CURRENT PREVIEWS

"PRACTICALLY YOURS"
"THE SUSPECT"
"BETWEEN TWO WOMEN"
"THE FIGHTING LADY"
"LAKE PLACID SERENADE"
"DANGEROUS PASSAGE"
"THE MUMMY'S CURSE"
"GENTLE ANNIE"
"UNDER WESTERN SKIES"
"THE MISSING JUROR"

The Box Office Reports:

"Meet Me In St. Louis" Soars High

Freed-Minnelli

Click for MGM

See Page Six
The Box Office

DIGEST "HONOR BOX"

Metro-Goldwyn-Mayer Wins With
"MEET ME IN ST. LOUIS"
181%

THE PLAYERS:

JUDY GARLAND
Margaret O'Brien
Mary Astor
Lucille Bremer
Leon Ames
Tom Drake
Marjorie Main
Harry Davenport
June Lockhart
Henry H. Daniels, Jr.
Joan Carroll
Hugh Marlowe
Robert Sully
Chill Wills

Photography
George Folsey

ARTHUR FREED
Producer

VINCENTE MINNELLI
Director

JUDY GARLAND

MARGARET O'BRIEN

LUCILLE BREMER

TOM DRAKE
TIGHTEN THE BELT

An Editorial by ROBERT E. WELSH

War necessities have made an additional ten per cent cut in raw stock an item of important news to producers as we enter 1945.

Ten per cent may sound like a trifle to the layman, even to the exhibitor, and to many producers and directors.

Ten per cent? Shucks, that isn’t even a close shave. But the multiplication table applied to the amount of celluloid that grinds through Hollywood cameras and laboratories in the course of a month makes that ten per cent very important.

The industry can stand it. That is obvious. But it is our hope that many of the usual things don’t happen.

* * *

There is, for example, the group that will say, “Fine, let’s do away with B pictures, with the lesser offerings.” All without appreciation of the fact that exhibitors know there is a place in their booking calculations for the comparatively unimportant attraction, intelligently made, and without recognition of the payroll contribution to Hollywood’s creators made by the budget picture.

A paycheck is a paycheck — whether you are working on a super-doooper or an 18-day budgeteer. And the volume of production at modest costs made by independents, plus a share of offerings in the lower brackets by some majors, has its part in creating a very essential thing — the picture making colony that is Hollywood, and is the envy of the world.

The colony would not exist, the talent would not be readily on tap in such profusion, if we were dependent on the individualists who are satisfied to preen themselves on one picture a year.

It is the widely spread out activities of such majors as Twentieth Century, MGM, Universal, Columbia, RKO-Radio, with the important addition of live, energetic independents such as Monogram, PRC, that feeds the colony.

And keeps it the envy of the world.

* * *

Just imagine what a theatrical producer of two decades ago would think of the dazzling, inexhaustible well of talent that is Hollywood.

Do you want stars? Or a seasoned elderly thespian? Or an Oriental? Or a trouper trained in such schools as the Abby of Dublin, or the exacting Vienna and Berlin courses? Maybe you want an authentic Russian? Or children, with talents unique?

They are in Hollywood.

Do you want technicians and researchers who apparently know everything about everything, and if they occasionally don’t, at least know where to go to find out quickly?

They are here.

And we nourish them on volume production.

* * *

However, the belt must be tightened. For this ten per cent cut and probably for others to be feared.

And it is our suggestion that a raw stock cut can properly start only at the top — where live the high and mighty who have never given a passing thought to celluloid.

Tighten up right in the scripts. And later in the shooting.

In our own production days we have sat in the projection room with director and crew, holding breath while the daily rushes were shown, watching as many as thirty-two takes of the same scene unfold, and finally hearing the director grunt, “Print Take One.”

Those days should go forever.

In fact, they must go.

There is a war on.

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305 Releases
The Highlighter: Covers the Picture News Front in a Quick Glance

Entering the new year is just as good a time as any to pick up the pieces on some neglected chores of the old one. We think, for example, that it is time someone put into print a word of praise for the year's activities of Arch Reeve and his publicity aides at the office of the Motion Picture Producers Association in connection with the industry's part in the war effort. Without fanfare about themselves, Reeve and aides have done an industrial public relations job that is tops in such work... Bulletins, bulletins, and more bulletins—all newsy, crisp, and welcome to the desk of any editor... What the stars are doing in camps, hospitals, and overseas... What all the industry is doing in War Bond drives, for the Community Chest, the March of Dimes. What important figures—Army, Government, International—do and say when they come to Hollywood, or contact with the picture factories... All this and more, is given complete coverage by Arch Reeve, who functions somewhat in the manner of a city editor himself. And so we say a belated word of recognition, and sincere tribute to a good newspaper doing a good news job plus. That plus the high regard he has gained for this industry's intelligence in public relations... Incidentally, about the only time the Hays units get any mention is when some editorial writer is short of something to talk about and digs into the file for the old lines calling for action about something or other in a roundhouse way that preposes no sort of action.

In passing there are other thoughts about the year just concluded that are worth a brief mention. We are glad that through the Joe Pasternak magic the screen has rediscovered Jimmy Durante... Jimmy had to go all around the hard way, New York and back, to make us realize what a tremendous entertainment asset had previously been mishandled, and finally almost neglected... Glad also to recall the Bob Burns that appears in International's "Boats of the Yukon," and certain that history will again repeat itself if he continues to get the handling Bill Seiter's production offered... And while speaking of our veterans, pause can be taken to record such good items of the year as Sonny Tufts, whom Mark Sandrich discovered and magnified into one of the hot marquee hits... Van Johnson is another gift of 1944... And there are a number of promising youthful girl players who will bloom in 1945... Too many, in fact, to attempt a listing right here.

1944 also saw the birth—and what a lusty one—of the new Bill Goetz-Leo Spitz International organization... Something which this industry will always need to keep it fully alive and progressing—fresh ambitions, backed by solid experience, and with spots beyond the horizon for planning... But new ventures are always fraught with danger in any part of the show world. Shall a company's first offering be this, or that? Will it be lucky enough to put together the clicking combination of vehicle, star and director? Will it pick a theme that looks hot only to prove a dud when the release date arrives? Then comes the $64,000 question. If the company hits with its first offering, can it keep up the pace? Or will there be an awful let-down?

The problems present in creating screen entertainment are pretty well exemplified by the years—or is it decades—through which a loosely knit conglomeration like United Artists has struggled to achieve a consistency in volume and quality. And is still not quite on the beam. More praise then to two gentlemen, and we mean the word, William Goetz and Leo Spitz.

Another Highlight of 1944 was Harry Brand's pre-production publicity barrage on "Wilson." Pre-production and during production. Lacking the cinch elements of glamour, gas, music, or action thrills, Darryl Zanuck's magnificent gamble was not an automatic, and the curiosity, word-of-mouth, that resulted from the Westwood Hills outpourings, the magazine tie-ups, the many and various maneuvers, were something for the book.

Still glancing backward, with half an eye on 1945, we should record the progress made by Technicolor during the past year. Both in the technical aspects of their contribution to the industry, but also in the solidity of the position in showmanship that Technicolor has achieved. Even industry prophets without a crystal ball will now tell you with solemn assurance that when the war is over the screen will be practically all Technicolor. Back of this feeling—which may or may not come true in the rosiest of proportions, since black and white is still something not to be shrugged off completely—there must have been fine service, ambitious research, behind Technicolor's association with the picture creators. And we have hints that there are surprises for 1945.

1944 cannot pass without due recognition of the remarkable progress made by another infant, PRC, and the consistent growth in strength of the Monogram outfit. For many years it has been the custom of our more supercilious writers to announce that the picture going public was ready to concentrate on a diet of supers, and the belles were ready to toll for the lowly independent. Forgetting that it was as independents state-righting, that such organizations as Warners started. Forgetting that Louis B. Mayer, and more than we can mention off-hand, edged into the production picture by way of franchise selling of their product. Forgetting that independents must have theater customers to live, that these theaters must have ticket-buysers, and O.E.D., moviegoers for their product must be a fact and not a fancy. Forgetting also the great contribution the independents have made to the encouraging of new talent in every line, technical, writing, directing and acting. To get back to PRC—this unit's surge emphasizes the greatest asset of the independent—ideas. It has been on its toes, as reward came it has increased budgets, it is having a great present and will have a greater future. Monogram, under Ray Johnson and Trem Carr guidance, long ago proved that. And continues a living proof.

1944 should not pass by without a word of tribute to unsung heroes on that New York committee of advertising and publicity boys who have done such a great job for the War Loan Drives. The tops, Charles Skouras, Bob O'Donnell, Harry Brandt, John Hertz, Jr. deserve such praise as they have received for their dynamic driving force. But our thoughts go to such as Sam Shain, assistant to Spyros Skouras, who sparked the method of industry publicity in the Fourth War Loan Drive, to Phil Berg, just finishing damping editorial desks with Sixth War Loan blasts, to many such as Si Scadler, Glenn Alveine, and all the advertising directors who formed the effective steering committees. Unseen heroes they will have to remain, because that is the way they have functioned, and The Highlighter hopes he will not be accused of slighting any by picking out the names that have been contacts.

It's a long time since Your Highlighter has been back on Broadway, boys, but say hello to a few of the spots for me.

Please Help Uncle Sam by Sending Us Your Zone Number.
**The Box Office: MGM Tops Week---Judy’s “Meet Me In St. Louis”**

**MGM—1 Release**

As 1944 draws to a close MGM has another big box office sensation with the new Judy Garland Technicolor musical, “Meet Me In St. Louis,” which has opened up at a very strong 181 per cent, especially considering that some of the bookings were in the pre-Christmas season.

This delightful musical romance is laid in St. Louis in 1904—at the time of the World’s Fair. Margaret O’Brien gets co-star billing with Judy, and the featured cast includes Leon Ames, Mary Astor, Joan Carroll, Harry Davenport, Marjorie Main, and Tom Drake. There are some very outstanding musical numbers, particularly The Trolley Song which has been running number one on the hit parade.

Arthur Freed, who has produced many of MGM’s top musicals, produced “St. Louis,” and Vincente Minnelli handled the outstanding direction.

**RKO—3 Releases**

RKO-RADIO Pictures have three new releases—one big special, and two average programmers.

“The Woman In The Window,” the latest offering from Bill Goetz’s International Pictures, is an outstanding hit—running almost 50 per cent above average box office business.

Jean Bennett and Edward G. Robinson are co-starred in this excellent mystery melodrama with Raymond Massey, Dan Duryea, and Edmund Breon heading the featured cast. Fritz Lang turned in a fine directorial job for producer Nunnally Johnson, who also wrote the script play.

RKO’s next release, “Goin’ To Town,” 84 per cent, is the latest in the Lum ‘n’ Abner series and seems to be doing fairly well. The featured cast includes Andrew Tombes, Herbert Rawlinson, Barbara Hale, and Florence Lake. Les Goodwins directed for producer Frank Melford.

RKO’s third and last release, “The Falcon In Hollywood,” 76 per cent, is the latest in the mystery series starring Tom Conway as the Falcon. Barbara Hale, Jean Brooks, John Abbott, Frank Jenks, and Veda Ann Borg are featured. Gordon Douglas directed for producer Maurice Geraghty.

**OF 12 NEW RELEASES IN THE PAST TWO WEEKS, ONLY 2 RAN OVER 100%, 3 CAME THROUGH OKAY, AND 7 WERE VERY WEAK.**

By NORMAN WEBB

**12 NEW RELEASES NOT IN LAST ISSUE**

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**UNIVERSAL—4 Releases**

Universal Studios have four new releases, all programmers that will help balance a double bill in a nice fashion.

“Return of Arsene Lupin,” 81 per cent, is a program melodrama co-starring Ella Raines and J. Carrol Naish. Featured players include Charles Korvin, Gale Sondra, and Miles Mandel. Ford Beebe produced and directed.

Universal’s second release, “Destiny,” 78 per cent, is a fine programmer about the regeneration of an ex-convict and a blind girl. Alan Curtis and Gloria Jean are co-starred with Vivian Austin, Minna Gombell, and Frank Craven featured. Reginald Lee Borg directed for producer Roy Neill.


Universal’s fourth and last release “Twilight on the Prairie,” 76 per cent, is a musical Western with some fairly good musical numbers by Connie Haines and Jack Teagarden and his orchestra. Leon Errol is co-starred with Johnny Downs and Vivian Austin, with Eddie Quillan featured. Jean Yarbrough directed for producer Warren Wilson.

**PARAMOUNT—1 Release**

Paramount’s only new release is the much heralded “National Barn Dance,” 85 per cent—one of those pictures that was supposed to be a sleeper—but, according to box office figures, is really only a programmer that will get by on the lower half of double bills, except in small towns, etc., where hillbilly entertainment is more popular.

The featured cast includes Robert Benchley, Charles Quigley, Jean Heather, and Mabel Paige. The radio entertainers include Lulu Belle and Scotty, the Hoosier Hot Shots, Joe Kelly, etc. Hugh Bennett directed and no producer credit is given.

**COLUMBIA—2 Releases**

Columbia Studios have two just-so programmers, okay for double billing. “She’s A Sweetheart,” 76 per cent, is a little musical with Larry Parks and Jane Frazee co-starred and Jane Darwell and Jimmy Lloyd featured. Del Lord directed for producer Ted Richmond.

“The Unwritten Code,” 75 per cent, is another anti-Nazi program melodrama. Tom Neill and Ann Savage are co-starred. Herman Roseth directed for producer Sam White.

**MONOGRAM—1 Release**

Monogram’s only new entry is “Shadow of Suspicion,” 76 per cent, a fairly entertaining crook melodrama. Marjorie Weaver and Peter Cookson are co-starred with Tim Ryan and Pierre Watkin featured. Bill Beaudine directed for producer A. W. Hackel.

**PICTURES “GOING DOWN”**

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**It’s Always a Bargain Day with War Bonds**
“Practically Yours’ . . . Colbert-MacMurray Fun

The Digest's Box Office Estimate:
150%

Associate producer .................. Harry Tugend
Director ................................ Mitchell Leisen
Stars ................................. Claudette Colbert, Fred MacMurray
Features: Gil Lamb, Cecil Kellaway, Robert Benchley, Jane Frazee, Mikhail Rasnurny.
Photography .......................... Charles Lang, Jr.
Time .................................... 129 minutes

“Practically Yours” is the light, frothy type of entertainment finding so much favor these days. In fact, it is so light as to be almost called slender, but that need not necessarily be a slighting remark when we are speaking of farce playing by such top farceurs as Claudette Colbert and Fred MacMurray, with support from such able trouper as Cecil Kellaway, Gil Lamb, and Isabel Randolph.

After such weightier efforts as his “Frenchman’s Creek” the picture seems to have been something of a bus-man’s holiday for Director Mitchell Leisen. He keeps his proceedings bubbling, gets the best out of each succeeding situation, and maintains as much pace and suspense as the thin script allowed.

The basic thought is a novel one. Opening on a supposed note of tragedy when flyer Fred MacMurray is thought lost in a dive attack on the Japs, it switches to comedy when MacMurray turns up alive, only to find that in addition to being a great hometown hero he is also engaged to marry Claudette Colbert, former film office employee whom he scarcely knew in the past.

Farce development is attained by the efforts of all and sundry, in particular Kellaway and wife, Miss Randolph, to get the pair to marry, and the desire on the part of MacMurray not to let “his public” down by destroying their romantic dream. The opportunities are plentiful for the “boy antagonizes girl” development, and Leisen and the players take full advantage of them.

Mikhail Rasnurny and Rosemary DeCamp are high spots in the support with worthy, but brief bits from the balance of the names listed above.

Exhibitor’s Booking Suggestion: Pleasant light fun, with top values in the marquee names . . . Previewed Dec. 14th.

WHAT THE OTHER FELLOW SAYS:
REPORTER: “Easy to sell entertainment because of its names and joyously consumed because of its performance.”

VARIETY: “In their final team appearance for Paramount Colbert and MacMurray provide a vast deal of entertainment.

“The Mummy’s Curse” . . . One of Those Things

(UNIVERSAL)
The Digest’s Box Office Estimate:
85%

Associate producer .................. Oliver Drake
Director .................................. Leslie Goodwins
The Players: Lon Chaney, Peter Coe, Virginia Christine, Kay Harding, Dennis Moore, Martin Kosleck, Kurt Kathe, Addison Richards, Holmes Herbert, Charles Stevens, William Farnum, Napoleon Simpson.
Photography .......................... Virgil Miller
Time .................................... 60 minutes

Once again, your reviewer must confess that he has no right to cover pictures of this sort. Neither has anyone else who pounds a typewriter.

There is a market for these thrillers, and many exhibitors know where to find it. Universal found it very easily, and remains the tops in the field. But that market is among the cash customers, and reviewers do not pay for their tickets.

This one has Lon Chaney an unrecognizable Egyptian mummy, brought back to life after some three thousand years. He doesn’t like the idea, and becomes a rather mean person, with very sinister purposes. Somewhere in the action there is the princess whom he knew some three or four years ago, no, we mean three thousand years ago.

Director Goodwins and the screenwriters have just aimed at going from here to there, and they achieve their purpose.

Exhibitor’s Booking Suggestion: “Okay, and even good, for the houses that are selling fantasies . . . Previewed Dec. 19.

WHAT THE OTHER FELLOW SAYS:
REPORTER: “The leading man seems to understand and believe this.”

VARIETY: “Standard entry for the Mummy series and will satisfy the customers.”

“Under Western Skies” . . . Just Makes the Grade

(UNIVERSAL)
The Digest’s Box Office Estimate:
80%

Producer ................................ Warren Wilson
Director ................................ Jean Yarbrough
Photography .......................... Charles Van Enger

Distinctly in the pot-boiler class, “Under Western Skies” will serve its purpose as filler fodder because of a personable cast, direction by Jean Yarbrough that digs into the gag bag, and must have brought him back to memories of Hal Roach days, and all this despite a script well below par even for these Universal budgeters.

Story premise is the not entirely new one of a stranded show troupe in some outlandish place and then letting the songs and the performers carry on for the allotted footage. This time the premise is interwoven with some pure horse oopPy stuff, even to the gun battle.

It is Leon Errol’s troupe that is stranded. Martha O’Driscoll is his daughter. Noah Beery, Jr. is a schoolteacher for whom she falls and who becomes the hero of the heroines. Leo Carrillo is the bad man going good.

The well chosen cast helps a lot to keep proceedings on a fairly entertaining level, and Miss O’Driscoll’s songs do their share.

Exhibitor’s Booking Suggestion: Just filler . . . Previewed Dec. 28th.

WHAT THE OTHER FELLOW SAYS:
REPORTER: “Offers a fair amount of entertainment.”

VARIETY: “At best it’s a filler for the duals.”
**“The Suspect”**

(UNIVERSAL)

*The Digest’s Box Office Estimate: 115%*

Producers: Islin Auster  
Director: Robert Siodmak  
The Players: Charles Laughton, Ella Raines, Dean Harms, Stanley C. Ridges, Henry Daniell, Rosalind Ivan, Molly Lamont, Raymond Severn, Eve Amber, Maude Earman, Clifford Brooke.

Photography: Paul Ivano  
Time: 85 minutes

Recent months have shown that there is current box office money in pictures of the type exemplified by “The Suspect.” For quick identification we might say, pictures of the “Alfred Hitchcock type”—suspenseful to a high degree, intelligent in characterization and writing.

“The Suspect” meets all the requirements of the group. It provides Charles Laughton with a made-to-order role, and under Robert Siodmak’s incisive direction Laughton and a top scale supporting cast make it a tense, and frequently breath-taking, evening of entertainment.

