picture's spirit of fun... Not as completely satisfying a film entertainment as other Sturges pictures," Cameron, N. Y. NEWS... "... Never really becomes the romp it aims to be. Except for some helter-skelter moments, it is generally slow and garrulous. Paper-thin story... Would pretty much in dialogue," crowther, N. Y. TIMES... "... Intriguing bit of zany comedy... Fast moving and completely goofy story and some of the most sparkling and snappy dialogue of the year," mortimer, N. Y. MIRROR... "... Pointlessness of the proceedings, whether regarded as fantasy, fancy, satire or plain slipshod, becomes exceedingly noticeable... Judged by common standards, it would pass in the rush of pictures meant to entertain," Winsten, N. Y. POST... "... Light and fantastic comedy which often threatens to explode but never quite does. Fairly above average... Keeps moving at high speed until the end," pihodna, N. Y. HERALD TRIBUNE.

'SEVEN DAYS LEAVE' NOT RECEIVED FAVORABLY

(RKO-RADIO) "... In spite of all the effort, including ple throwing, the picture is a dreary stretch of gags that don't quite hit and romance among people who grow progressively less likeable," Cook, N. Y. WORLD-TELEGRAM... "... Slapstick romantic yarn... Lots of song numbers in the ballet... Synthieic sentiment," thirer, N. Y. POST... "... Unles you're particularly interested in the people in 'Seven Days Leave,' you'd better wait until a better, brighter, more musical comedy comes along... Abnormal stuff to fill out a skinny plot," hale, N. Y. NEWS... "... As many gags, songs, dances, and snappy sayings as they could well cull from joke books or snatch out of thin air. One can score a low average and still tickle the funny bone with fair frequency," T. S. N. TIMES... "... Short on story, long on variety acts. But it is more entertaining than most with a good cast, fun and speedy action," werner, N. Y. MIRROR... "... Highly unappetizing cinematic goulash... Extremely shy on laughter... Staging slipshod... Must have been haphazard in conception. In any case, it has received a bungling projection," Barnes, N. Y. HERALD TRIBUNE.

'JOURNEY FOR MARGARET' CALLED REAL TEAR-JERKER

(M-G-M) "... Rough on the emotions... Casts off all restraint and tries anything, squeezing the last possible tear from its material... A special for the audience that takes delight in having its emotions lacerated by sentimental horror," Cook, N. Y. WORLD-TELEGRAM... "... Horror story told very calmly and simply, and is therefore all the more affecting... Unfortunately, the movie writers have tackled on the true and original story some ill-suited embroidery," Levitas, N. Y. PM... "... One of the year's rare and shining achievements from Hollywood... Not in recent experience has Broadway seen a film so forceful, so tender or so perceptive and true... Has its occasional lapses into postured sentimentality, but in a picture so fine, one forgives its faults freely," T. S. N. TIMES... "... Sentimental tale without going off the deep end... Most touching scenes show how the youngsters react to the war," pihodna, N. Y. HERALD TRIBUNE... "... Tear jerker, but a thoroughly adult one... Young gives a splendid and mature performance... Margaret O'Brien is the year's outstanding discovery," Scott, N. Y. MIRROR... "... Hardy a laugh or two to offset the grim tragedy of the tale... Distinctly adult fare—and you've got to be pretty hard-boiled to take it... Wise, warm and altogether noteworthy in a poignant, stirring production," thirer, N. Y. POST.

'FLYING FORTRESS' TALE WEAK, DIALOGUE STILTED, PACE CHOPPY—N. Y. MIRROR

(WARNER BROS.) "... Tale is weak and stilleted dialogue and a slow, choppy pace don't help," Werner, N. Y. MIRROR... "... Neither a dramatic nor a suspenseful picture... Thrills have been passed over in favor of some bantering dialogue," cameron, N. Y. NEWS... "... Shots of a Flying Fortress in action scarcely compensate for a trite story and indifferent acting... Palty war picture," Barnes, N. Y. HERALD TRIBUNE... "... Sloppy, ramsacker job... Another of those typically Hollywood yarns... Audience was pretty indifferent about this one," crowther, N. Y. TIMES... "... If these two sections of the picture (bomb raid and air raid) had been released as a genuinely impressive one... Miss Darrow story with bewildering tone robs climaxes of a good deal of their impact," coo, N. Y. WORLD-TELEGRAM... "... Enough heroics to satisfy, but somewhere along the line it misplaced its sense of reality... Greene stays fairly natural, but his co-performers and the picture itself fall flat and stay there," Winsten, N. Y. POST.