We hope the premise will not excite hen-pecked husbands to dire thoughts. Laughton is seen as the normal, kindly husband of a wife who is a shrew, to put it mildly. In Laughton’s mind, and almost in that of the audience, it seems perfectly natural that he eventually kills her. Later there is another murder that appears just as normal, or at least inevitable, that of a blackmailer.

The suspense is achieved by the fact that Scotland Yard is on the job—and both the group and the characters want to put the yard on the suspect as they bear down on “the suspect.” Bertram Millhauser’s script is aces in making the most of every possible opportunity in this situation—Laughton with his fears, the law weaving its mysterious, but methodical ways.

It is a top performance for Laughton, and advances the career of Ella Rains, seen as the girl from whom Laughton seeks companionship in his loneliness after the disruption of his family. Stanley C. Ridges, as the Scotland Yard man, makes the most of a fine opportunity. Supporting roles provide many sharply-cut characterizations that are in able hands, with Henry Daniell and Rosalind Ivan standing out.

Robert Siodmak has directed with craftsman-like care and concern to the utmost of this type of screen fare. He can join with producer Islin Auster to accept congratulations on a top offering.

**Exhibitor’s Booking Suggestion:** Quality attraction in the mystery field... Previewed Dec. 21.

**WHAT THE OTHER FELLOWS SAID:**

**REPORTER:** “Sound, fascinating story which has been given brilliant screen interpretation.”

**VARIETY:** “Suspenseful screen tale of a murderer, strongly dramatic and painted with broad showmanship strokes.”

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**“The Missing Juror”**

(COLUMBIA)

*The Digest’s Box Office Estimate: 75%*

Producers: Wallace MacDonald  
Director: Oscar Boetticher, Jr.  
The Players: Jim Bannon, Janis Carter, George Macready, Jean Stevens, Joseph Crehan, Carole Mathews, Cliff Clark, Edmund Cobb, Mike Mazurki, George Lloyd.

Photography: L. W. O’Connell  
Time: 65 minutes

They kill ‘em off right and left in this package of murder mystery entertainment from Columbia, but they do it in very workmanlike manner to wrap up a bundle of satisfactory program fare.

The reason for the promiscuous killing is that the meanie has set about to erase all the members of a jury which had convicted him of murder. He was innocent of the original crime. Considered insane, he escaped the death penalty, and eventually gained release. Then he sets out on his job.

His nemesis is Jim Bannon, as a newspaper reporter. The killer is clever, and Bannon’s job is a tough one for quite some celluloid footage, but he manages to stop the killings before the entire jury has passed to Forest Lawn.

It is a hectic thriller that sometimes reaches pretty wildly for its plot mechanics, but on the whole a good entry in its class and a satisfactory credit for the lists of producer Wallace MacDonald and director Oscar Boetticher, Jr. It is the first directorial assignment for Boetticher, and he serves notice that he has something on the ball.

Bannon, in the key role as the reporter, registers effectively and is worth watching for the future. Support is excellent, with Janis Carter doing a nice job of carrying the romantic interest.

**Exhibitor’s Booking Suggestion:** Safe program mystery booking... Previewed Dec. 22.

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**“Gentle Annie”**

(MGM)

*The Digest’s Box Office Estimate: 85%*

Producers: Robert Sisk  
Director: Andrew Marton  
The Players: James Craig, Donna Reed, Marjorie Main, Henry Morgan, Paul Langton, Barton MacLane, John Philber, Morris Ankrum, Noah Beery, Sr., Frank Darien, Robert E. O’Connor.

Photography: Charles Salerno, Jr.  
Time: 81 minutes

“Gentle Annie” is a mild offering in the current scramble for box office money. Produced by Bob Sisk up to the quality MGM standard, it will not disappoint those who see it, and many may find it a heart-warming evening’s entertainment.

Marjorie Main is seen as the lady of the title role. She is an Oklahoma mother of the lawless days, with two sons, Henry Morgan and Paul Langton. She yearns for luxuries of the frontier sort, and for the Missouri home she had left as the widow of a Confederate guerrilla. The desire of her sons to meet her every request leads them into lawlessness—which can be condoned because they only steal from Yankees.

That’s the background into which two strange characters drop—Donna Reed, former saloon waitress, and James Craig, apparently a hobo kicked off a train. Spectators can readily guess that Craig is a detective seeking the perpetrators of a certain train robbery, but that is nothing against the author or director, it is the element that makes the situation.

The picture moves leisurely for most of the route, but builds to a smashing gun fight climax. Miss Main goes a step continuing to the key role, James Craig continuing to impress as to his future potentialities. Miss Reed’s performance is appealing, and the two sons are well portrayed by Henry Morgan and Paul Langton. Support has been well chosen, top moments going to Barton MacLane and the late John Philber.

Direction by Andrew Marton is adequate to the type of material, making his characters humanly interesting and going to town when his action moment arrives.

**Exhibitor’s Booking Suggestion:** Standard budget entry with many fine angles of audience appeal... Previewed Dec. 19.

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**“Quality Mystery Yarn”**

**“Packs Excitement”**

**“Has Its Values”**
Harry Brand really staged a pre-war premiere for "Winged Victory" despite the many handicaps of war conditions. A host of top Army brass hats present, a thousand grandstand seats swapped, regular premiere lights augmented by anti-aircraft searchlights, a concert in the forecourt of the Chinese Theater by the Sixth Ferrying Command, and about every Hollywood personality who could beg, borrow, or steal a ducat.

George Jessel, lining up for his "Dolly Sisters" production, has found the kid players who will portray Betty Grable and June Havent as youngsters. The lucky tykes are unknowns Evon Thomas and Donna Jo Gribble.

Darryl Zanuck has lifted the option on Phil Silvers, with his next comedy assignment being in "Two-Faced Quilligan."

The studio has received word that Alma Kaye, 19-year-old making her stage debut in New York last week, has already been given a 20th Century tag for screen work.

John Stahl has made screen tests of an author—it is Kathleen Winsor, who wrote "Forever Amber" which the veteran will direct for 20th.

Maureen O'Hara and Dick Haymes will carry the top assignments in "Kitten On the Keys," which will also feature Harry James and his band. George Jessel will produce.

The new year saw three pictures starting two of them set for Technicolor. The trio are:

"State Fair," a William Perlberg production directed by Walter Lang, with Jeanne Crain, Vivian Blaine, Dana Andrews, and Dick Haymes, plus the aura of Technicolor.

"The Dolly Sisters," with Irving Cummings directing, and as already mentioned, a George Jessel production with Betty Grable and June Havent in the title roles. John Payne handles the top male assignment.

"Caribbean Mystery," a William Girard unit which gives Robert Webb his first directorial assignment after a half score years as Henry King's assistant. James Durne and Jackie Paley will handle the top roles.

From Chicago the studio receives word that "Woman In the Window," Fritz Lang's production for International, has been selected as the best murder mystery picture of 1944 by "Police Files," an important semi-official publication of law enforcement officers.

Bill Goetz bought an entire ice rink to prepare for Sonja Henie's "Countess of Monte Cristo." The equipment was located in Knoxville, Tennessee, and was the property of the Tennessee Valley Authority. Price was $125,000 and transportation and installation at the Sam Goldwyn studios are expected to have it in operation by early February, in time for Sonja to begin rehearsals.

Walter Thompson, executive assistant to chief film Goetz, has been named associate producer on the Henie opus. Incidentally, the picture will be in Technicolor.

Leo Spitz took needed time out for a week's vacation at Phoenix, and is now back on the job for huddles on distribution matters concerning "Along Came Jones," "Tomorrow Is Forever," and "Countess of Monte Cristo."

Arthur Lange has been conducting an orchestra of 60 pieces in scoring sessions for Sonja Henie's "It's A Pleasure." Theme song is a number by Walter Donaldson and John Leslie, "Romance."

Reports are hot on the premiere showings of William Seiter's "Belle of the Yukon" at the Brandeis in Omaha and the Golden Gate in San Francisco.

Gene Krupa is at the studio for conferences regarding "George White's Scandals" in which he and his band will be featured.

Word has been received at the studio that David Hempstead's "None But the Lonely Heart," starring Cary Grant, is getting holdovers in such key spots as Philadelphia, Milwaukee, Oakland, Oklahoma City, Pittsburgh, Bridgeport, New Haven—and returns still coming in.

Director Lewis Allen is on the lot preparing for "Those Endearing Young Charms" which will co-star Laraine Day and Robert Young. Bert Granet will supervise "Charms" under Sid Rogell supervision. Allen has just completed "The Unseen" for Paramount.

Barret McCormick, advertising and publicity chief for RKO-Radio, is in town for conferences with Charles Koerner and Perry Lieber. An important promotional campaign is being planned for "Murder, My Sweet," highlighted by a number of key city personal appearances by Dick Powell.

Republic is going all out—Allen Wilson, vice-president after conferences with Herbert Yates announcing that the studio's minimum budget for 1945 production calls for a $20,000,000 outlay, largest in the company's ten-year history.

An additional $2,000,000 has been set aside for new building construction as soon as materials are available.

Republic pictures in the cutting room currently include Earl Carroll's "Vanities," "Utah," and "Hitchhike to Happiness."

"Tugboat Annie's Son" also goes on that list soon, producer James S. Burkett having wound up shooting just before the New Year.

Armand Schaefer got the good news of a $100,000 face-lifting for "New Faces," after the producer turned in his script to the front office. Jimmie Lydon is returning to Republic for one picture, carrying out a commitment made some two years ago.

Director Frank McDonald is under way on "Bells of Rosarita," the Roy Rogers special which will have almost every famous film cowboy working as a guest star.

Martin Mooney has been upped to the position of production supervisor, with ten pictures to guide, in addition to his own (Continued on Page 13)

(Continued from Page 8)

productions. Action by Leon Fromkess came after looking at first cut of Mooney’s “Crime, Inc.”, on which he was not only producer but also author of the sensational newspaper expose which inspired the picture’s story.

*** “Enchanted Forest,” soon to start rolling, calls for the biggest interior set ever used at PRC studios. Two sound stages merge to reproduce the Redwood forest background.

*** Lew Landers is director on “Enchanted Forest,” with Jack Schwartz producing and Lou Brock as his associate. It will be in Cinicolor.

*** The studio received word from Leo McCarthy, general sales manager, that four top Midwest circuits have closed for the entire 1944-45 program, the list including Balaban and Katz Great States, Illinois and Indiana, Schoenstadt and Sons, and Van Nomikas. Addition shows that the quartette totals 160 houses.

Sherlock Holmes film under the producer-director guidance of Roy William Neill has resulted in decision to up the production budget for future numbers. Next on the schedule is “Invitation to Death.”

*** January sees six pictures in the works at the studio, two wending up and four getting under way. The new ones include, Abbott and Costello in “The Naughty Nineties,” Edmund Hartman producing; Deanna Durbin’s “Lady On A Train,” Felix Jackson producing and Charles David directing; “Have A Heart,” Frank Strayer directing, and “Invitation to Death.”

M-G-M

*** Joe Pasternak enthused over reports from New York on “Music for Millions,” where it closed first a week with a $75,000 take.

*** Quite a celebration welcoming Louis B. Mayer back to the studio. Other front office news included conferences between Mayer, Ben Goetz, and the newly-arrived Sir Alexander Korda, chief of Leo’s British production.

*** Al Shonberg has been promoted to the post of production assistant to M. J. Siegel, after many successful years in the production department.

*** Pete Smith is working up a Technicolor short telling the favorite cooking recipes of Hollywood stars with the tricky title of “Batter Up.” Get it? No, it has nothing to do with baseball.

*** Eddie Mannix spent a week in the hospital after a pleurisy attack, but is expected back at the studio this week. Dr. Myron Prinzmetal handled the patient whose condition was complicated by excessive application of home light treatment. Eddie should be old enough in the picture business to handle lights.

Columbia

*** Del Lord has been assigned to direction of “Gertie From Bizerte,” which Ted Richmond will produce, with Feb. 12th set for the starting date.

*** Columbia has just paid a top price for screen rights to “Tomorrow Will Sing,” novel to be published next month, and bought from the galley proofs. Tells of an American aviator, of Italian background, stationed in a section of Italy where family connections are many.

*** Another recent story purchase was an original, by F. Hugh Herbert, “When I Came Back,” tale of a young marine returning home and the troubles he meets adjusting himself.

*** Director William Wright and the front office came to an amicable agreement when the megaphonist asked for a release on his two-year contract.

*** Judy Canova’s next will be tagged “Hayfoot, Strawfoot.”

Paramount

*** Henry Ginsberg, studio tops, starts the New Year with new energy gained by a week’s vacation at Phoenix, Arizona, first breathing spell the executive has had in a long time.

*** Frank Freeman is in New York for conference with Barney Balaban.

*** David Rose, Paramount’s managing director in Great Britain, is a studio visitor for conferences, along with S. E. Pierpoint, Brazil representative.

*** Ralph Ravenscroft has taken over the desk as West Coast publicity representative for short subjects and the Paramount News. He formerly worked from the local Paramount exchange.

*** John Berry is shooting on “Too Good To Be True,” which Harry Tugend is producing after having also written the screenplay. The picture co-stars Betty Hutton and Sonny Tufts.

*** Mitchell Leisen is under way on “Masquerade In Mexico” on which Karl Tunberg is holding the producer reins.


*** Paul Jones has wound up “The Virginian,” and expects a mid-January start for “Good Intentions.”

*** Bing Crosby’s “Going My Way” won a whole bouquet of awards from the New York newspaper critics in their Annual poll. First the picture, then Leo McCarey’s direction, and then Barry Fitzgerald’s acting.

Monogram

*** The company has five releases coming out to the marquees for January. List is: “The Navajo Trail,” “Army Wives,” “Adventures of Kitty O’Day,” “They Shall Have Faith,” and “The Jade Mask.”

*** Sam Katzman and Jack Dietz are getting under way on “Three To Get Ready” as next in their series featuring Billy Gilbert, Shemp Howard, and Maxie Rosenbloom.

Here & There

*** The New Year saw Alex Evelove, western publicity director for Warners, completing his sixteenth year with that organization. Publicist started with the music publishing unit and transferred to Charles Einfeldt’s staff in 1936.

*** Annual Academy Award presentations have been announced for March 15th, at the Chinese Theater.

(Continued on Page 19)
THE PICTURE THAT WILL SHARE A PART OF YOUR HEART

Presents MOSS HART'S

WINGED VICTORY

Produced by DARRYL F. ZANUCK • GEORGE CUKOR

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Our Sincerest Thanks

... TO ...

ALL THE MEN and WOMEN
--- ARTISTS and TECHNICIANS ALIKE ---
WHOSE SKILL MADE

"TOGETHER AGAIN"

THE PUBLIC'S CHOICE AS
THE BEST COMEDY of the SEASON
ARThUR FREED, Producer

"Meet Me in St. Louis"

A METRO-GOLDWYN-MAYER PICTURE
VINCENTE MINNELLI, Directed

"Meet Me in St. Louis"

A METRO-GOLDSWYN-MAYER PICTURE
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"Meet Me in St. Louis"
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“Dangerous Passage”
(PINE-THOMAS-PARAMOUNT)
The Digest’s Box Office Estimate: 80%

Producers...William Pine and William Thomas
Director..........................William Berke
The Players: Robert Lowery, Phyllis Brooks,
Charles Arnt, Jack LaRue, Victor Kilian,
William Edmunds, Alec Craig, John
Eldredge
Photography ..............Fred Jackman, Jr.
Time ................................61 minutes

Pine and Thomas continue to roam the
world in search of places where he-men are
heroes, and gals are sweeties to be won
through conflict and storm. This time these
masters of the meller which has such a wide
market put their hero aboard a freighter
headed from Honduras to Galveston, with
an inherited fortune in sight, and gosh, how
many enemies who are going to keep it from
him.

Robert Lowery is the hero. He must get
to Galveston to cinch his fortune. But there
is a dastardly lawyer, Charles Arnt, who
hires an assassin to kill him and secure the
identification papers that will be needed in
Galveston.

And then, golly, there is more trouble
aboard the freighter. Some dastardly villain
has concocted a plot to wreck the ship; there
is pretty Phyllis Brooks, who alternately
seems to be one of the conspirators and defi-
nitely becomes the romantic note.

Action, mystery, and then more action
building to a thrill climax. And always at a
fast pace. The picture ranks high in the
consistent Pine-Thomas list. It has been well
cast, with Robert Lowery showing us again
that he is to be considered a comer. Miss
Brooks registers pleasingly, with Charles
Arnt giving the proper shade of sinister
coloring to the heavy role.

Direction by William Berke is workman-
like, at its best in achieving his decision to
keep the action moving.

Exhibitor’s Booking Suggestion: Fast-
moving meller welcome in many booking
spots. . . . Previewed Dec. 14th.

WHAT THE OTHER FELLOW’S SAID:
REPORTER: “Producers Pine and Thomas
have turned out another high speed, hard hit-
ing action melodrama.”

VARIETY: “Carries the fast pace which
characterizes the action films turned out by
the Pine-Thomas organization.”

F-L-A-S-H-E-S . . . . . (Continued from Page 13)

★★★ A print of the Howard Hawks-War-
ner production “To Have and To Have Not”
was rushed special pronto to author Ernest
Hemingway in Paris for showing to G’s
stationed there.

★★★ Alex Gottlieb ended the old year as
the recipient of a luncheon celebrating his
fifteenth year in the industry tendered by a
dizzy stars from his latest production,
“Hollywood Canteen.”

★★★ Mary Pickford has officially opened
offices at the Sam Goldwyn studio for her
new producing organization, work starting
now on “One Touch of Venus.”

★★★ Louis Howard has two deals on the
fire in addition to his commitment for “Son
of Monte Cristo” with Edward Small. The
tentative deals are with Hall Wallis at Para-
mount for “Whenever I Remember,” and with
Ben Bogeaus for “There Goes Lona
Henry.”

★★★ Pine and Thomas, producing for
Paramount release, have set their first two
for the 1945 schedule. “Follow That
Woman,” with William Gargan starring, will
start January 20th, and the Sam White
production, “Peeple Are Funny” has a Febru-
ary 15th date.

★★★ Pat O’Brien is back in town after a
47,000 mile tour of China, Burma and India.
The RKO star played one of the toughest
schedules ever arranged by the Hollywood
Victory Committee, practically all of it by
plane over terrain that is far from friendly.

★★★ Benedict Bogeaus gets under way
January 15th at the General Service Studio
on “Captain Kidd.” Rowland V. Lee direc-
tes, with Charles Laughton starred.

★★★ Randolph Scott has been set for the
lead in “The Homesteaders,” which Jules
Levery will produce for United Artists release.

★★★ John Considine is back in Holly-
wood after a New York trip looking over
plays and talking distribution. Definite pro-
duction plans will be announced soon.

★★★ Mark Hellinger has been given pro-
duction chores on “The Two Mrs. Carrolls,”
which will star Barbara Stanwyck and Paul
Henreid. This has been taken over from
Jesse Lasky list and is in addition to “Will
Rogers” and “The Big Bow Mystery” which
Hellinger is now preparing for Warners.

★★★ The pipe line from William Cagney
Productions says that the cutting room has
already started raving about “Blood On the
Sun,” which Frank Lloyd is directing, star-
ing Jimmy with a cast including Sylvia
Sidney, Wallace Ford, Robert Armstrong,
and James Bell.

★★★ Incidentally, Jimmy Cagney last
week spent two days on the shooting of a
scene that will last only five minutes on the
screen, and that after six weeks of training
and rehearsing. You see, it was the toughest
screen fight in which Jimmy ever engaged, a
roughhouse scramble with 225-pound Jack
Segal, former Los Angeles policeman. Both
participants came out of the battle with
assorted cuts, contusions, abrasions, and a
few other items that you can see listed in
the average ambulance report.
THE BOX OFFICE DIGEST
1019 South Hauser : : : Los Angeles 35, California
RETURN POSTAGE GUARANTEED

“The Fighting Lady” . Sensational Navy Facts

(20th CENTURY-FOX)
The Digest’s Box Office Estimate: 100%

Producer .................Louis DeRochemont
From authentic battle scenes photographed by combat forces of the United States Navy.
Philippine De Lacy.
Narrator ..............Lt. Robert Taylor, U.S.N.R.
Edited by .............Robert Fritch
Time ..................61 minutes

The United States Navy made this one—an or, rather, your sons, cousins, husbands and those of your neighbors. Twentieth Century-Fox releases it, and Twentieth Louis De Rochemont, master of the documentary film, has shaped it up for theater audiences.

Putting the Navy and those other factors together you can well imagine that we have something of a picture. We have. There is a temptation to say that it is the best war-action picture made, but memory reminds us that all the way from Africa to the Philippines, there has been a succession of "best" films depicting the gallant fighting of American boys. The pages of the calendar turn, and circumstances change.

But you can put “The Fighting Lady” in your books as a biggie—it will get talk, and more talk, and money.

With all the miles of newspaper coverage, and acres of pictorial space given to descriptions of the bare facts of war action, there has not been until “The Fighting Lady,” a medium that brought the lay home front person so closely, intimately, in touch with what our boys are doing.

The “fighting lady” of the title is an aircraft carrier. With every scene an authentic one, we live with this bristling lady, through some of the most thrilling moments these eyes have seen, we go on with the lady’s brood to the climax of the awesome battle of the Philippines when eager-faced American youngsters blasted the heart and muscle out of the Japanese air and surface forces. It is difficult to tell you what a powerful punch the picture packs. We must retire on the single, but all-embracing word, this is “Real.”

The picture is in Technicolor, considerable asset to the eye-values and the selling. Louis DeRochemont has done a great job of welding together, and enhancing in audience appeal, a great array of film shot by Uncle Sam’s men on the spot. And none other than Robert Taylor, Lt., U.S.N., does the narration.

Exhibitor’s Booking Suggestion: Current headlines make it red hot. ... Previewed Dec. 19.

WHAT THE OTHER FELLOW SAYS:
REPORTER: “One of the greatest, if not the greatest, authentic warfare pictures to come out of this war.”

VARIETY: “No other film showing American fighting forces in action has caught such a terrific combat impact.”

“Between Two Women” . Standard Dr. Gillespie

(MGM)
The Digest’s Box Office Estimate: 100%

Producer .................Carey Wilson
Director ..................Willis Goldbeck
Photography ..........Harold Rosson
Time ..................82 minutes

Van Johnson’s surge to hot popularity will give added interest and money value to this new chapter in the hospital experiences of Leo the Lion. Otherwise it is standard in the Dr. Gillespie series—which means that it is well-conceived, well-made, and very safe entertainment in its budget grouping. That grouping may not be ‘super,’ but it is considerably above what many companies offer as “program.”

Johnson, as Dr. “Red” Adams, is faced with the problem of straightening out a girl who seems ill physically and mentally. Plot structure built on this premise works up to a dramatic operation scene, and along the path we have enjoyed chuckles with Lionel Barrymore, our familiar Dr. Gillespie, the standard characters of the series, including an able contribution by Keye Luke, and the very welcome presence of two cute cats, Gloria De Haven and Marilyn Maxwell. Nor should Keenan Wynn’s assist as a night club m.c. be overlooked.

The performance by Van Johnson will probably add the Johnson fans to the solid nucleus of Dr. Gillespie fans. Direction by Willis Goldbeck is smoothly paced throughout, and he takes full advantage of his high-light dramatic moments.

Exhibitor’s Booking Suggestion: “Good number in the series, with possibilities of extra money. ... Previewed Dec. 19.

WHAT THE OTHER FELLOW SAYS:
REPORTER: “If no one ever heard of Blair or Dr. Gillespie before this picture would stick as one of the finest examples of entertainment Hollywood has produced.”

VARIETY: “Ably furthers the career of Van Johnson and Metro’s media series.”

“Lake Placid Serenade”. . . . .

(REPUBLIC)
The Digest’s Box Office Estimate: 90%

Associate producer .............Herry Grey
Director ..................Steve Sekely
Photography .................John Alton
Time ..................85 minutes

The reviewer who would say that “Lake Placid Serenade” is rather placid, should probably be shot at sunrise but the temptation is strong.

And still it would not be entirely fair to make such a remark. Republic has put oodles of money into the picture, the star, Vera Hruba Ralston, is a real figure in the skating world and very effective when seen in her specialties, and there is money for theaters in these ice-carnival pictures.

The trouble seems to be that they can’t find stories for them. It isn’t evident that Republic tried very hard on this one, the plot being a frayed thread that just meanders along sufficiently long to give Miss Ralston her specialty moments, provide work

Could Be Better

for an assorted group of hard-working comics, and ending up not much advanced from the point of departure.

Roy Rogers has been tossed in for a guest appearance that will help the box office and the ice-skating theme has its values. Direction couldn’t overcome the script.

Exhibitor’s Booking Suggestion: One of those good things gone wrong. ... Previewed Dec. 19.

WHAT THE OTHER FELLOW SAYS:
REPORTER: “The picture merited a better script and better direction than it received.”

VARIETY: “The results are strictly from the ‘crack’ and can only offer mild entertainment at best.”
CURRENT PREVIEWS

"A SONG TO REMEMBER"
"HANGOVER SQUARE"
"THIS MAN'S NAVY"
"SHE GETS HER MAN"
"ARMY WIVES"
"THE BIG BONANZA"
"GRISSELY'S MILLIONS"
"THE BIG SHOWOFF"
"MR. EMMANUEL"

Selznick Cops Week's Honors

"I'll Be Seeing You" Getting Heavy Coin

See Page Five

Published by Robert E. Welsh, 1019 So. Hauser Blvd., Los Angeles 35, Calif. Phone: YOrk 1422
Subscription Rate, $10.00 Per Year
This Week Selznick-UA Wins With "I'LL BE SEEING YOU" 147%

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<td>Producer</td>
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<tr>
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<tr>
<td>William Dieterle</td>
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<tr>
<td>Screenplay</td>
<td>Dare Harris</td>
</tr>
<tr>
<td>Marion Parsonnet</td>
<td>Kenny Bowers</td>
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<tr>
<td>Based on radio play by</td>
<td>Olin Howlin</td>
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<tr>
<td>Charles Martin</td>
<td>Brandon Beach</td>
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<tr>
<td>Photography</td>
<td>Cliff Lyons</td>
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<tr>
<td>Tony Gaudio</td>
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Harry Cohn, president of Columbia Pictures, in a recently published open letter to the Academy of Motion Picture Arts and Sciences, comes up with an idea that we believe should be given every consideration.

Mr. Cohn expresses the theme of his letter concisely: “In every form of competition, whether it be a horse race, an essay contest, or a spelling bee, it has long been the American tradition to give recognition—and prizes—not only to the winner of the event but also to the competitors who finish in second and third places.”

He is talking about one of the industry’s most glamorous, and professionally important, affairs. The annual awards—broadcast to the world, deeply prized by those who win, and equally cherished by those who have succeeded only to the extent of nomination for the final balloting.

It is of the latter group that Mr. Cohn speaks. We will let him take over:

“Giving some form of recognition to the runners-up for these awards would undoubtedly carry out the whole intent of the annual competition, and it would certainly tend to foster good will within the industry.

“After all, the company or individual whose work has been adjudged the second or third best in its line has done a job that must have been well above the average. Why not call attention to the fact that a job has been superlatively well done even if it isn’t the one top achievement in its line?

“Announcement of the identity of the second and third choices for each award would be better than no recognition at all. It would be still more fitting if special scrolls were presented to the second and third place winners.

“In order not to detract from the importance of the presentation ceremonies for the champions, it would probably be advisable to make the announcement of the runners-up on award night and present the scrolls at a future date. That would certainly be better than the present custom of ignoring everyone but the top award winners.

“There’s no doubt that the second and third place announcements will be rewards keenly cherished by their recipients, and that through the years they will acquire their own tradition of importance.

“Since it is within the power of the Academy’s membership to make the suggested change, the proposal is submitted in the hope that it will lead to early consideration and action.”

We humbly echo the suggestion.

As part and parcel of this picture making business in Hollywood for more years than our grey hairs show, we have always wondered just what was wrong about an event that is so absolutely right—the Academy Awards and their method of presentation—and never have been able to find the answer.

It is just and fitting that there should be a champion in every line of endeavor, from sport to science.

A champ is a champ, and nothing can be taken away from him, or her, or Mr. Company, Inc.

But good races are the result of photo finishes, good matches, whether in tennis or football, the result of hot competition. And in an art-industry, as complex as the manufacture of entertaining celluloid through the processes that include the necessity to make a profit, the desire to put forth one’s best, the ability to do so, well—

The Academy Awards allow—and this is a tribute to our earnest picture makers—for many a photo finish.

Why not give the runners-up honest recognition for the pace they set that made the winner go all-out for the top honor?

More honor to the winner, just recognition for the entry that was so close on his heels as to set the pace.

Harry Cohn has an idea. Why not make the idea a fact—to the honor, and glory, and happiness of all in the industry, and many of the public who feel cheated when final awards are announced and their favorite is shuffled off.

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<td>11. PRC</td>
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| Total                                   | 315 Releases |
The Highlighter: Covers the Picture News Front in a Quick Glance

When Darryl Zanuck's production of "Winged Victory" was held over for a second week on its triple first-run engagement at Grauman's Chinese, Loew's State, and the Uptown Theater, an event occurred in Los Angeles booking history that may not have fully impressed our exhibitor readers far from sunny (?) Southern California and unfamiliar with the local set-up. It has become so familiar to hear of three, four, and ten and eleven week holdovers of pictures in many key spots that this two week stand may pass without proper recognition. So, let it be stated for the record, this is about the biggest hold-over news in Los Angeles theater history for many a moon. First, since the three-theater opening was set up for Los Angeles, there has never been a hold-over at this trio of houses. Despite many reasons to urge extra breaks. Hot pictures play these houses, but policy made even the hottest do their move-over after one week. Second, in the history of the king house, Grauman's Chinese, there had not been a hold-over for five years. That's right, and maybe we could add months to those five years. Third, being the choice Los Angeles booking, this tripartite set-up has everybody from Leo the Lion growling to very nice mice whispering to get inside the fence, with the result that the backlog of potentials is always heavy. And that we think is a staccato explanation of one of the real events of the show year—Darryl Zanuck's busting tradition, habit, and doing it by his picture at the semi-sacred Chinese, State, Uptown temples.

Hollywood is becoming celluloid conscious. Uncle Sam has ordered a cut in raw stock consumption. We talked about it editorially last week. And we hoped that two things would not happen—first, sounding the old death knell for program entertainment which is an important part of the business of selling tickets to motion picture theaters, and second, the lowdown factor that Hollywood payrolls must be taken into consideration—even for the foundation that makes the supers. But we find radio commentators and printed word scribblers going off at all the angles. One is frightened that there may be a tendency to close-shave the newsreel footage. Terrific frightened, because he correctly says that current factual battle coverage is one of the most interesting items on a program, but he forgets that it is the skillfully produced entertainment that draws the attention, and that the director has brought the audience into the theater. Another writer hopes that the cut in celluloid will mean the death of C pictures. Ye gods, does anyone think that in these hot competitive days there is a producer who consciously sets out to make a C picture? For example, can start out as intended A's and become B's, or even C's at the box office. Quite often there are B's in production money that turn out to be A's in ticket-selling. But with present production costs there are no actual C pictures. Any that may reach the market have just arrived there by falling off the shelf. Let's take the realistic view: It is the A stars and the super-A attractions that keep the box office fat, it is the workmanlike entertainment of the standard B's that provides the bread and butter, the C's are miscarriages.

Which brings us back to our original thought. Celluloid, both raw and positive, can be best saved from the TOP—from the scripts, the free and easy temperamental directors, the hoopy that comes out of in-terminable story conferences, reaches the stages, and dies on the cutting room floor.

Current life is a whirligig. One day we read that as a result of the liberation of some European countries our distributors are wallowing in fat. The next day we hear that the British have cornered so many corners of the market that we are on a ration diet. Then we read that Wes Ruggles, one of our top directors whose affections have been alienated by Britain's J. Arthur Rank, will have trouble bringing solid Hollywood technicians to England because of labor opposition to imports. And so it goes. And so we continue to wonder why this industry hasn't the strength in Washington that its place in the world picture deserves, and at the same moment we use an "I told you so" for some Hollywoodites whose imaginations had led them into too rosy dreams of what end-of-the-war budgets could be. All of which means just a by-passing comment. The fellows whose pictures cost more than the box office takes won't last too long. But we hope that the lesson of today and tomorrow's conflicting headlines will impress Hollywood that the safest bet, in any situation, is Uncle Sam. What we mean is, we hope that the industry's desire to garner foreign profits will never again send its creators back to creating pictures for foreign audiences, while forgetting that bread, butter, cake, and even mushrooms, come from the lovely American exhibitor, and his customers. Let's hope that our present international difficulties, in business ways and many others, will have an impression on the type of Hollywood intellectuals, or propagandists, who felt some few years ago that the American cash payer could take what he got, but should not complain if he didn't get what he wanted. You know, the trouble back there in the early 1930's, and for some years later, was that the cash payer just didn't bother to pay his cash.

The Blood Bank is One Place We Can Always Make Deposits
The Box Office: “I’ll Be Seeing You” Hit For Selznick and Dore Schary

UNITED ARTISTS—2 Releases
United Artists Distributing Corp. winds up 1944 with two releases—one a strong box office contender, while the second is rather on the weak side.

David Selznick’s second release of the year, following “Since You Went Away,” “I’ll Be Seeing You” opened up very strong considering Christmas week and is building on its second and third weeks, which is an excellent indication and is currently averaging 47 per cent above normal business.

This rather heavy romantic melodrama co-stars Ginger Rogers, Joe Cotten and Shirley Temple in a very timely story, considering the fact that we have eleven million men under arms. Producer Selznick made an exceptionally smart move when, in the middle of the picture, he changed the title from “Double Furlough” to “I’ll Be Seeing You,” which was number one on the hit parade for several weeks; and this number is used as the love theme between Ginger and Joe. The featured cast is headed by Spring Byington, Tom Tully, Chill Wills and Kenny Baker.

Dore Schary, formerly of MGM, very capably produced under Mr. Selznick’s supervision, and William Dieterle turned in an exceptional directorial job.

United Artists’ second release, “Three Is A Family,” 97 per cent, is the latest release from the Sol Lesser unit and is doing fair but not as well as expected. This domestic comedy co-stars Charlie Ruggles, Marjorie Reynolds and Fay Bainter with Fred Brady, Helen Broderick, Walter Catlett and Hattie McDaniel heading the featured cast. Edward Ludwig directed for producer Lesser.

FOX—1 release

2oth Century-Fox’s latest entry is “Sunday Dinner For A Soldier” based on the popular best seller of the same name. This picture has opened up at a 134 per cent average and word-of-mouth is so strong that it will probably build on future bookings.

Anne Baxter, who is building rapidly at the box office, is co-starred with John Hodiak and Charlie Winninger in this delightful comedy-drama. Connie Marshall, Billy Cummings, Bobby Driscoll, Anne Revere and Jane Darwell are in the featured cast. Lloyd Bacon turned in a pleasing directorial job for producer Walter Morosco.

PICTURES “GOING UP”

Was Now
Two Girls and a Sailor MGM 158...162
’Till We Meet Again PAR 122...126
Strange Affair COL 77...82

Of 10 New Releases in the Past Two Weeks, 4 Ran Over 100%, 5 Came Through Okay, and 1 Was Very Weak

By NORMAN WEBB

10 NEW RELEASES NOT IN LAST ISSUE

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<td>Three Is A Family</td>
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<td>Dancing in Manhattan</td>
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UNIVERSAL—also 1 release

“The House of Frankenstein,” 115 per cent, is the latest in Universal’s famous horror series that has been running on for years and always very satisfactory at the box office.

Boris Karloff and Lon Chaney, Jr. are co-starred at the head of a strong melodramatic cast which is headed by J. Carrol Naish, George Zucco and John Carradine. The supporting cast also includes Sig Ruman, Glenn Strange, and Elena Verdugo. Paul Malmvedt produced and Earle Kenton directed.

REPUBLIC—1 release

Republic’s new star, Vera Hruba Rakston, the ice skating champion, finally seems to be catching on at the box office, as her new release, “Lake Placid Serenade” seems to be doing quite well on its first openings.

This pretentious musical is one of the most outstanding productions to come from Republic in some time and is okay for top billing, if exhibitors are willing to go out and exploit it. Robert Livingston plays opposite Miss Rakston with Lloyd Corrigan, Walter Catlett, Vera Vague, Bill Frawley, Eugene Pallette, John Litel and Andrew Tombes in the strong featured cast. Roy Rogers, the king of the cowboys, appears as guest star along with two big name bands—Ray Noble and Harry Owens and his Royal Hawaiians.

RKO—1 Release

RKO-Radio Pictures final 1944 release is “The Girl Rush,” 91 per cent, the latest in the comedy series co-starring Alan Carney and Wally Brown and is by far the best of the series. There is much more production value in this one and a more imposing cast. Frances Langford, the GI’s favorite pin-up girl (the only trouper who has been on practically all of our fighting fronts entertaining the boys), has the feminine lead and, as usual, sings some outstanding numbers. Vera Vague, Paul Hurst, Cy Kendall and Robert Mitchum head the supporting cast. Gordon Douglas directed for producer John Auer.

PARAMOUNT—also 1 release

Paramount’s newest release, “The Man In Half Moon Street,” 87 per cent, is an exceptionally fine medical melodrama that would undoubtedly pull better at the box office if it had stronger marquee names.

Nils Asther and Helen Walker are co-starred with Paul Cavanagh and Edmond Breon in support. Ralph Murphy directed for producer Walter McEwen.

PRC—2 releases

Leon Fromkess’ PRC Studios have two of the best productions to come out of that studio this year.

“When the Lights Go On Again,” 83 per cent, is a very timely human drama that is being well accepted by the public and has received excellent reviews; only the lack of marquee names is keeping this picture from hitting a higher figure. Jimmy Lydon (Henry Aldrich) and Barbara Belden are co-starred with Regis Toomey, Harry Shannon, Grant Mitchell and Dorothy Peterson featured. William K. Howard directed for producer Fromkess.

“Hopscotch,” 80 per cent, is an exceptionally strong murder melodrama with a French locale in the nineteenth century.

Jean Parker, Nils Asther, and John Carra- dine are co-starred, three pretty good names under the PRC banner. Martin Mooney acted as associate producer to Mr. Fromkess and Edgar Ulmer directed.

COLUMBIA—1 release

Columbia’s only new release is “Dancing In Manhattan,” 76 per cent, a fairly entertaining comedy melodrama that will make a nice little filler. Fred Brady, Jeff Donnell, and Ann Savage are co-starred. Henry Levin directed for producer Wally McDonald.