'LIFE BEGINS AT EIGHT THIRTY' WINS PRAISE FOR WOOLLEY

(20TH-CENTURY-FOX) "... Add-longed, completely mirthful frolic for Monty Woolley... May not improve your character, but after an hour or so of Monty Woolley you emerge feeling like a hellion who has been having a lot of fun," Cook, N. Y. WORLD-TELEGRAM... "... A fair vehicle for the Woolley act... Sufficient body to provide contrast for the star's spice... An amusing fancy, fails of course, but superficially stimulating," Winsten, N. Y. POST... "... Startled, swee sentiment and occasionally jocular film... Sentiment and chuckles... Essentially a picture to show Woolley off as a lovable, gallant old drunkard. And that is done quite well," crowther, N. Y. TIMES... "... That Woolley beard and asperity makes it enjoyable in spite of most of your better instincts," mcManus, PM... "... Good lines, good acting... What is wanting is subject matter that is genuinely lachrymose rather than embarrassing... A laudable, but rather out of place effort... It is no parse," Barnes, N. Y. HERALD TRIBUNE... "... Though plot has all the elements of a tear-jerker, you'll never get the satisfaction of a new, old-fashioned cry... Woolley's laugh-lines are all to the good," Werner, N. Y. MIRROR... "... Dialogue infuses this sentimental tale of the theatre with an occasional sharp, satiric note... Switches from drama to comedy and vice versa are sometimes abruptly made... Fascinating story," cameron, N. Y. NEWS.
COMING!

AUTHORITATIVE  PROPHETIC  SIGNIFICANT  VALUABLE

THE ANNUAL INSIDE STORY FROM HOLLYWOOD OF THINGS TO COME!

Film BULLETIN STUDIO FORECAST FOR 1943

UNPREJUDICED  RECOGNIZED  INFLUENTIAL  ANALYTICAL
LOWELL MELLETT, Motion Picture Division head of the Office of War Information, denied the story that the government had demanded that all studios submit scenarios of intended productions to the OWI. Mellett, commenting on the rumor caused by his letter to the studios, stating that scripts be reviewed by the OWI, called it a "tempest in a teapot" and stated that the plan originated with suggestions by several studios. It was intended to aid the producers in eliminating unnecessary expenditures for scenes which the OWI might consider prohibitive and as a means of expediting Hollywood's dealings with the military forces. The plan was worked out with Army and Navy cooperation, Mellett said, and did not come as a surprise to most of the studios since they had long been submitting scripts and scenarios for approval. Mellett emphasized that this was an attempt to censor, since the OWI does not have the authority nor power to force studios to accept its suggestions. However, the assistance rendered by the OWI to studios in avoiding difficulty with the censorship boards when they seek to export their pictures is of great value to the producer.

Barney Balaban of Paramount will head the nationwide theatre campaign to collect funds for the American Red Cross in the drive starting April 1. Balaban's executive staff in the drive, to be appointed immediately, will arrange for appointment of committee members among industry personnel. The campaign will last six days and according to Balaban in his letter of acceptance to S. H. Fabian, chairman of the WAC theatre division, the entire industry "will give its unlimited cooperation and exert every effort to make this the most outstanding drive ever held in our industry." 

John H. Harris, National Chairman of Variety Clubs, announced that their national convention is to be held in Chicago at the Blackstone Hotel on February 19th, 20th and 21st. Transportation facilities permitting, every tent in the country will be represented at the convention which Mr. Harris has termed a "war meeting." Scheduled for the three-day meeting are: Feb. 19th, Board Meeting; Feb. 20th, Convention of delegates, banquet and the induction of the newly formed Chicago tent and Feb. 21st will feature the meeting of the new crews of all tents.

The Philadelphia-Camden dimout, originally scheduled for a pre-Christmas start, was postponed to January 4. The postponement was interpreted as a swell break for exhibitors in this territory, giving them an opportunity to keep the marquee lights shining during the holiday season. The dimout was ordered to eliminate the beacon for aircraft which the brightly lit city offered.

Seven hundred and fifty feet will be the maximum length of future newscasts under an agreement reached by the five news companies with the War Production Board. The new agreement also calls for a reduction of 12½% in raw stock compared to 1941 production, and a maximum of 4500 prints weekly. Lowell Mellett will release 500 feet per issue from the OWI allotment to assist the newscasts in their attempt to offset the problem raised by the reduction order.