PICTURES “GOING DOWN”

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<td>National Barn Dance</td>
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<td>Goin’ To Town</td>
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<td>83...80</td>
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“Song To Remember” . . . Tops For Columbia

(COLUMBIA)

The Digest’s Box Office Estimate: 150%

A SONG TO REMEMBER . . . . COL. . . . . 150
HANGOVER SQUARE . . . . 20TH-FOX . . . . 140
THIS MAN’S NAVY . . . . MGM . . . . 140
SHE GETS HER MAN . . . . UNIV. . . . . 85
ARMY WIVES . . . . MONO . . . . 80
THE BIG BONANZA . . . . REPUB. . . . . 80
GRISSLEY’S MILLIONS . . . . REPUB. . . . . 80
MR. EMANUEL . . . . UA . . . . 80
THE BIG SHOWOFF . . . . REPUB. . . . . 80

“Song To Remember” is something of an event. First of all, for its technical aspects, for the genius that has found an adroit way to combine music, biography, and sustained story interest in those packages they call “moving pictures.” Second, it is an event in the history of Columbia, because it is definitely a prestige picture.

“‘A Song to Remember’ is something of an event. First of all, for its technical aspects, for the genius that has found an adroit way to combine music, biography, and sustained story interest in those packages they call ‘moving pictures.’ Second, it is an event in the history of Columbia, because it is definitely a prestige picture.

Many are the bows that can be taken in connection with “A Song to Remember.” We hesitate to single out names, for in all fairness the memories should start with the willingness of Harry Cohn to tackle an exciting subject, proceed through Sidney Buchman, who can be proud of having it labeled “a Sidney Buchman Production,” on to Charles Vidor for direction, a detour to the scripters, and the last orchid to Technicolor and all the top craftsmen on the technical side, in photography, musical guidance, sound recording, and staging.

Frederic Chopin, great Polish composer, is the subject for “A Song to Remember.” His compositions, brought vividly to our ears, are its backbone; a period of Polish revolutionary history provides its story line. The background, in exquisite Technicolor, roams the map of Europe of the period.

Paul Muni carries the top marquee burden, and gives a splendid performance as the music teacher whose attitude towards Chopin and life motivates the story structure. But it is Cornell Wilde, in a sensitive, sympathetic portrayal of Chopin, who must carry the ball for the average spectator. Merle Oberon contributes one of her best screen performances as the woman who has a lot to do with Chopin’s troubles, the lady who signed herself George Sand and who had a few peculiarities. And if you remember the old show business adage, “put enough good troupers together and all are stars,” you will know how we would like to list the cast credits. And that goes down the line for the support, with the top moments being given excellent handling by George Coularis, Howard Freeman, and Nina Foch.

Exhibitor’s Booking Suggestion: One of the top pictures of the year from any angle, entertainment or prestige. . . . Previewed Jan. 16th.

WHAT THE OTHER FELLOW SAYS:

REPORTER: “This glorious picture is a major event in film history. It is one of the finest and most beautiful screen productions yet given to the world.”

VARIETY: “The most exciting presentation of an artist yet achieved by the screen.”

“Hangover Square” . . . Solid Audience Picture

(20TH CENTURY-FOX)

The Digest’s Box Office Estimate: 140%

Producer .................................. Robert Bassler
Director .................................... John Brahm
Photography ................................ Joseph La Shelle
Time ...................................... 78 minutes

Suave murderers who hide their deep and dark deeds behind psychopathic quirks have been paying off pretty well at the box office, so it is a pleasure to record that the customers who respond to the appeal of such as “Hangover Square” will not only get their money edited of dire happenings, but will also enjoy a superb job of picture craftsmanship.

Producer Bassler, director John Brahm, combine with a brilliant cast and a hunkler of a script to make of “Hangover Square” a picture in the horror bracket that is certain of general acceptance from the ticket-buyers and assured of the critical praise that builds up advance attention.

A masterful performance marks Laird Cregar’s regretted final bow from the screen. He is seen here as a composer to whom music — harmony — is everything, and whose discordant sounds affect in terrifying ways. Dread desires that have been buried in his subconscious are accomplished. But when his mental turmoil has passed he has no memory of them.

That’s the premise, and the resulting story offers its proper share of deaths, both subtle and its spectacular theater fashion, building to the accepted punishment for even psychopaths when embarking on wholesale murder.

In addition to Cregar’s key performance, the picture presents a very assured Linda Darnell, wrapping up the role of a sexy gal whose grasping tactics bring about her own death and eventually lead to Cregar’s end. George Sanders was a sound choice for the part of a Scotland Yard psychiatrist. Further support is excellent, with a newcomer, Faye Marlowe, registering for future consideration.

Exhibitor’s Booking Suggestion: Duck soup for the fans who want to shiver intelligently . . . Previewed Jan. 15th.

WHAT THE OTHER FELLOW SAYS:

REPORTER: “Dynamic, powerful drama brought to the screen with superb film artistry.”

VARIETY: “One of the best of its horrendous kind.”

Never Time to Stop Selling War Bonds!
SELZNICK INTERNATIONAL

proudly presents its first picture
under the production guidance of

DORE SCHARY

"I'LL BE SEEING YOU"

starring

GINGER ROGERS   JOSEPH COTTEN   SHIRLEY TEMPLE

directed by

WILLIAM DIETERLE

SCREENPLAY BY MARION PARSONNET

Now setting new box office records in its 4th week at the Four Star, Fox Wilshire and United Artists, and establishing this combination as a new first-run showcase for films of distinction.
A lot of heart and hard work by a lot of people went into the making of "I'll Be Seeing You."

I am sincerely grateful to all of those people for all of their work.

DORE SCHARY
William Dieterle, Directed

"I'll Be Seeing You"

A Selznick International Picture
THE HONOR BOX WINNER

JOSEPH COTTEN

“I’ll Be Seeing You”

A SELZNICK INTERNATIONAL PICTURE
THE HONOR BOX WINNER

SHIRLEY TEMPLE

"I'LL BE SEEING YOU"
A SELZNICK INTERNATIONAL PICTURE
Above Par Beery

(MGM)

The Digest's Box Office Estimate: 140%

Producer ........................................Samuel Marx
Director .........................................William A. Wellman
Photography .................................Sidney Wagner
Time ..................................97 minutes

An unexplored section of the Navy's fighters, the blimps, gives novelty to "This Man's Navy," and workmanlike treatment of a typical formula Wally Beery story rounds it up as satisfactory entertainment for those who respond to Beery and for those who will react to the Navy theme.

She Gets Her Man

(UNIVERSAL)

The Digest's Box Office Estimate: 85%

Producer ....................................Warren Wilson
Director ......................................Erle C. Kenton
Photography .................................Jerome Ash
Time ..................................75 minutes

Joan Davis comes into her own in "She Gets Her Man." The gal who had to quit pictures and return to school to feisty her unique laugh-getting talents has a tailor-made vehicle of which she takes full advantage.

Grissley's Millions

(REPUBLIC)

The Digest's Box Office Estimate: 80%

Executive producer ..........................Armand Schaefer
Associate producer ..........................Walter Goetz
Director ......................................John English
Photography .................................William Bradford
Time ..................................71 minutes

The best elements of the crime picture formula, and we mean the best of structure and writing, plus some novel twists in the telling further garnished by a top hole cast and crisp direction, add up to make "Grissley's Millions" an above average offering in the program field.

The choice fundamental is there—an elderly man of wealth and eccentricity, with peculiar ideas about his will, and plenty of avascular heirs in hope. But then, "something new has been added." The wealthy oldster has even ordered his casket in advance, and left instructions for immediate burial. But then a second killing occurs, and both that victim and the man who ordered the coffin are placed in it.

Second of the sure-fire picture elements for the crime yarn is that most of the danger points towards the feminine lead, in this case Virginia Grey, as granddaughter of the fellow whose eccentricities inspired the story. Follows the police, and then the man who ordered the coffin, as the moments of excitement that build to a fine climax.

It all happens because granddaughter, Virginia Grey, had previously been unhappily married to a professional gambler, Paul Fix. The latter shows up just at the time when grandpa, Robert Barrat, is expected to cash in his checks. Also present is an attorney, Don Douglas, with his eye on marriage to Virginia and the wealth she will inherit. Paul Kelly appears on the scene trailing Fix.

Grissley's Millions is a neat mess of characters and motives for almost anything to happen. It does, in well-told fashion, and well-played.

The picture is an excellent item on the credit list of executive producer Armand Schaefer, associate producer Walter Goetz, and director Richard English, the latter registering again that he has plenty on the ball. And a bow to the author of the original screenplay, Muriel Roy Bolton.

20th-Fox ★ ★ ★

Spyros Skouras is at the studio for a series of conferences with Darryl Zanuck and Joseph M. Schenck regarding 1945 product.

Darryl Zanuck and the 20th Century-Fox Post 563 were hosts to Commander Edward N. Scheiberling, national head of the American Legion at a luncheon last week which was attended by State, county, and district officers of the Legion.

Otto Preminger is back from a three-week stay in New York where he was in huddles with Oscar Hammerstein, and on "Romance With Music," which will be built around the career of the latter's grandfather, Oscar Hammerstein.

Fred S. Myer has again been named Campaign Chairman for Hollywood part in the March of Dimes drive.

Marcella Napp, for the past six months talent consultant to David Selznick and previously with the William Morris office and Metro's casting department, has joined 20th-Century as assistant to Rufus LeMaire.

The young talent on the lot, organized as 20th Century-Fox Players, presented the fifth in their series of plays, "Little Women," at the Bliss-Hayden Theater, January 16th.

Ann Revere has been cast for the mother role, Abigail, in "Dragonwyck." This is an Ernst Lubitsch production.

Joseph M. Schenck was host to 150 industry leaders at a dinner to launch the new March of Dimes campaign, Edward Arnold serving as toastmaster and highligted by showing of the Greer Garson trailer made for the 1945 drive.

John Stahl has drawn assignment on "Leave It To Heaven," which William Bacher will produce, with a March starting date. This goes into the works before the controversial "Forever Amber."

Five options picked up in last week or so—those of Frank Radcliffe, Juanita Cole, Tilo Nelson, Marietta Elliott, and Helen Seaman.

Gregory Ratoff will direct "Do You Love Me?" first on the George Jessel production schedule. Negotiations are on for Gene Krupa and band to go into "Do You Love Me?"

There are seven pictures already on producer Bill Perlberg's schedule, headed by "State Fair." The others are "Junior Miss," "The Bandwagon," "Forever Amber," "Jean Valjean," "Claudia and David," and an additional Claudia subject still to be titled.

Jim Denton, of Harry Brand's publicity staff, has sold a story, "Elmer Gets Ahead" to Liberty.

Universal ★ ★ ★

Joseph H. Seidelman, foreign head, is at the studio for conferences.

"Men In Her Diary" will be Charles Barton's first assignment under his new producer-director ticket, with the cast headed by Jon Hall, Louise Allbritton, and Peggy Ryan.

Donald Cook has received a release from his U contract to go to New York for a stage play, "Calico Wedding."

"Naughty Nineties," next Abbott and Costello picture, will have John Grant and Edmund L. Hartman as co-producers, with Jean Yarbrough directing, third of the latter's assignments to an Abbott and Costello production.

The studio hears that "Can't Help Singing" has smashed all records on pre-release runs at the Criterion in New York, Palace in Chicago and Orpheum in San Francisco.

Producer-director Roy William Neill has signed Hillary Brooke for the feminine lead in "Invitation To Death," which stars Basil Rathbone and Nigel Bruce.

"Song of the Sarong" will feature two numbers by Jack Brooks, "Riding on the Crest of a Cloud," and "Pied Pipers From Swingtown, U.S.A."

Spade Cooley and his Western Dance Gang will contribute three tunes to "Senorita With A Heart."

Walter Lanz has returned from a trip to Mexico surveying possibilities for production there of pictures aimed particularly at the Latin American market.

Eddie Sherman, Abbott and Costello manager, has arranged a release from her U contract for Gloria Jean, and will now pilot the young star herself, with immediate plans for top money personal appearances and high bids in the offering from other majors.

M-G-M ★ ★ ★

Harry Link, professional manager for music publishers Leo Feist, Inc., has been at the studio conferring with David Chatkin, music department head, on promotional plans for songs in "Ziegfeld Follies," "Anchors Aweigh," and "The Harvey Girls."

Douglas Shearer, tops in the sound department, will actually appear on the screen in "Morgan's Folly," starring Frank Morgan, the story having sequences of behind-the-scenes studio work. It is the executive's debut as a thespian.

Producer Arthur Freed has signed singer Kenny Baker for a role in "The Harvey Girls."

Joe Pasternak, planning "Colorado" for a Van Johnson starrer, has arranged for Louis Bromfield to write a novel on the sub-

ject, aimed at hitting bookstores timed with the picture's release.

Frank Whitbeck produced the Greer Garson trailer which will spearhead the March of Dimes drive, with Harry Loud directing. Trailer is based on Whitbeck's original story, "The Miracle of Hickory."

Director Vince Minnelli and a three-day location trip to San Juan Capistrano and Santa Barbara looking over locations for "Yolanda and the Thief."

Check-up shows MGM now has a backlog of 21 completed pictures, highest in the company's history. Two are on pre-release engagements in New York, and both clicking. They are, "Music For Millions" and "National Velvet."

Arthur Freed rolled two pictures to the shooting stages last week, "Yolanda and the Thief," and "The Harvey Girls. Fred Astaire is starred in "Yolanda and the Thief."

The double action gives Freed something of a record for MGM producers of biggies as he now has "Ziegfeld Follies" and "The Clock" in the cutting room.

Al Lichtman has consented to head the industry's drive for Ann Lehr's Hollywood Guild Canteen, which is doing so much for service men that it needs money badly.

With Hollywood's Radio City as its background, "No Leave, No Love," is the schedule as one of producer Joe Pasternak's most important musicals for 1945 production. Ginny Simms will be starred.

Margaret O'Brien is in the East with her mother and aunt for a visit to President Roosevelt, radio appearances, and long promised newspaper and magazine interviews.

Oscar Doob, advertising director for Loew's Theaters, is at the studio for conferences. Howard Dietz, vice-president and chief for MGM's advertising and publicity, also on hand.

Director George Sidney grabbed prima ballerina Cyd Charisse for "The Harvey Girls," an Arthur Freed production, after enthusiastic reactions to her work in "Ziegfeld Follies" at sneak previews.

Paramount ★ ★ ★

Hal Wallis has set Jan. 22nd as starting date on his third picture, "Don't Ever Grieve Me," with John Farrow directing.

"Going My Way" continues winning awards, the latest being Red Book's annual merit tag, with Bing Crosby and Barry Fitzgerald singled for their performances, and Leo McCarey for his direction.

Alan Ladd received the award of the Hollywood Women's Press Club as the most cooperative player of 1943.

(Continued on page 16)
Right Down the List...

RECORDS SMASHED EVERYWHERE!

✓ NEW YORK • CHICAGO • SAN FRANCISCO • MIAMI
BUFFALO • BALTIMORE • ST. LOUIS • HARRISBURG
READING • JACKSONVILLE • ATLANTIC CITY

NOW—LOS ANGELES

Deanna DURBIN

CAN'T HELP SINGING
in TECHNICOLOR!

with ROBERT PAIGE
AKIM TAMIROFF

DAVID BRUCE • LEONID KINSKEY • BAY COLLINS • JUNE VINCENT • ANDREW TOMBES • THOMAS GOMEZ

Screen Play by LEWIS R. TOGTER and FRANK RYAN • Story by John Kiser and Leo Townsend
Based on "Girl of the Overland Trail" by Samuel J. and Curtis B. Warshowsky • A UNIVERSAL PICTURE

Directed by FRANK RYAN • Produced by FELIX JACKSON • Music by JEROME KERN • Lyrics by E. Y. HARBURG
FLASHE-S . . . .

(Continued from Page 14)

* * * Joseph Hazen, president of Hal Wallis productions, is in town for a several weeks stay, discussing further production plans for the five-year Wallis-Paramount deal.

* * * Miran Franklin and Frances Grant have been appointed assistants to Billy Daniels, studio dance director. Their first assignment will be on "Masquerade In Mexico."

* * * Mark Sandrich has been appointed Production Director for the 17th Annual Academy Awards presentation, to be held at Grauman's Chinese Theater on March 15th. Sandrich's latest picture, "Here Come the Waves," has been set for national release Jan. 29th.

* * * Though two numbers are still to be shot, the company sneak previewed "Duffy's Tavern" already with excellent reactions. The additional numbers are a Dorothy Lamour production flash and the Yehudi Menuhin violin number.

* * * Producers Bill Pine and Bill Thomas have moved back the starting date on "People Are Funny" in order to allow Frances Langford to complete a tour with Bob Hope and for Jack Haley to complete an RKO commitment.

* * * Hal Wallis has assigned Byron Haskin to direction on "Whenever I Remember," fourth on his list of productions for Paramount.

Monogram

* * * The next Charlie Chan, "The Radar Mystery," will have Phil Rosen directing, with James Burckett producing.

* * * Kay Francis debuts as a producer on Feb. 15th, when director Will Nigh will start the cameras grinding on "Divorce." The star is co-producing with Jeffrey Bernard.

* * * Monogram's financial report for the third quarter of 1944, made public last week by W. Ray Johnston, president, showed an increase of 42 per cent in domestic rentals, and 80 per cent in foreign rentals, over the same period the previous year.

* * * Producer Lindsey Parsons has purchased rights to "Black Market Babies," Virginia Reid article which appeared in the December issue of Woman's Home Companion.

* * * David Reed, newly signed to a three-picture contract, has started his first assignment, an East Side Kid picture for producer Sam Katzman.

Columbia

* * * Producer Sam Bischoff and director Al Green are now into some of the most elaborate sequences for "A Thousand and One Nights," which cover all of Stage 4.

* * * Starting date of Feb. 12th has been given to "The Gay Senorita," which will be Jay Gorney's first production for Columbia.

In international

* * * Ward B. Ihen has been assigned by William Goldwyn as Art Director for "Tomorrow Is Forever."

* * * "Woman In The Window" will be the first International picture to have Fox West Coast first run in Los Angeles, playing the Grauman's Chinese-Loew's State combination late this month. "Belle of the Yukon" has been set also for a January date on the Pantages-Hilstreet team-up.

* * * Bob Goldstein, Eastern talent representative for International, is in town for conferences with William Goetz. He is accompanied by Buck Singer and John Van Orman, of the Buchanan advertising agency.

P-R-C

* * * Leon Fromkess, president of PRC, was able to make the announcement that 12 pictures for the 1945-46 program are already in various stages of preparation, with the company in the enviable position of having all 1944-45 product completed.

* * * In addition to the regular schedule, "Enchanted Forest," which will be in color and on a special budget, is now shooting. Jack Schwartz produces with Lou Brock as associate, and Lew Landers directing.

* * * Cast tops for "Enchanted Forest" are Edmund Lowe, Brenda Joyce, Harry Davenport, Billy Severn and John Litel.

* * * Sets for the color special will run all over the PRC stages, largest floor space ever used by the company. In addition, extensive location trips are being taken.

* * * Don McElwaine, director of publicity, has added two new members to his staff, Erle Hampton to handle unit publicity, and Ed Beck on national exploitation.

RKO-Radio

* * * Buford Craig, of the publicity staff, and his wife are hospitalized at King City, Calif., as a result of serious injuries received in an auto accident while they were on their way to San Francisco to see their only son off to the South Pacific.

* * * RKO has purchased "Anything Can Happen," novel which is the Book-of-the-Month Club selection for January.

* * * New long term contracts have been signed by Charles Koerner with two studio executives, J. J. Nolan, in charge of all talent as executive assistant to Mr. Koerner, and Sid Rogell, executive producer.

* * * Mel Bensinger, advertising and publicity, has been put in charge of the East after conferences on coming product with Charles Koerner, Sam Goldwyn, William Goetz, John LeRoy Johnston, and Perry Lieber.

* * * Due to illness, producer David Hempstead has secured his release from con-

(Continued on Page 24)
"PRC has a box-office winner in 'The Great Mike'... A delightful, human and warm story."

"'THE GREAT MIKE'... is certain to gallop in a winner at the b. o. feedbox ... Entire cast turn in neat performances."

"Original story twists, fine performances, smoothly-paced direction ... one of the company's best."

"Warm and friendly little film... Story values will be recognized for their familiarity, but they have registered before."

"With plenty of innate taste and good judgment, the studio has brought home what looks like a sure winner."

"An unbeatable combination... All the thrills of saddle racing."

"Teeming with action and triple-threat sentiment... Thrills abound with every race."

"The picture will rate high with PRC customers and secure many a booking beyond the company's present sales list."

"'THE GREAT MIKE' is a heart-warming and thoroughly entertaining picture."

"The story adds up to a delightful tale which not only will please small boys but will carry oldsters back to their kidhood."

PRC PRESENTS
STUART ERWIN in
"THE GREAT MIKE"
with Robt. (Buzzy) Henry • Carl (Alfalfa) Switzer
Pierre Watkin • Gwen Kenyon • Marian Martin and
"Mike" • "Corky" & "Mickey" • Original Story by
MARTIN MOONEY • ScreenPlay by RAYMOND L. SCHROCK
Produced by LEON FROMKESS • DIRECTED by WALLACE W. FOX
“The Big Bonanza” . . . Made For Action Fans

(Republic)

The Digest’s Box Office Estimate: 80%

Associate producer . . . Eddy White
Director . . . George Archainbaud
The Players: Richard Arlen, Robert Livingston, Jane Frazee, George “Gabby” Hayes, Lynne Roberts, Bobby Driscoll, J. M. Kerrigan, Russell Simpson, Frank Reicher, Cordey Hicken, Hayward Sso Hoo, Roy Barcroft, Fred Kohler, Jr., Monte Hale
Photography . . . Reggie Lanning
Time .................. 68 minutes

Strictly according to western meller formula, but acceptably so, “The Big Bonanza” will find a welcome spot in the bookings for which it was intended. With popular Dick Arlen, and progressing Robert Livingston in the lead roles it will have above average reactions in the action field.

Plot basis is the familiar “pal theme.”

“Mr. Emmanuel” . . . Propaganda Problem

(Two Cities-UA)

The Digest’s Box Office Estimate: 80%

Producer . . . William Sistrum
Director . . . Harold French
The Players: Felix Aylmer, Greta Gynt, Walter Pylia, Peter Mullins, Ursula Jeans, Elisabeth March, Frederick Richter, Charles Goldner, Margaret Vyner, Irene Handl
Photography . . . Otto Heller
Time .................. 91 minutes

William Sistrum, for years a top executive in American picture production, particularly as chief of the old Pathe feature organization, guided “Mr. Emmanuel,” a British offering to the screen. That is assurance that it is a well-made picture, the technique of the best.

The theme makes it a powerful picture, and at the same time one that will have a spotty reception and which must be carefully placed for best results.

That theme is an all-out, no punches pulled, slam at the Nazi ideas of life, and particularly their fiendish race persecution.

“Army Wives” . . . Late in the Parade

(Monogram)

The Digest’s Box Office Estimate: 80%

Producer . . . Lindsey Parsons
Director . . . Phil Rosen
Photography . . . Mark Stengler
Time .................. 68 minutes

Certain themes make the rounds of all the studios, so it is not to be considered surprising that Monogram got around to the one about the army couples that want to find a place to live, a prerequisite to getting married.

Monogram has done its contribution in amiable fashion, nothing extra, but not below program standard. Elyse Knox and Rick Vallin are the boy and girl who have the troubles, with a hefty portion of the picture being carried by Marjorie Rambeau, head of a large brood that helps the complications. There are the assorted characters of pictures based on this theme with whom you are probably very familiar.

For speed and the proper rising build-up to gun fights and adequate attention to the romantic and character angles. The two leads are in stride, the young Bobby Driscoll has all the marks of a real find, the gals are likeable, and there is George “Gabby” Hayes to furnish the comedy as a friend of Arlen.

Further supporting roles have also been well cast.

Exhibitor’s Booking Suggestion: Workmanlike job for this sort of attraction . . . Previewed Jan. 5th.

“WHAT THE OTHER FELLOWS SAID:

REPORTER: “There’s fair digging in the pie’s melo values, which are oater in format.”

VARIETY: “Despite its formalization, though straight line story, picture will catch plenty of booking in the regular bookings as a program attraction or supporter.”

Your Support of . . . The Red Cross . . . Helps Your Boys
TO EXHIBITORS OF AMERICA:

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

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

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

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

Now we must replenish those polio war-chests.

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

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

NAME

THEATRE ADDRESS

GREER GARSON APPEAL TRAILER • TWO STYLES ONE-SHEETS • CAMPAIGN BOOK GRATIS • WHEN YOU SEND YOUR PLEDGE TO SUITE 188, HOTEL ASTOR, N. Y. C.
30 Million

A. J. Cronin's

THE KEYS
OF THE
KINGDOM

"IT WILL ENTHRALL THE USUAL AUDIENCES AND ATTRACT PATRONS WHO DO NOT ORDINARILY GO TO THEATRES."

BOX OFFICE
...as a Book-of-the-Month Club Selection
...and in The Ladies Home Journal.

20th Century-Fox presents

"THE KEYS OF THE KINGDOM"

with

GREGORY PECK • THOMAS MITCHELL • VINCENT PRICE • ROSA STRADNER • RODDY MCDOWALL
PEGGY ANN GARNER • EDMUND GWENN • SIR CEDRIC HARDWICKE • JANE BALL • JAMES GLEASON • ANNE REVERE • RUTH NELSON
BENSON FONG • LEONARD STRONG • PHILIP AHN
ARTHUR SHIELDS • EDITH BARRETT • SARA ALLGOOD • RICHARD LOO • RUTH FORD • KEVIN O'SHEA • H. T. TSIANG • SI-LAN CHEN • EUNICE SOO-HOO

Directed by JOHN M. STAHL • Produced by JOSEPH L. MANKIEWICZ
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**Hollywood Ann Lehr's Canteen Guild**

**If we all help just a little and will be open...**

**Sheet That Walks Alone** COL 75
**embraces** REP 73
**My Pat Wolfe** RKO 72
“The Big Show-off” . . . Corny, But Funny

(REPUBLIC)

The Digest’s Box Office Estimate:

80%

Producer ....................... Sidney M. Williams
Associate producer ................. Claude S. Spence
Director ........................ Howard Bretherton
The Players: Arthur Lake, Dale Evans, Lionel
Stander, George Meeker, Paul Hurst, Marjorie
Manners, Sammy Stein, Louis Adlon,
Dan Tobby, Emmett Lynn, Douglas Wood,
and Anson Weeks and his orchestra.
Photography ..................... Jack Greenhalgh
Time .......................... 70 minutes

“The Big Show-Off” is the type of picture
that drives the veteran reviewer to wonder
how many years he has been using
the same phrases. It is funny, in a broad and far
from subtle way; it hasn’t enough story in-
telligence to pass the editorial board of a
high school monthly, but it remains funny
and gets its laughs, even while the critic
may be snickering.

The answer to the fact that “The Big
Show-Off” will probably give satisfaction in
the program spot is that its basis is the Har-
old Lloyd formula of the worm that turns, its
inspiration mebbe from George Kelly’s stage
hit of a couple of decades or so ago, “The
Show-Off.”

You can’t lose when you have a worm
turn. Audiences, usually being subconsciously
worms, love it. They go to town with you for
laughs when the worm does the squirming act,
winding with hissing in the faces of all
the bad boys who were lording it over the
worm, and the worm’s winning of the girl
whose affections occasionally alternated.

Arthur Lake is the worm in this case,
and a better trouper could not be found for
the part than this chap who grew up in show
business, and knows his timing, and when to
mug. Dale Evans is the girl; she is satisfying
in the acting chore and contributes vocally.
Lionel Stander heads the support as the
modus operandi of the plot complications,
and does a good job.

Veteran Howard Bretherton, on the mega-
phone, knew what he had to picture, and
and gets the best out of the material, allowing
muggers to mug when they should mug, slap-
stick to slap when slaps are needed, but
withal, keeping proceedings well-paced.

Exhibitor’s Booking Suggestion: Good fun
in the budget bracket that can be safely
placed in many supporting spots. . . . Pre-
viewed Jan. 12th.

WHAT THE OTHER FELLOWS SAID:
REPORTER: “Works so hard being funny
. . . in fact, it works so hard it becomes
all tired out in the process.”

VARIETY: “To prove generally okay for
supporting spots.”


(Continued from Page 16)

tract, and is at present in St. John’s Hospital
for a check-up.

★★★ Hempstead’s five-year association
with the studio gave it a great number of
its top attractions. The list includes the
Academy Award winning “Kitty Foyle,” and
such hits as “Tender Comrade,” “Joan of
Paris,” “Sky’s the Limit,” “Flight For Free-
dom,” and the recent Gary Grant starrer,”
“None But the Lonely Heart.”

★★ Drew Pearson has signed to do the
foreword for “Betrayal From the East.”

Republic ★ ★ ★

★★★ Company heads have just completed
a three day sales conference in New York,
with emphasis on plans for foreign expan-
sion, after which Herbert J. Yates, William
Saaal, James R. Grainger, Maxwell Gillis and
Jack Davis headed a delegation to Chicago
for sessions with Mid-West managers.

★★★ After four years of service at Rep-
ublic, director Joe Santley secured his
release last week and is moving over to a term
deal at Warners.

★★★ Allan Lane, up till now a Western
star, steps into a grade above the actors with
assignment to “Gay Blades,” a hockey story.

★★★ Starting date on “The Iron Master,”
which will be produced by Albert J. Cohen,
has been put back 60 days due to inability of
Michael O’Shea to complete other com-
mitments.

★★★ Meanwhile Cohen will get rolling on
“Mexicana,” to be produced in Technicolor.

Here & There ★ ★ ★

★★★ Howard Hawks’ “To Have and To
Have Not” has again been extended for two
weeks at Warners Hollywood Theater in
New York. Picture may be forced out after
record fifteen weeks because of necessity to
get a break for “Roughly Speaking.”

★★★ Benedict Bogeaus has signed Lee
Zavitz to handle special effects on the
Charles Laughton Special, “Captain Kidd.”

★★★ William Cagney Productions has
wound up on “Blood On the Sun,” and pic-
ture is now in the cutting rooms.

★★★ Lieutenant Phil Berg, of the Berg
Allenberg agency, prominent and popular
for years in the film colony, was seriously
injured in a naval accident during a recent
Pacific typhoon. No word has been received
by his associates since information that every
effort was being made to get him to an Aus-
tralian hospital as soon as possible.

★★★ Maxwell Shane will serve as associ-
ate producer on “Follow That Woman,” next
Pine-Thomas production for Paramount.
William Gargan is starred.
CURRENT PREVIEWS

"BRING ON THE GIRLS"
"THE UNSEEN"
"SALTY O'ROURKE"
"A SONG FOR MISS JULIE"
"GOD IS MY CO-PILOT"
"DELIGHTFULLY DANGEROUS"
"THE PICTURE OF DORIAN GRAY"
"HIGH POWERED"
"THE JADE MASK"
"G. I. HONEYMOON"
"THE CHICAGO KID"
"LET'S GO STEADY"
"IT'S A PLEASURE"

The Box Office
Reports:

Thar's Gold on the Yukon!

Goetz Clicks Again With "Belle of the Yukon"

See Page Four
This Week INTERNATIONAL WINS with—
RKO Release—"THE BELLE OF THE YUKON"
141%

The Picture:
Executive producer
William Goetz
Producer-director
William A. Seiter
Story by
Houston Branch
Screenplay by
James Edward Grant
Music and lyrics
Johnny Burke
James Van Heusen
Technicolor photography
Ray Rennahan
Musical score and direction
Arthur Lange

The Players:
Randolph Scott
Gypsy Rose Lee
Dinah Shore
Boh Burns
Charles Winninger
William Marshall
Guinn Williams
Robert Armstrong
Florence Bates
Victor Kilian
Edward Fielding
Wanda McKay
Charles Soldani

Dinah Shore
Johnny Burke and James Van Heusen
Robert Burns
POST-WAR
An Editorial by ROBERT E. WELSH

That is a juicy phrase—Post-War. Spell it, or hyphenate it anyway you want, and it sounds impressive. Everybody is busy telling us what it will mean to all of us. They tell the manufacturers of planes how they will be making refrigerators; the builders of automobiles will be demonstrating helicopters, and the common ordinary variety of manufacturer will be turning out unwanted luxuries for the Fiji island trade.

Well, what about the motion picture’s Post-War horizon?

Your humble editor may as well get on the intellectual band-wagon.

* * *

Here is his approach:

Lush box office grosses, mostly well-earned but frequently not fully deserved, have thrown all calculations on production costs out of gear.

Creators are talking about pictures costing three-quarters of a million dollars as though they were “B” attractions. They win the argument temporarily because they can point to the box office.

Executives are happy, because it seems as though no mistakes can be made these days.

And back of all this loose thinking has been the thought—no matter how far out of line we go now on spending, that rich after the war market will pay off. Thar’s gold over them hills!

* * *

What do present hints tell us?

Great Britain, with the guiding hand of Arthur Rank, isn’t going to open the doors wide to American pictures. France, newly invigorated, is already throwing up the fences against American pictures. And you can have your own guess about the prospects in the list of hardly reestablished nations such as Jugo-Slavia, Czechoslovakia, Greece, Italy, Poland, the Scandinavian countries, and right on down to those Fiji Islands that we mentioned above.

Listen, brothers, when all the fussing is over, we will find that the fences have already been built—yes, we can start singing “Don’t Fence Us Out.”

* * *

And why do we bring up the subject?

For two reasons:

First because we believe that both producers and distributors must realize that the “morning after” is almost here.

Producers must realize that it is once more time to give a respectful nod to a budget; distributors must wake to the fact that sledge-hammer percentage deals and other current mummer-jiggery towards the exhibitor will not stand up under the Post-War pressure.

Most important, of course, is the production angle. In the end, we must always admit, distribution is only trying to get back a profit on what Hollywood has spent.

And that does not mean that Hollywood should cut down to cheesecloth. After all, there wouldn’t be any customers if Hollywood didn’t have daring, courage, abilities, to create the enticements.

But it does mean:

That Hollywood shouldn’t kid itself. There is a bottom to the well. And it is time to stop imagining that under the silt there is a mysterious Post-War market that is going to clear everything up.

* * *

Why are we talking this way?

Just harping on an old urge of the editor’s—American picture companies are at their peak when their aims are for the American market; American pictures pay off better when they are made for the American market; American producers will go on a reducing diet the day they start forgetting the American exhibitor; and—

Hollywood should never spend “if” money. Which is the correct term for hoped-for Post-War melons.
The Box Office: “Belle of the Yukon” Hot Gal at Nation’s Box Offices

RKO—2 Releases

RKO-Radio Pictures have two new releases, one a strong box office attraction and the second is just a fair programmer.

“Belle of the Yukon,” the third release to come from the independent Spitz-Goez International Pictures Company, is a spectacular Technicolor musical with an excellent cast and many outstanding musical numbers thrown in. On its first key city openings, “Belle of the Yukon” is averaging 14% per week, which in many cases means hold-over weeks.

Randolph Scott, Dinah Shore, Bob Burns and Gypsy Rose Lee are co-starred in this big exploitation special. Featured players in the supporting cast are: Robert Armstrong, Florence Bates, Wanda McKay, Charlie Winninger and William Marshall. William Seiter, for many years one of 20th Century-Fox ace directors produced and directed the “Belle,” under William Goez’s supervision.

RKO’s second release, “Nebraska,” 78 per cent, is the first of a new series of Zane Grey westerns to be released this year. The first figures are not very encouraging; however, when this picture hits the western areas where this type of fare is more popular it will probably pick up, although there are no recognized marque names. Bob Mitchum, Ann Jeffreys and Nancy Gates are co-starred with Guinn Williams, Craig Reynolds, and Harry Woods in the supporting cast. Edward Kelly directed for Producer Herman Schlobom.

FOX—1 Release

20th Century-Fox Studios only new release, “The Fighting Lady,” 104 per cent, probably the most outstanding documentary film produced since Pearl Harbor, is doing quite satisfactorily at the box office, although it has been hard for us to obtain figures on this one because in the majority of the playdates this picture has been booked as an added attraction to another main feature.

“The Fighting Lady” was produced by the U. S. Navy in Technicolor and is the tale of an aircraft carrier’s activities in the South Pacific. Louis DeRochemont, formerly of The March of Time, is listed as producer with the narration by Lieut. Robert Taylor, USNR.

REPUBLIC—2 Releases

H. J. Yates’ Republic Studios, under the guidance of Executive Producer Al Wilson, have been putting more production value in their new pictures as is shown by the current week’s two new releases.

The best of these is “The Chicago Kid,” 82 per cent, a strong gangster melodrama co-starring Donald Barry, Otto Kruger and Lynne Roberts, Henry Daniels, Chic Chandler, and Paul Harvey are seen in support. Frank McDonald directed for Producer Eddy White.

“The Big Show Off,” 81 per cent, co-starring Arthur Lake and Dale Evans is Republic’s second release, a very pleasing comedy with musical numbers. Lionel Stander, George Meeker, Paul Hurst and Marjorie Manners are in the featured cast. Howard Bretherton directed for Producer Sydney Williams.

COLUMBIA—Also 2 Releases

Columbia Pictures have two new programmers, not exactly outstanding, yet on the other hand with enough entertainment value that they will make very pleasing fillers.

“Crime Doctor’s Courage,” 80 per cent, is the latest in this series starring Warner Baxter. Hillary Brooke has the feminine lead with Jerome Cowan, Stephen Crane and Lloyd Corrigan featured. Rudolph Flothow produced and George Sherman directed.

Columbia’s second release, “Youth On Trial,” 76 per cent, is another in the current vogue of juvenile delinquency pictures—a good strong melodrama but needs additional selling. Cora Sue Collins, Eric St. Clair and John Calvert are co-featured. Oscar Boetticher, Jr., directed for Producer Ted Richmond.

UNIVERSAL—1 Release

Universal’s only new entry is “My Gal Loves Music,” 78 per cent, the latest in the program musical comedy series starring Grace McDonald. Bob Crosby has the male lead with Betty Kean and Walter Catlett featured. Edward Lilley is the Producer-Director.

PICTURES “GONIC DOWN”

AFTER ALL--The Box Office Tells the Story

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Franklin D. Roosevelt predicted: 

...wet your whistle for BOX OFFICE DIGEST ANNUAL. Now on the way to the presses.
20th - Fox

- Production chief Darryl Zanuck has set two more factual stories for big-scale production: "Now It Can Be Told," and "Boomerang." The first-mentioned is an FBI yarn concerning counter-espionage, and the second has a civilian-Navy angle.
- Decision to make these two was prompted by the success of "The Fighting Lady," says Mr. Zanuck: "We are going to produce both of these films as though they were our own factual films." We feel that we can establish a new type of picture that has the realism of "The Fighting Lady," and which also has a strong story line and box office names.
- Louis King will direct "Command To Embezzle" with Walter Morosco producing, and a March 19th starting date set.
- John Brahms is back at the studio after two weeks in New York.
- Maureen O'Hara has checked in for "Kitten On the Keys," after finishing assignment on "Spanish Main" at RKO.
- With Winfield Sheehan in Good Samaritan Hospital for a major operation, Darryl Zanuck and Director Lloyd Bacon combined to carry on "Captain Eddie," the independent Sheehan production built on the life of Eddie Rickenbacker, and to be distributed by 20th Century-Fox.
- Deal is said to be on for the Ritz Brothers to take a term contract.
- Otto Preminger has been given producer-director assignment on "The Gift of the Magi," adaptation of the O. Henry story by Jo Swerling. It is planned for musical treatment in Technicolor.
- Producer William Girard is rushing on a topical subject, "Angels In White," which concerns the cadet nurse corps.
- Producer William Perlberg has made arrangements for loan of Carlo Ramirez to appear with Carmen Miranda in "Mexico City," a top Technicolor number on the coming season's 20th-Fox list.
- James Dunn, hitting on high with "A Tree Grows In Brooklyn," will be costarred with Joan Blondell in Walter Morosco's production of "Command To Embezzle.
- John Stahl is selecting location sites in Arizona for "Leave Her To Heaven," which William Bacher is producing.