The special promotional effort to boost the sale of war bonds and stamps in commemoration of Pearl Harbor has already reached a total of $17,000,000 with more to come, according to reports received from the field by the War Activities Committee. The results of this drive attest to the potency of the "special promotional effort," decreed upon at a recent meeting of the Theatres Division. It is expected that the momentum gained in the week of Pearl Harbor selling served shewnmen well in their attempt to persuade their patrons that there is no better gift for Christmas than war bonds and stamps.

A current survey of the entertainment industries by Standard & Poor unearthed some enlightening prophesies among which were:

(1) Higher rentals: "enabling producers to maintain profit margins, especially since control over costs is being aided by the necessity to conserve supplies and the $5,000 limit on new sets." (2) For exhibitors, there will be no serious effect on operations likely for some time in spite of personnel and material shortages. An average weekly attendance of 110,000,000 may be reached to equal the peak year, 1939, they predicted. " Favorable factors are expected to continue," says Standard & Poor, "although fuel oil shortages in theatres not converted to the use of coal and the threatened loss of air conditioning equipment next summer may prove depressing factors. Further advances in admission prices, which have thus far served to offset rising labor and film rental costs with no appreciable effect on attendance, are likely to moderate from now on in an effort to avoid consumer resistance when new income taxes begin to be felt, as well as to avoid any possible Government move to control prices."

RKO and Universal were chosen, by lot, to distribute British features in this country. The former will handle "Custal Command," while the latter will release "Next of Kin," a feature over which there had been some dispute as to its release. In U. S. Warner Bros. drew release of a two-reeler, "We Sail at Midnight" and "Merchant Seaman" is scheduled for release by Paramount.

Wendell L. Willkie was honored for his "distinguished service to American unity and earnest efforts in the promotion of universal brotherhood and good-will" at a luncheon sponsored by the Motion Picture Division of the National Conference of Christians and Jews, Chairman J. Robert Rubin, vice-president of Loew's, made the presentation, a silver platter with the above inscription. Willkie accepting the presentation, called the entertainment field "the noblest profession on earth in peace or war." He went on to say that the arts in general, and films in particular, were indispensable and that they must be sustained now and in the days when we will have peace again. He cited his recent trip to various allied countries wherein he found that the ideals of human brotherhood were invariably similar, and that the same ideals and objectives prevail there as here.

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DECEMBER 28, 1942

25
AMERICAN EMPIRE...One of Harry Sherman's bigger productions, with United Artists releasing, casts Richard Dix and Preston Foster as partners in the pioneering days of the West whose paths branch off in different directions when the greed bug hits Foster. Leo Carrillo is seen as a French Creole and the rest of the cast is augmented by Frances Gifford, Gunn Williams, Robert Barrat, Jack LaRue and Cliff Edwards. William McGann directed.

HEART OF THE GOLDEN WEST...Roy Rogers, Republic's replacement for Gene Autry in their top cowboy spot, is seen in the company's big western special. Rogers is assisted by Smiley Burnette, Autry's sidekick, George "Gabby" Hayes, Bob Nolan and the Sons of the Pioneers, Walter Catlett and the Hall Johnson Choir. Ruth Terry is the heart interest in Rogers' hectic career. Joe Kane produced and directed.
WHEN JOHNNY COMES MARCHING HOME . . .
Universal reunites Allan Jones, Gloria Jean, Jane Frazee and Donald O'Connor in this martial musical and adds Phil Spitalny and his all-girl orchestra and the Stepp Brothers for good and hot measure. Jones is seen as a hero who tries to return incognito and is taken for a deserter. Peggy Ryan, Olin Howland and Emma Dunn are also seen in the cast. Louis Da Pron handled the dance direction for director Charles Lamont.

PITTSBURGH . . . The stars of "The Spillers" are together again in Universal's tale of the Smoky City. Marlene Dietrich, Randolph Scott and John Wayne are seen in the story about the steel mills and the two boys engage in another rip-roaring battle with fists. Frank Crave heads the supporting cast which includes Louise Allbritton, Thomas Gomez, Ludwig Stossel, Shemp Howard and Sammy Stein. Lewis Seiler directed.
AMERICA SALUTES the UNITED NATIONS!

A great national demonstration of solidarity!

UNITED NATIONS WEEK • JAN. 14 through 20th

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Again our nation in its need depends upon the proven patriotism of 16,000 motion picture exhibitors. So that the sacrifice of our sons may not be in vain, so that victory may be achieved in the shortest possible time, we enlist our services in this vitally important job. This salute of the American nation to its Allies, this collection in the theatres for their war-stricken peoples, will tell them what's in our hearts!

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Sponsored by War Activities Committee, 1501 Broadway, N. Y. C.