Republic

- Herbert Yates wound up outside production deals on his recent trip, resulting in the completion of Howard Sheehan's assignment. When pending commitments are concluded all Republic releases will be Republic made.

Paramount

- Harry Tugend has been appointed production associate of Henry Ginsberg, taking over the post vacated by Frank Butler who was forced to rest up on his physician's advice.
- Pine-Thomas beat the field with registration of the title "Tokyo Rose" and plan an early production of the picture for an exploitation subject that should profit by current and future headlines.
- Jimmy Gleason has checked in on a 20th-Fox loan-out for a role in "The Well-Groomed Bride" which lists Ray Milland, Sonny Tufts and Olivia De Havilland for the top.
- Charles Reagan, vice president in charge of distribution, has been told by Father John Cavanaugh, vice president of Notre Dame, that "Going My Way" will be an annual "must" showing for Notre Dame students.
- There is no longer any news in the awards being handed out in connection with "Going My Way." "Photoplay" and "Look" magazines are busy with Bing Crosby, and assorted decorations for Leo McCarey and Buddy De Sylva.
- "Our Hearts Were Growing Up" has been assigned to William Russell for direction. Danny Dare will produce. Russell, for several years dramatic coach at the studio, is given credit for development of many young Paramount players.

Monogram

- Phil Krasne has concluded his producer-contract and the studio will take over production of the "Cisco Kid" series.
- Sam Katzman and Jack Dietz are under way on "Here Comes Trouble," with Billy Gilbert, Shemp Howard, and Maxie Rosenbloom teamed up for the laughs.
- Monogram is going "good neighborly" with schedules for producers Lindley Parsons and James Burkett both to visit Mexico. Parsons journeys south of the border to get exteriors on "Casa Manana" and Burkett for atmosphere on "Ohio Chan In Mexico City."
- Latest financial statement shows the company's net and gross still climbing—December's statement showing a hefty jump over the comparative six months period of 1943.
- Lew Landers will direct "Here Comes Trouble."
(Continued from Page 5)

★★★ Lou Goldberg, producer of the radio show, "On Stage, Everybody," is at the studio for conferences.

★★★ The deal has been closed for Merle Oberon to play in "As It Was Before," which Frank Ryan will produce and direct. Miss Oberon is currently working in Universal's "Night In Paradise."

★★★ Ford Beebe has been assigned "House of Dracula" as one of his producer-director chores.

Columbia

★★★ Jack Cohn, vice president, has concluded a week's conferences with production head Harry Cohn, and returned to New York.

★★★ "Song To Remember" broke opening day records on its bow in the Hillstreet and Pantages theatres.

★★★ Shemp Howard, just completing a Columbia two-reel comedy series, has been inked for a new deal covering four subjects.

★★★ Story editor Beatrice Lubitz has been away from her desk, and in quarters at the Queen of Angels Hospital, battling with an extra serious flu attack.

★★★ "Rhythm Round-Up," being directed by Vernon Keays, has two cast additions, "Big Boy" Williams and Raymond Hatton.

★★★ Robert Benchley has been set for a role in Shirley Temple's "Kiss and Tell," being produced by Sol Siegel for Columbia release.

★★★ Ralph Staub's Screen Snapshots is this week heading into its 25th Anniversary series.

★★★ Dialogue director on "Rhythm Round-Up" is former Captain Bernard Szold, just out of the service after hospitalization. Szold is credited with discovering Dorothy McGuire at the Cleveland Playhouse, and is being groomed for direction.

★★★ D. A. Doran will check out of the story editor's post April 1st for a two months rest.

★★★ Tito Guizar, Veloz and Yolanda, and Aurora Miranda have been set for specialty spots in "Rendezvous In Rio," musical which will have Jinx Falkenberg in a top spot.

RKO-Radio

★★★ The company has lifted its option on J. Robert Bren, just winding up as writer producer on "First Man Into Tokyo," and slated "Galveston" for his next assignment, with Jack Gross as executive producer.

★★★ Ned Depinet, distribution tops, worked so hard on Red Cross and other chores that he was sent to Cedars of Lebanon Hospital by his physicians for a ten day rest just as he was about to wind up for the start of the local Red Cross drive.

★★★ Leo McCarey has set Ruth Donnelly for a featured spot in "The Bells of Saint Mary's," an important role as close companion of Ingrid Bergman.

P-R-C

★★★ Harry Gourfain, who will produce "Murder In Spades," has signed Christy Cabanne to direct.

★★★ Jack Jungmeyer has checked into his desk as story editor, with Jack Grant, formerly in the post, now busy in huddles as a producer.

★★★ "Blonde Ice" has been added to Martin Mooney's already lengthy list of production assignments. Mooney will act as associate producer with Leon Fromkess.

★★★ Western division manager Morris Saifer has been in San Francisco for conferences with Armand Cohn, Northern California franchise holder.

★★★ Hot reports from New York tell of new alignments in the distribution staff, with capable Leo McCarthy, general sales manager for the past year or more, doubtful about his future status.

★★★ Producer Sig Neufeld has wrapped up "Highway To Hell," with Ann Savage in the top spot. Sam Newfield directed.

★★★ With Lola Lane and John Cromwell featured, the Sam Sax production of "Why Girls Leave Home" is in final days of shooting. William Berke is directing.

International

★★★ The studio hears great reports on "The Woman In the Window," including a continuing engagement at New York's Broadway playhouse, the Palace, where it turned into the fourth week Feb. 15th.

money talks ...

BOX OFFICE DIGEST ANNUAL
now heading for the presses, gives you the box office facts about ratings---and

MONEY TALKS!
Twentieth Century-Fox announces
the premiere of

BETTY SMITH’S

A TREE GROWS IN BROOKLYN

at

GRAUMAN’S CHINESE THEATRE

on

THURSDAY, MARCH 1st, 1945

8:30 P.M.

Admission $5.50 (tax included)

ALL PROCEEDS TO NAVAL AID AUXILIARY

Because of the tremendous demand you are respectfully urged to make immediate reservations. Seats are now on sale at Grauman’s Chinese Theatre box office... and the

NAVAL AID AUXILIARY • 8605 Sunset Boulevard
Phone CR 6-2334 • Ask for Mrs. David Mensh
"It's A Pleasure"

(INTERNATIONAL-RKO)

The Digest's Box Office Estimate:

175%

Producer ...............David Lewis
Associate producer ......Don Loper
Director ...............William A. Seiter
The Players: Sonja Henie, Michael O'Shea, Bill Johnson, Marie McDonald, Gus Shilling, Iris Adrian, Cheryl Walker, Peggy O'Neill, Arthur Loft, Alyn Fleming, Don Loper.
Photography ................Ray Rennahan
Time .....................90 minutes

Here is a showman's picture. Bill Goetz, with the assured hand of Bill Seiter on the direction, has wrapped up Sonja Henie and Technicolor, Sonja's skating and a new experience, her dancing, and banged everything right on through with hoop-a-loop entertainment assets that score with a wallop.

International Pictures is setting a pretty consistent record. From such hot-selling spooky chiller as "Woman In the Window" the company travels through "Belle of the Yukon" for meller and on to delightful escapist entertainment in "It's A Pleasure."

While "It's A Pleasure" is really a triumph of production guidance—from Goetz to David Lewis, and on to Seiter—its audience values are in the newly unfolded Sonja Henie, the exceptional characters of Michael O'Shea, Marie McDonald and all of the supporting cast, and the fact that it all started off with a sound story and scripting job.

"It's A Pleasure" tells the story of Sonja as a show star who falls for Michael O'Shea. The latter is a professional hockey player who has hit the skids, and we thus get the emotional values of pretty gal mothering likeable guy. That is the foundation, but there is a tricky involvement in the presence of Marie McDonald to form a triangle situation. Miss McDonald is excellent in the role of one of those gals who wants her men.

Ice-skating values, melodic assets, melodic moments such as the well-radioed "Tico." slam home the entertainment.

Exhibitor's Booking Suggestion: Sonja in Technicolor, a showmanlike production, and money in the bank...

Previewed Feb. 23rd.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Just a fair piece of entertainment that has been luxuriantly mounted."

VARIETY: "A tremendously marketable product...class production and showmanish...William Goetz can chalk up another box office success."

"God Is My Co-Pilot" . . . Powerful Air-War Pic

(WARNER BROTHERS)

The Digest's Box Office Estimate:

150%

Producer ..................Robert Buckner
Director ....................Robert Florey
Photography ................Sid Hickox
Time ........................89 minutes

Probably one of the most definite tributes to our boys with wings who are playing so important a part in the victory of Allied arms is the fact that there seems no limit to the angles of appeal in telling about them on the screen.

"God Is My Co-Pilot" would seem to have come at a late point in the parade of air-war pictures. But "God Is My Co-Pilot," while it necessarily contains much that is somewhat familiar to us theatre-seat commandos, has its own distinctive appeal, has solid story-line scripting, and winds up as socko entertainment.

Chiefly, this is because the fundamental strength of the picture is in its central character, its biography of Col. Robert Scott as so successful in book form, and the aerial action, while fresh in information, powerfully impressive in dramatic punch, is really only the sturdy framework for its human story.

That human story, the tale of Col. Scott from boyhood days on through the famed sky campaigns of General Chennault's Flying Tigers on the China front, gives Dennis Morgan the best acting opportunity of his career, and Morgan reciprocates with an impressive performance. His interpretation of the role gives backing to the factual quality of the entire picture.

After meeting Col. Scott the boy, whose air ambitions even lead him to jumping from the roof of the family barn with his trust in an umbrella, the Dennis Morgan characterization carries through West Point, early air-mail flying days, the inception of the Flying Tigers unit, and on, almost, to the doorstep of Tokyo. Intelligently scripted, the direction by Robert Florey retains the touch of biographical honesty while moving steadily at good motion picture pace, properly punctuated by thrill moments, and building to a satisfying climax.

Producer Robert Buckner has shown a skillful hand in selection of supporting players—Raymond Massey as General Chennault, Alan Hale as the priest, Andrea King as Morgan's wife, Richard Loo as a Jap flyer nicknamed Tokyo Joe, John Ridgely as the most prominent of the other Flying Tigers.

Exhibitor's Booking Suggestion: Rates high among air pictures, has good all-around human values...

Previewed Feb. 16th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "One of the best of all the air pictures."

VARIETY: "Demonstrates Warner facility in turning out a powerful war drama...should attract heavy grosses."

---

Your Support of... The Red Cross ... Helps Your Boys

---
"Bring on the Girls" . . . Money Musical Comedy

(PARAMOUNT)
The Digest's Box Office Estimate: 160%

Associate producer .......... Fred Kohlmar
Director .................. Sidney Lanfield
The Players: Veronica Lake, Sonny Tufts, Eddie Bracken, Marjorie Reynolds, Grant Mitchell, Johnny Coy, Peter Whitney, Alan Mowbray, Porter Hall, Thurston Hall, Lloyd Corrigan, Sig Arno, Joan Woodbury, Andrew Tombes, Frank Faylen, Huntz Hall, William Moses, Norma Varden, and Spike Jones orchestra.
Photography .................. Karl Struss
Time ....................... 91 minutes

This should be a heavy money-maker. It has hefty musical comedy values, the title is good, the marquee names are good, the dressing is in Technicolor.

"Bring On the Girls" has as lightly presented a plot as many of our best musical comedy memories, but delightful scripting, tight and steadily moving construction, when endowed with such playing, melody, and production background as is here present it wraps up as a show for anybody's money. And it will get plenty of everybody's money.

"The Chicago Kid" . . . . Cops and Robbers

(REPUBLIC)
The Digest's Box Office Estimate: 80%

Associate producer .......... Eddy White
Director .................. Frank McDonald
The Players: Donald Barry, Otto Kruger, Tom Powers, Lynn Bari, Robert Ives, Chick Chandler, Joseph Crehan, Jay Novello, Paul Harvey, Addison Richards, Keneen Duncan.
Photography .................. William Bradford
Time ....................... 68 minutes

"The Chicago Kid" sets out to give you no more, and no less, than you want from such a title, and that does that in workmanlike fashion. The customers will get 55 minutes of gangster and black market stuff, crisply directed by Frank McDonald, adequately staged, and satisfactorily played.

The mere fact that the plot is a hodgepodge of contriving, the characters synthetic creations only met in the pulp magazines, will not overly bother the ticket-buyers responding to the title. The action is there, and the pace.

Donald Barry is seen as the center of a "vengeance shall be mine" theme. He believes that his father was railroaded to prison on testimony by Otto Kruger. The father died on the day preceding his release. Barry sets out for revenge—succeeds in worming his way into Kruger's business, into the heart of his daughter, and is riding high on highjacking activities when he learns the truth—that his parent really had been guilty, and a cop-killer. He can't turn back—so bing, bing, we go on to a shooting "crime does not pay" finish.

Very contrived, but done by a group—Armand Shiner, Eddy White, and Frank McDonald—who know their market and their meller.

Exhibitor's Booking Suggestion: Okay for any spot where you want the cops-and-robbers stuff. . . . Previewed Feb. 9th.

"Let's Go Steady" . . . . Introduces Youngsters

(COLUMBIA)
The Digest's Box Office Estimate: 75%

Producer .................. Ted Richmond
Director .................. Del Lord
Photography .................. Benjamin Kline
Time ....................... 60 minutes

This is a pretty snappy little number to be in the program class. Columbia set out apparently to hit the jive trade, to discover the talents of a group of youngsters, and be perfectly satisfied if they gave entertainment modestly and without flash.

The Ted Richmond production, with Del Lord directing, achieves its objectives. Lack-
"Salty O'Rourke"

(Paramount)

The Digest's Box Office Estimate:

155%

Associate producer ... E. D. Leshin
Director ............... Raoul Walsh
Photography .............. Theodore Sparkuhl
Time ...................... 93 minutes

"Salty O'Rourke" is as salty as its title, in the true Raoul Walsh tradition of red-meat entertainment. Blessed with the seldom-failing attraction of a race track background, telling a consistently interesting story, played to the hilt, and directed by an assured hand, it should wind up as very profitable entertainment for producer and exhibitor.

Alan Ladd will carry the marque, and he turns in a top performance. Almost equal credit must be given, however, to the work of the surrounding players who uniformly respond to Raoul Walsh's direction with crisply chiseled characterizations. Stanley Clements is a standout; Gail Russell, William Demarest, Bruce Cabot and all others are on their toes.

We are told the story of Alan Ladd, gambler caught behind the eight ball because of a heavy debt to toughie bookmaker, Bruce Cabot, and of what happens when he starts to fight his way out. First move is the purchase of a horse that is a bargain because, though he is faster than a fiction writer's lightning, no rider can handle his ornery disposition. Ladd digs up Clements, disbarred jockey, who must tackle the job but must pose as his own younger brother. His fictitious age means attending school, and that results in meeting teacher, Gail Russell.

There you have the elements for a corking story—when it has been handled in scripting, playing, and direction as it has been here. Three men, Ladd, Clements, and Cabot, and the girl, heading towards a dynamite situation. Romance, the bawdy humor of the stables, and the inevitable thrill of a race track climax are neatly blended.

There is fine support for the principals already mentioned by the entire cast, with particular credit to William Demarest, Spring Byington, and Marjorie Woodworth.

Exhibitor's Booking Suggestion: Sound audience meat for almost all classes. ... Previewed Feb. 16th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Packs a tremendous wallop which will keep the customers tense all the way."

VARIETY: "Will ride as profitable top entertainment in all locations."

"The Jade Mask"

(Monogram)

The Digest's Box Office Estimate:

75%

Producer .................. James S. Burkett
Director ............... Phil Rosen
Photography .............. Harry Neumann
Time ...................... 64 minutes

Charlie Chan marches on—and his tread is firm and steady. "The Jade Mask," latest of his adventures as brought to the screen by Monogram, should fully satisfy Monogram customers for the group. In many ways it is the best of the series.

"High Powered"

(Paramount)

The Digest's Box Office Estimate:

80%

Producers ................ William Thomas, William Pine
Director ............... William Berke
The Players: Robert Lowery, Phyllis Brooks, Mary Treen, Joe Sawyer, Roger Pryor, Ralph Sanford.
Photography .............. Fred Jackman, Jr.
Time ...................... 60 minutes

See the world, and all its occupations, with Pine-Thomas. And have an exciting time while you're doing it.

This time the partners Bill, whose product is now firmly established on the Paramount list, take us to the rough and tough workers who are engaged in building a cracking plant for super-octane gas the Air Forces need so much. The hard-boiled characters of the action are boilermakers, steelworkers, and a couple of nice girls who run a lunchwagon serving the appetites of the hairy-chested males.

It is a regeneration theme, Robert Lowery being seen as the former high rigger who has lost his nerve about the heights because of the death of a pal in a fall. Roger Pryor, Phyllis Brooks play a part in his comeback which is built for a strong climax scene. Mary Treen, partner to Miss Brooks in the lunch business, teams with Joe Sawyer for the comedy.

Film has been well paced by Director William Berke, numerous fight scenes handled for punch, and the Lowery top scene when he mounts the high boom to rescue Pryor, is a swell topper for the capably produced melter.

Exhibitor's Booking Suggestion: Good action bet.... Previewed Feb. 16th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Starts at a good pace and keeps moving.... audiences will like it."

VARIETY: "Picturesque, dynamic melodrama, turned out to the popular taste."

Never Time to Stop Selling War Bonds!
THE Big SHOW-OFF

starring
ARTHUR LAKE • DALE EVANS
with
LIONEL STANDER • GEORGE MEEKER
PAUL HURST • MARJORIE MANNERS
and
ANSON WEEKS And His Orchestra
HOWARD BRETHERTON, Director
Original Screen Play by Leslie Vadnay
and Richard Weil
Produced by Sydney M. Williams

It's Big in laughs . . .
Packed with comedy sequences.

It's Big in romance . . .
Bubbling with gal appeal

It's Big in entertainment power . . . Studded
with surprises.

The Big SHOW-OFF will pay off BIG at the box office.
**"Picture of Dorian Gray"**

(MGM)

The Digest's Box Office Estimate: 150%

Producer: Panthro Berman
Director: Albert Lewin
The Players: George Sanders, Hard Hatfield, Dona Reed, Angela Lansbury, Peter Lawford, Lowell Gilmore, Richard Fraser, Douglas Walton, Morton Lowry, Miles Mander, Lydia Billbrook, Mary Forbes, Robert Greig, Myrna Macgill, Billy Bevan, Renie Carson, Lillian Bond, and Devi Dja and her Balinese Dancers.

Photography: Harry Stradling
Time: 111 minutes

"The Picture of Dorian Gray" is going to be one of those booking headaches. It has been so superbly produced; it concerns Oscar Wilde, the mention of whose name sends titillations through the "smarter set." It hints at things that might just as well be left—well, anywhere, as long as the celluloid shortage continues.

"The Picture of Dorian Gray" is a fine producing job by the skillful Pan Berman. The wonder is that anybody should decide to make a picture of the erotic tale. The result, on the screen, is the extraordinarily good production skill that Berman and Leo would give any picture, and the answer to the $64 question is why all the fuss?

If a few of our exhibitor readers are not up on the facts of life we might interject the repertory information that "The Picture of Dorian Gray" is the creation of a degenerate, Oscar Wilde, who got his brain washings into print, and thus achieved the label of "classic" from the sort of people who think that if you are "daring" then it follows that you must be classic. Watered down—diluted would be the better word—for the screen, "The Picture of Dorian Gray" is still a pitiful figure on the human stage. Talkative beyond endurance, screwy as all hell, not at all the sort of guy, in himself, and his fellows, that you want around a home.

Box office will be a dud in general runs where common ordinary healthy human beings will be tired by the talk and will never realize the insinuations. For the first runs, shrewd producer Pan Berman may have picked a flash winner, because the pseudo-intellectuals think there are hidden wonders in Oscar Wilde, and Leo the Lion will go to town on the selling.

**"The Unseen"**

(PARAMOUNT)

The Digest's Box Office Estimate: 105%

Associate producer: John Houseman
Director: Lewis Allen

Photography: John F. Seitz
Time: 87 minutes

Director Lewis Allen has shown a skill in the handling of "The Unseen" that gives bright promise for his future contributions to the screen. The John Houseman production for Paramount emerges under the combined talents of writers, producer, players and Allen to high ranking in the tricky field of class chiller fare.

The picture will have universal appeal to the fans who delight in their shivering, and added prestige and money value through the fact of its intelligence.

So thoroughly gripping is the suspense and the mystery of the yarn, its playing and direction, that no reviewer will yield to the temptation to tell you the solution to its puzzles. He can give you the background: Joel McCrea is the widower, with two unusually bright children, Gail Russell is a new governess arriving to handle the children.

AH-ha!—there is a house next door, boarded up for years since the death of its owner, and kept permanently closed by his widow. Also, there were circumstances about the death of McCrea's wife which were suspicious. There is a doctor, Herbert Marshall, intimate with McCrea and his precocious children.

That—the house next door, the people involved, and later the police, make for the gol durnest of eerie suspense, inspiring tragedy, and what you may desire. Joel McCrea's role, requiring the most clever shading for the values he secures, is one of the best things he has done for the screen. Miss Russell, handling the puzzled role as governess, is unusually effective. No words are needed to say that Herbert Marshall delivers solidly to the general fine result.

Surprise of the picture are the youngsters—Nona Griffith and Richard Lyon on the credit list—but in reality the children of Bebe Daniels and Ben Lyon, well known favorites of yesteryear here and currently as strong in England. The children carry important parts, unusually important to the psychological impact of the entire shudder, and their contributions are outstanding.

All in all, "The Unseen" is an item on the Paramount list bringing credit to all concerned, Producer Houseman, Director Allen, scripters, players and technicians.

Exhibitor's Booking Suggestion: On the quality list for horror subjects. . . Will satisfy the nuts but also please the intelligent. . . Previewed Feb. 16th.

**WHAT THE OTHER FELLOW SAI D:**

REPORTER: "Has the unmistakable stamp of quality . . . every prospect of meeting with wide public approval."

---

**The Red Cross**

Works All the Time
another BIG GROSSER from INTERNATIONAL!

GAYETY ...

EXCITEMENT ...

GORGEOUS GIRLS ....

HIT SONGS

BOX OFFICE ...

ALLURE

A MUSICAL EXTRAVAGANZA

International Pictures

presents

"BELLE OF THE YUKON"

IN GORGEOUS TECHNICOLOR

starring

Randolph Scott

Dinah Shore

Gypsy Rose Lee

Bob Burns

with

CHARLES WINNINGER

Produced and Directed by

WILLIAM A. SEITER

Hear Dinah Shore sing the Hit Parade songs—
"SLEIGH RIDE IN JULY"  "LIKE SOMEONE IN LOVE"
by the Composers of "Going My Way" hits — Burke and Van Heusen

"GOOD ENTERTAINMENT IS INTERNATIONAL!"
WILLIAM A. SEITER

Produced and Directed

“Belle of the Yukon”

AN INTERNATIONAL PICTURE
THE HONOR BOX WINNER

RANDOLPH SCOTT

“Belle of the Yukon”
AN INTERNATIONAL PICTURE
HOLLYWOOD REPORTER:
"Bob Burns was never better. He has a running comedy routine which becomes increasingly funny, so much so that in the latter portion of the film, the audience was tittering as soon as he began to launch another variation of his gag."

BOX OFFICE DIGEST:
"One of the most interesting notes of the picture is the return of Bob Burns to the screen. We could use more of Bob Burns... He wraps up the comedy honors here."

DAILY VARIETY:
"Bob Burns handles his comedy with characteristic punch."

"Belle of the Yukon"
AN INTERNATIONAL PICTURE
THE HONOR BOX WINNER

Johnny Burke and James Van Heusen

Music and Lyrics

"Belle of the Yukon":
"Sleigh Ride in July"
"Like Someone in Love"

Academy Nomination:
"Swinging on a Star"
"Going My Way"
(Paramount)

"Belle of the Yukon"
AN INTERNATIONAL PICTURE
All Features Released in 1944

A

OVER $500,000

Going My Way
Wilson
Since You Went Away
The Song of Bernadette
Lady In The Dark
Meet Me in St. Louis
Mrs. Parkington
Dr. Wassell
Winged Victory
Hollywood Canteen
The Princess and the Pirate
National Velvet
Gaslight
30 Seconds Over Tokyo
Arsenic and Old Lace
Mr. Skeffington
White Cliff of Dover
Dragoon Seed
Cover Girl
Frenchman’s Creek
Can't Help Singing
To Have and Have Not
Pin Up Girl
I'll Be Seeing You
Christmas Holiday
Casanova Brown
Miracle of Morgan’s Creek
Key to the Kingdom
Up in Arms
Buddha’s Birthday
Janie
Women in Uniform
Two Girls and A Sailor
Passage To Marseille
The Desert Song
Wonder Bar
The Fighting Seabees
And Now Tomorrow

B

FROM $200,000 TO $500,000

In Society
None Shall Escape
Very Thought of You
Bride By Mistake
The Lost Angel
Summer Storm
Hearts Are Young and Gay
Chip Off the Old Block
Tail To the Saddle
Mae Gores to Reno
This is The Life
Up In Mabel’s Room
House of Frankenstein
It Happened Tomorrow
Abroad With Two Yanks
Make Your Own Bed
The Haiey Age
Bridge of San Luis Rey
Brasil
Phantom Lady

C

FROM $100,000 TO $200,000

Lady and the Monster
Dead Men’s Eyes
Cry of the Werewolf
Return of the Vampire
Soul of A Monster
Alaska
Calling Dr. Death
The Spider Woman
Take A Back Seat, Dear
Dine Jamboree
The Navy Way
Strange Affair
Bluebeard
When Lights Go On Again
The Rocks Age
Faces in the Fog
One Body Too Many
Murder The Blue Room
The Singing Sheriff
Foxes By Night
Wave, Wade and A Marine
Escape to Danger
Cassavina In Burlesque
Uncensored
The White Angel
When Strings Marry
Rosie the Riveter
Double Exposure
Timber Queen
Strait’s Millions
Pearl of the Orient
The Big Noise
Days of Glory
San Diego, I Love You
Ghost Chasers
Lake Picvid Serenade
Action in Arabia
Tarzan’s Desert Mystery
Song of the Open Road
The Imposter
Youth Runs Wild
Music in Manhattan
Singing Sweater
Carolina Blues
Kansas City Kitty
Three Is A Family
The Girl Rush
Address Unknown
Nine Girls
Three Men In White
Woman of the Town
Lady Let’s Be Frankable
Main Street After Dark

D

BELOW $100,000

Are Those Our Parents?
Johnny Doesn’t Live Here
Army Wife
Town Without Women
Delinquent Daughters
I Accuse My Parents
Oh, A Mad Night
Lady In The Death House
The Mask Of Sam Slick
Gamblers Choice
The Princess
The Jade Mask
Dangerous Journey
End of The Road
Leave It To The Irish
Men On Her Mind
Sail Milk
Adventures of Kitty O’Day
Crazy Knights
Machine Gun Mama
Return of the Ace Man
My Buddy
Black Magic
Three Little Sisters
Call of the South Seas
Hot Rhythm
The Million Dollar Kid
Shadow of Suspicion
Bowery Champs
The Mad Missie
The Great Mike
They Live By Night
I’m From Arkansas
Sing a Nightingale
Block Busters
Goodnight Sweetheart
Secrets of Scotland Yard
Waterloo’s A Kind
Call of the Jungle
The Monster Maker
Swarming the U.S.A.
Girl From Monterey
Carrie
Abbott and Costello
Babes for Sale
Cherry’s Secret Service
Sing A Jingle
Moonlight In Vermont
Sal’s Catering
Sailor’s Holiday
Death Of Kitty O’Day
Unwritten Code
Three Is A Kind
Mr. McGee Steps Out
Swingtime Johnny
Hi, There, Sorry Par
The Well-Dressed Lady
Swing Hostess
Skill Tipton
The Underdog
Follies of Life
What A Man!
Seven Days To Death
Shake Hands With Murder
Henry Aldrich, Boy Scout
Fate
Lady In The Death House
Men of The Sea
"Delightfully Dangerous"
(ROGERS-UA)

The Digest's Box Office Estimate: 95%

Producer Charles R. Rogers
Associate producer Joseph S. Tishinsky
Director Arthur Lubin
Photography Milton Krasner
Time 94 minutes

Adolescence has its fascination for Charles Rogers, as witness his early urging of Deanna Durbin when Universal production chief and his most recent "Song of the Open Road." In his latest offering, "Delightfully Dangerous," he continues along his formula road.

Jane Powell is the star now introduced, and Constance Moore and Ralph Bellamy the more experienced trouper to help carry the story burden, with Morton Gould's orchestra for the flash novelty. These factors wind it up as satisfactory entertainment, without boasting the smoothness to make it a class offering.

Miss Powell registers solidly. She is personable and she can sell her songs. Plot sets her as a younger who has fixed her ambition to be a singer on the Morton Gould program. She got the idea when she discovered that big sister, Constance Moore, was not a big Broadway musical star, but only a burlesque scantly. She makes the grade for a climax that is show worthy—a combination of boogie-woogie and Strauss.

Story gets in the way of the music too frequently for Director Arthur Lubin to really roll along, but on the whole he has handled his opportunities capably.

Exhibitor's Booking Suggestion: One of those in-betweeners. . . . Previewed Feb. 23rd.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Will probably provide diversion for many of the ticket buyers."

VARIETY: "Obviously aimed at family trade . . . for such audience it should ring at turnstiles."
“G-I Honeymoon” . . . Neat Program Package

(MONOGRAM)

The Digest’s Box Office Estimate: 80%

Producer ........................................ Lindsley Parsons
Director ........................................ Phil Karlstein
Photography ................................. Harry Neumann
Time ........................................... 69 minutes

This is a satisfying package of program entertainment. It marks Monogram’s entry into the field of semi-racy farce, with those sly lines and teasing situations of the formula, and while not being ultra-smart will likely give plenty of fun for many audiences.

The theme is the safe and sure one—boy and girl get married, and then have a heck of a time getting further along on marriage than the agreement to their vows. The title tells you what the trouble is. They are on a “G-I Honeymoon.” Scarcely have the bells tolled before hindrances begin to pile up. Peter Cookson is the lieutenant hubby, Gale Storm the blushing bride. Their complications start almost before the fatal binding words are spoken, they continue aboard a train as Cookson responds to military orders, they climb when they land in an apartment that for entirely different reasons has been declared “out of bounds” to service men.

It all makes for good fun, once it gets under way. This Peter Cookson continues to register as someone to be considered in the present day search for likeable juveniles. Miss Storm is an appealing representative of the brides whose marriages never seem to get consummated. Support is okay, with Frank Jenks snatching plenty laughs, Arline Judge her share, and Jerome Cowan giving substance to a meanie role.

Exhibitor’s Booking Suggestion: Never-failing premise; lots of laughs for the snicker trade… Previewed Feb. 2oth.

WHAT THE OTHER FELLOW SAID:
REPORTER: “First rate picture . . . tightly woven comedy.”
VARIETY: “Okay supporting material for the top houses and able to carry the load in most of the smaller houses.”

“Song for Miss Julie” . . . Average Film Fare

(REPUBLIC)

The Digest’s Box Office Estimate: 80%

Associate producers ................................ William Rowland, Carley Harriman
Director ......................................... William Rowland
Photography ................................. Mack Stengler
Time ........................................... 70 minutes

“A Song for Miss Julie” can only be rated as mild entertainment. It has its moments, but they are not consistently frequent enough to sustain the 70 minutes running time; on the other hand, it has hard-working players, a ballet novelty that is unusual, and quality production values.

The trouble seems to stem back to the off-tried attempt to make the worries of playwrights of interest to the lay customer. Exhibitors toss off such efforts as “that back stage stuff.” The customers all too frequently just don’t know what all the fuss is about.

In the case “A Song for Miss Julie” we are asked to concern ourselves about a couple of writers who are trying to weave a musical around a certain family’s history. There are two sides to every family—the one displayed to the outside world, and the human side which has its spotty pages.

Our playwriters, Barton Hephurn and Roger Clark, struggle through to script success. Shirley Ross is a member of the family with a striptease background. The players are capable, but they cannot fully overcome the fact that the story necessitates an over-abundance of talk, and the axiom that the customers who pay you money to see a show do not get overly excited about the fact that someone is having a difficult time creating a show.

Exhibitor’s Booking Suggestion: Average fare in the program musical bracket.

WHAT THE OTHER FELLOW SAID:
REPORTER: “Unusual and highly entertaining . . . smartly produced intimate musical.”
VARIETY: “Dull, uninteresting screen fare.”
CURRENT PREVIEWS

THE AFFAIRS OF SUSAN

THE CLOCK

A ROYAL SCANDAL

COUNTER ATTACK

THE CORN IS GREEN

LEAVE IT TO BLONDIE

THE LADY CONFESSES

ROGUE'S GALLERY

COLONEL BLIMP

The Box Office Reports:

"Sudan"
Hot Place ...
Hot Box Office

Universal Technicolor Formula Hits Again

See Page Five
This Week UNIVERSAL Wins With:
"SUDAN"
143%

THE PICTURE
Producer
Paul Malvern
Director
John Rawlins
Original screenplay
Edmund L. Hartman
Photography
George Robinson
Technicolor director
Natalie Kaluus
Art direction
John B. Goodman
Richard H. Riedel
Special photography
John P. Fulton
Musical score and direction
Milton Rosen

THE PLAYERS
Maria Montez
Jon Hall
Turhan Bey
Andy Devine
George Zucco
Robert Warwick
Phil Van Zandt
Harry Cording
George Lynn
Charles Arnt

Paul Malvern
John Rawlins
Maria Montez
Jon Hall
Turhan Bey
HERE’S THE RECORD

A REPORT BETTER THAN ANY EDITORIAL

(EDITOR’S NOTE: We have never seen such a remarkably complete and impressive summary of the motion picture industry’s contribution to the war effort than the following report from the War Activities Committee. It is of real interest to any of us as reading, and can be of great value to theatre men who, now, and in the future, can use a concise report for the information of their local editors, civic leaders, and such organizations as the Chamber of Commerce, Rotary, Kiwanis, etc. Put it in your file.)

Participation in the three War Bond campaigns of 1944 cost the Motion Picture Industry more than $15,000,000, according to the annual report. It also estimated the value of the 16mm overseas gift films to Dec. 31, 1944, to be in excess of $24,800,000.

During the War Loans last year, “theatre men cancelling regular shows, sponsored 15,110 free shows, bond premiers, children’s premiers and free movie days,” the report said. These represented a waiver of more than $4,500,000 in admissions. Distributors waived film rentals. Both distributors and exhibitors used their employees on campaign work and spent large sums of money to advertise war bond shows.

Another special committee of the War Activities Committee, headed by the Boston exhibitor, San Pinan-ski, now is at work for the Seventh War Loan campaign, May 14 to June 30.

George J. Schaefer is chairman of the WAC, Francis H. Harmon, vice chairman and coordinator and Herman Gluckman, treasurer. The chairman of the divisions arc: S. H. Fabian, theatres; Jack Alicote, trade press; Walton C. Ament, news reels; John Cromwell, Hollywood; Arthur M. Loew, foreign managers; Gradwell L. Sears, distributors.

The 16mm gift film service, at the end of 1944, had provided 24,867 prints of feature films for overseas army and navy showing and 26,341 prints of shorts. GI Joe’s neighborhood circuit, which stretches around the world, plays to an estimated audience of 1,450,000 uniformed film fans. The estimated number of showings each day are 3,500. Annually, 156 feature films are shipped from the New York headquarters of the Army Overseas Motion Picture Service.

The 21 exchange centers in the 16mm uniformed circuit are:


Many of the outstanding feature pictures of the past year had their premiers in combat zones weeks before Broadway or Hollywood audiences saw them. The report calls these “foxhole premiers” and continues: “In the steaming jungles of the Pacific, in Italy, France, Belgium and Germany, wherever American troops have planted their boots, top rank film productions have had their first public showings. Some of these premiers have been in Quonset huts, some in makeshift outdoor clearings, some in shell wrecked barns and even an occasionally captured theatre. A few days after our men hit the beach of Normandy they had a premiere. Pilots just back from a bombing mission became first nighters at their base in England. Everywhere the American fighting man gets the best Hollywood entertainment and he gets it first.”

The WAC report, referring to news reels, said of the 2,241 subjects shown in the total news reel releases of 1944, more than 1,000 were devoted to war scenes. But 34 per cent of the “shots” were of the European end of the anti-Axis struggle and 14 per cent were from the Pacific. Although a presidential election took place in 1944 after a spirited campaign, the news reels devoted only 8 per cent of their footage to political events. Sports claimed less than six per cent with two per cent each devoted to baseball and football.

Since May 1943, 13 trade papers and magazines, represented in WAC, have contributed 8,333 half pages of advertising to the industry’s war efforts. In dollars the

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DISTRIBUTORS’ BATTLING AVERAGE FOR ’45

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60 Releases
FROM THE ALL-CRIME BEST-SELLER!

Laird CREGAR
Linda DARNELL
George SANDERS

"Hangover Square"
WHERE NO WOMAN IS SAFE!

with GLEN LANGAN • FAYE MARLOWE • ALAN MARIER • Directed by John Brahm • Produced by Robert Bassler • Screen Play by Barre Lyndon
Based on the Novel by Patrick Hamilton, Author of "Gaslight"

NOW at GRAUMAN'S CHINESE • UPTOWN • STATE • CARThAY
The Box Office: Universal a Winner with Technicolor Fantasy "Sudan"

UNIVERSAL—2 Releases

Universal Studios take top honors this week with their new Technicolor production "Sudan," the latest in the Maria Montez-John Hall series. This picture has opened in many key cities and is holding well at a 143% per cent average, much better than the last in this series, "Gypsy Wildcat," which originally opened strong, but fell off sharply.

Turhan Bey is co-starred with Montez and Hall in this romantic melodrama with Andy Devine, George Zucco and Robert Warwick featured. John Rawlins turned in an excellent directing job for producer Paul Malvern.

Universal's second release, "The House of Fear," 81 per cent is the latest in the famous Sherlock Holmes detective series. Basil Rathbone and Nigel Bruce are co-starred as usual with Paul Cavanaugah featured. Roy William Neill produced and directed.

MGM—1 Release

MGM's only new entry, "Keep Your Powder Dry," 141 per cent like "The Women," boasts of almost an entirely all feminine cast. Lana Turner, Laraine Day, and Susan Peters are co-starred in this entertaining melo-drama of the Women's Army Corp. Agnes Moorehead and Jess Barker are in the featured cast. Despite the lack of any important male lead this picture is doing okay and is even being held over in certain situations. Eddie Buzzell directed for Producer George Haight.

UA—1 Release

United Artists Exchanges have a new release, "Mr. Emmanuel," which has opened in several key cities and is only averaging 84 per cent, with the exception of New York City where it is holding up quite well.

This English made melodrama is a strong offering—the tale of a poor humble Jew who goes to Germany and defies the Nazis in 1935. The story seems somewhat improbable and there are no marque names that are known to American fans. Would strongly advise exhibitors to see this one before booking it. Herold French directed for Producer William Sistrum.

PICTURES "GOING UP"

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Of 11 New Releases In the Past Week Only Two Ran Over 100%, 5 Came Through Okay, and 4 Were Very Weak

By NORMAN WEBB

11 NEW RELEASES NOT IN LAST ISSUE

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MONOGRAM—2 Releases

Monogram Studios have two new program releases, neither of special importance but both quite satisfactory for fillers, preferably for a Friday-Saturday booking. "There Goes Kelly," 78 per cent is an entertaining little comedy-mystery co-starring Jackie Moran and Wanda McKay, Phil Karlstein directed for Producer William Strooch.

"Docks of New York," 77 per cent, is the latest in Monogram's "East Side Kids" series. Leo Gorcey, Huntz Hall, and the rest of the gang head the cast with Betty Blythe, George Meeker and Cy Kendall seen in supporting roles. Wally Fox directed for co-Producers Sam Katzman and Jack Dietz.

PRC—Also 2 Releases

PRC Exchanges also have two new programmers, one an English importation and one from their own studios. "Castle of Crimins," 78 per cent, is an English made murder mystery that is a little better than average. Kenneth Kent and Diana Churchill are co-starred. Herold French who directed "Mr. Emmanuel" also directed this one and A. E. Mason produced.

"Fog Island," 77 per cent, is much better than PRC's recent releases and if properly sold it should do better on future bookings, especially in the nabes and stick houses where action pictures are popular. Veda Ann Borg and Lionel Atwill are co-starred with Jerome Cowan, George Zucco and Ian Keith featured—all in all, a very good cast for PRC. Terry Morse directed for Producer Leon Fromkess.

COLUMBIA—2 Releases

Columbia Studios have two new programmers, one that is pulling rather strong, while the second is on the weak side. "Rough, Tough and Ready," 84 per cent, is a comedy drama co-starring Chester Morris and Victor McLaglen in a take-off of the famous "Flagg-Quirt" combination of many years ago. Veda Ann Borg has the feminine lead with Addison Richards and Araminta Ward featured. Del Lord directed for Producer Alexis Thurn-Taxis.


FOX—Also 1 Release

20th Century-Fox Studio's only new release, "Circumstantial Evidence," 86 per cent is an entertaining program melodrama from the Bryan Foy unit. Lloyd Nolan and Michael O'Shea are co-starred, with Trudy Marshall, Ruth Ford and Billy Cummings featured. John Larkin directed for Producer Bill Girard.

PICTURES "GOING DOWN"

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The Highlighter: Just Talks About Things That Are of Interest

Did you ever expect to see the day when the head of a solidly entrenched, somewhat unique, industrial organization would tell his stockholders in an annual report that it might be well if efficient competition were in the field? ... Well, that is what Dr. Herbert Kalmus, president and general manager of Technicolor, placed on the record in his report for the year ending December, 1944.

Said Dr. Kalmus: "The present demand for Technicolor would seem abundantly to warrant the doubling of the company's plant and equipment, but such doubling of capacity would still only care for about one-third of the entire motion picture industry." After stating that it is his belief that only lack of facilities and high costs as compared with black and white retard the industry from going all or nearly all to color, the Doctor swings his punch:

He says: "To provide for this is a very serious undertaking and poses the question whether Technicolor might not be healthier and happier if sound efficient competition arose to share with it the program of serving the industry with ever-improving color quality and steadily lowering costs." ... But as to the prospects, Dr. Kalmus saw fit to add: "As yet we have seen no commercial demonstration of any of these to make us hopeful that they will soon be available in quality, price, and volume to help us carry the load."

That the load is heavy can easily be seen by the impressive financial figures that Dr. Kalmus presented to his stockholders. ... We won't bore you with the figures beyond stating that volume of work for 1944 was up to 161,979,084 feet over a record of 125,773,775 for 1943 and a figure that only registers in your mind when the report states that the 1942 figure was a measly 6,528,126 feet. ... Profits do not show a proportionate gain because of taxes, but that is one of the problems of life in the same world with Hitler and Hirohito. ... There was good news on the operations of the British Technicolor unit, despite war-time problems. ... The report by Dr. Kalmus concludes with words of praise for the Technicolor personnel, both at home and on the war fronts, and a particular nod to "Gerald F. Rackett, who in his capacity as vice president and assistant general manager has done a magnificent job in direct charge of Hollywood operations."

Jogging around the studios in search of vitally thrilling items these past three weeks has been something of recklessness in the use of gas coupons. ... The studio heads and the labs tell you that production is going right ahead, strike or no strike. ... Don't let 'em kid you. ... Look at the production schedules of new pictures started, as printed by Hollywood Reporter and Daily Variety. ... They shrink, and shrink, and next week they will be Lilliputian. ... We did strike a few grape-vine items though. ... Out at Universal we are told that the prolific writing team of Michael Fessier and Ernest Pagano has come through with another hit picture in "That's the spirit," in which Jack Oakie is said to deliver the top performance of his career.

One thing that strikes us about this new team of writer-producers is their originality of ideas. Two of their recent productions, "The Merry Monahans" and "San Diego, I Love You," fairly teemed with sparkle and originality. So much so that the London Daily Express, one of the most important newspapers in the world, proclaimed "The Merry Monahans" a lesson in smart musical picture-making that British studios would do well to follow. "If a British musical soon to be produced is as merry as the Monahans it will start a new age in British pictures," High praise indeed from our cousins across the sea, and Michael Fessier and Ernest Pagano can take the bows. ... Of course, both are veteran motion picture men who know every angle of making good boxoffice pictures. They are not only prolific but versatile. "San Diego, I Love You" was a very funny comedy, which contained some of the biggest laugh-getting routines and situations we have seen in years. And, what is significant, is that Fessier-Pagano are producing hits, using only Universal stock people, and not relying upon famous stars to carry the mail. Merely goes to show it can be done.

As we write these lines the studio strike continues, with injury to many and no good to any. ... And prospects made a little darker by indications that the walk-out, originally caused only by jurisdictional strife over the status of 70 odd set dressers, is being taken more seriously by the more numerically powerful Carpenter's Union. ... International President Hutcheson is quoted as saying that his men will remain out to straighten their own problems in jurisdiction even if the Set Designers strike is settled. ... To date there is little real worry about the situation affecting the flow of product to theatres. ... The producers have a heavy backlog. ... But urgently needed service films made for Uncle Sam are encountering hurdles, and numerous executive headaches are in the offing because of conflicting future commitments on top players.

Some of the data in connection with celebration by 20th Century-Fox of a 30th Anniversary: The old Fox Company was incorporated in New York in 1915, William Fox and W. R. Sheehan being the tops. ... The company's first production, "Life's Shop Window," was made in Fort Lee, N. J., costing $14,000 and grossing $54,000. ... Later Hollywood studios were opened with Sol Wurtzel in charge until Sheehan came west to expand the company's activities. ... Merger of the company with 20th Century, which Joe Schenck had established with Darryl Zanuck guiding production, occurred in 1933. ... Anybody remember the furor when Zanuck walked out of Warners after an enviable record, following argument with the Freres on a content principle?

There was considerable advance interest in the first Hal Wallis independent production for Paramount and there are now hearty congratulations following the preview of his "The Affairs of Susan," apparently well set for big money success. ... The anticipation interest turns to B. G. De Sylva getting along with "Stork Club" as the first of his independent contributions under the new Paramount set-up. ... It's a thousand to one bet that Buddy will knock 'em over for a loop, which makes speculation on the entire Paramount future very interesting—what with their own well-geared units operating smoothly under Henry Ginsberg guidance, De Sylva, Wallis and DeMille certainties for any annual program.

There is considerable West Coast interest in the appointment by Spyros Skouras of B. V. Sturdivant to the post of Latin American manager of National Theatre Amusement Company with headquarters in Mexico City. ... For that matter, national interest. ... One reason, "Sturdy's" wide national acquaintance with men in every line of picture work as a result of two decades association with Spyros Skouras; another, it is an indication that National Theatres, a 20th Century-Fox affiliate, has in mind more than the modestly stated "ambitious plans" for Latin American postwar expansion when they send an executive of Sturdivant's caliber to lay the foundation. ... His civic activity in San Francisco and his work on the War Loan drives are assurance that "Sturdy" is an able bodied representative of the best that is American, as well as knowing his theatre operation. ... Richard Spier succeeds Sturdivant as division manager for the 60 Northern California Theatres according to General Manager George Bowser. ... He steps into the new post after 12 years guiding Fox West Coast in Oakland.
EARL CARROLL VANITIES

Starring
Dennis O'Keefe Constance Moore

featuring EVE ARDEN with
OTTO KRUGER • ALAN MOWBRAY
STEPHANIE BACHELOR
and
PINKY LEE • PARKYAKARKUS • LEON BELASCO
BEVERLY LOYD • EDWARD GARGAN
and
WOODY HERMAN and his ORCHESTRA

Directed by JOSEPH SANTLEY
Screen Play by FRANK GILL, JR.
Based on Original Story by CORTLAND FITZSIMMONS

A Republic Picture
"Affairs of Susan"

(HAL WALLIS-PARAMOUNT)

The Digest's Box Office Estimate: 165%

Producer .................................. Hal Wallis
Director .................................. William A. Seiter
Photography ................................. David Abel
The Players: Joan Fontaine, George Brent, Dennis O'Keefe, Don De Fore, Rita Johnson, Walter Abel, Byron Barr, Mary Fields.
Time ........................................ 109 minutes

Hal Wallis gets off to a flying start with his first independent production for Paramount release, "The Affairs of Susan." The picture is smart farce-comedy, geared to the escapist ideas of current audiences, and certain of equal response from both class and mass audiences.

Director William Seiter has an adept touch at these bubbling yarns, which do not send you home with any "message," but do leave a pleasant glow of happiness. He is at his best here. Taking full advantage of a crisp script-writing job, a crack cast, Seiter gets all the laughs available, milks high-light situations for real guffaws.

The Wallis production will be of great advantage to the shining Joan Fontaine career in giving her a choice opportunity to run the gamut of comedy and farce demands. She is in good company in the performances given by George Brent, Dennis O'Keefe, and a promising newcomer, Don De Fore.

The gentlemen named form the background of Susan's story. Walter Abel is about to marry the lady, and he desires information on just why previous gentlemen who had won her heart failed to hold on to it. How better to learn than to invite the men in her past to tell their stories.

So we go through these "affairs" of Susan. There is George Brent, Broadway theatrical producer, who brought her from a farm girl background to stage fame, and married her. There is Dennis O'Keefe, highbrow writer. And De Fore as a solid lumber king. Each of these men furnish an hilarious episode in the career of "Susan" Fontaine.

Rita Johnson gives a top performance in the role of a rival actress; Walter Abel is properly smug as the about-to-be-husband who looks before he leaps. Production values are on a top scale.

Exhibitor's Booking Suggestion: Solid hit...

WHAT THE OTHER FELLOWS SAID:
REPORTER: "Bright and amusing comedy...

VARIETY: "Daily patterned, smartly turned out comedy, should reflect heavy returns at the box office."

"The Clock"

(MGM)

The Digest's Box Office Estimate: 165%

Producer .................................. Arthur Freed
Director .................................. Vincent Minnelli
Photography ................................. George Folsey
Time ........................................ 90 minutes

"The Clock" presents screen fans a Judy Garland who does no singing. We can report positively that they will like this Judy Garland, the actress, very much, but it is beyond our province to guess as to whether they will or will not be disappointed when Judy fails to warble at least one song. That is for soothsayers.

But a reporter can report that "The Clock" is a completely charming, heart-reaching, cued-to-the-times evening's entertainment. It is the sort of thoroughly human, disarmingly naive, boy and girl story that has a universal audience, that is made for word of mouth build up.

"Boy and girl" can't be beat when boy and girl are told about with sympathy. Producer Arthur Freed, Director Vincent Minnelli, and the scripters, have here combined talents to make "The Clock" a delightful combination of sheer fantasy "boy and girl" with the facts of today's existence.

The creators have been fortunate in the physical expressions of their idea. Judy Garland can be— and here is— any American girl of her age. Particularly a girl who meets, and loves at first sight, an equally typical soldier boy, Robert Walker. Take it from there, since you already know you have romance and charm, and you depend on the picture-making craftsmen to make your acquaintance tread a path spotted with lively incident, paused with idyllic love moments, satisfactorily bolstered with subordinate characterizations for moments of laughter.

Judy scores solidly as an actress. Under Vincent Minnelli's direction she registers with a troupimg performance that would have set her at any time on the screen if no one had ever heard her talk. Walker is in the G1 groove as the soldier lover. Script allows high moments for such excellent troupers as Jimmy Gleason, Keenan Wynn and Ruth Brady.

The story of "The Clock" is one of those ideal "boy and girl" tales. Everything is compact. It all happens in forty-eight hours. It starts in Pennsylvania Station, New York, and it ends in that vast cavern which has seen so many boys arrive to be dazzled by the Big City and leave to face the unknown across the seas.

Judy and Bob meet. It is love at first sight, but there are moments of courtship, such as in Central Park, there are final moments of happily hectic struggle to get married, there is the moment of parting.

That sums it up, but it doesn't tell the skill of the telling.

Vincent Minnelli's direction is keenly keyed to his subject. There are moments that might be called "arty," but they are in the vein that is necessary when you reduce "boy and girl" to its eternal delightfulness.

Exhibitor's Booking Suggestion: A top number for big money...

WHAT THE OTHER FELLOWS SAID:
REPORTER: "As a whole it is pretty slow-moving and rather dull."

VARIETY: "Heart-warming and sentimental tale, richly produced and sensitively directed."

. . . Delightful Laugh Hit

Current Previews

| THE AFFAIRS OF SUSAN | PARA | 165 |
| THE CLOCK | MGM | 165 |
| A ROYAL SCANDAL | 20TH-FOX | 150 |
| COUNTER ATTACK | COL | 145 |
| THE CORN IS GREEN | WARNERS | 140 |
| LEAVE IT TO BLONDIE | COL | 80 |
| THE LADY CONFESSIONS | PRC | 75 |
| ROGUE'S GALLERY | PRC | 75 |

(*Colonel Blimp,* important British production, can be given a 120% rating in situations where it is given necessary exploitation, but for general release must be rated indefinite until early returns are in.)

. . . Human and Timely
"A Royal Scandal" . . . For Classes and Masses

(20TH CENTURY FOX)
The Digest's Box Office Estimate: 150%

Producer ........................................... Ernst Lubitsch
Director ........................................... Otto Preminger
Photography ..................................... Arthur Miller
Time .................................................. 94 minutes

Sex is the essence of "A Royal Scandal," and sex will make its box office. But sex, as handled by Ernst Lubitsch, seems to roam the screen in a manner that will delight the many, and probably not offend any.

Catherine the Great of Russia has been the inspiration for many creators of happy fictional moments. She was the royal Mae West—she liked her men, she got the men she wanted, she rewarded them lushly and discarded them nonchalantly. With Tallulah Bankhead playing the hungry-eyed Catherine as conceived by Lubitsch you know that a picture is on its way to audience suc-

cess. Here you have that audience ideal when skating on thin ice—the spectator can read anything into the happenings that his own imagination suggests.

This episode in Catherine's career concerns William Eythe, almost as naive as he was in "Song of Bernadette," when Eythe, Russian soldier, comes under the eye of the Empress. Eythe, a patriot, has ridden three days and three nights to the Imperial Court to thwart a supposed attempt on her life. Eythe, the man, meets Catherine when another lover has just been given the bounce, and soon finds himself rapidly moving up the promotion ladder from lieutenant to general. An awaking scene, a richly canopied bed, gives you some idea of why this has happened.

But the boy is honest, and the court is full of intrigue. That makes for the fun of the 94 minutes. There is sly Charles Coburn, chamber. There are conspirators, and danger to Eythe. But always over the horizon there is the possibility of a fresh love for Catherine. He appears, in the person of the suave French Ambassador.

Lubitsch doesn't take Catherine any more seriously than to make her rich entertainment. And, in giving full credit to Lubitsch the producer, it may be unfair to the achievement of Otto Preminger, the director. Preminger has with deft hands extracted all the values of a succession of rich scenes, all the personal strength of a super cast.

Miss Bankhead is right at home as Catherine, while William Eythe registers solidly as the youthful swain. You know without our telling that Charles Coburn wraps up his role as the chancellor, so we will go on to report that Anne Baxter earns her place in this big league company.

Exhibitor's Booking Suggestion: A natural. . . . Best for sophisticated audiences but sufficiently broad for any humans. . . . Previewed March 20th.

WHAT THE OTHER FELLOW SAI D:
REPORTER: "Gay, witty, with Lubitsch at his best."

VARIETY: "Comedy, romance and dramatic suspense blended into top entertainment."

"The Lady Confesses" . . . Well-Made Budgeteer

(PRC)
The Digest's Box Office Estimate: 75%

Producer ....................................... Alfred Stern
Director ......................................... Sam Newfield
The Players: Mary Beth Hughes, Hugh Bea-

Photography ..................................... Jack Greenhalgh
Time .................................................. 65 minutes

Modestly budgetted, "The Lady Con-

fesses" through workmanlike scripting in the mystery formula, crisp direction, and person-

able trouping, rounds up a satisfactory item on the PRC list.

After a slow start, later proven necessary
to properly set the characters and back-
ground, "The Lady Confesses" moves into high gear and the desired number of twists and complications to satisfy any whodunit fan.

Boy and girl—Mary Beth Hughes and Hugh Beaumont—are very much in love, and about ready for the wedding bells. Then Beaumont's former wife, Claudia Drake, shows up. Trouble, strong talk. Threats. And the wife who had been away seven years is found murdered.

Top suspects, of course, are Miss Hughes and Beaumont. A third one is Edmund Mac-

Donald, night club proprietor who had shown interest in the deceased. And there is a menacing tough police captain, Emmett Vogan.

Script details toss these factors around interestingly, and with many sharp incidents. Miss Hughes takes a job as a photographer to haunt the one whom she suspects the most—but there is a trick ending both pleasantly surprising and well handled. You see, the fiancée is actually the nasty guy.

Producer Stern has mounted his budget offering adequately. Sam Newfield's direction extracts all possibilities of the script, and the cast is an excellent selection of trouper.

Exhibitor's Booking Suggestion: Neat pro-

gram package. . . . Previewed March 22nd.

WHAT THE OTHER FELLOW SAI D:
REPORTER: "Excellently contrived melodrama . . . satisfying picture in the murder mystery category."

VARIETY: "Strong draw for the regular PRC market."

("Leave It to Blondie" . . . Standard for Series

(COLUMBIA)
The Digest's Box Office Estimate: 80%

Producer ....................................... Burt Kelly
Director ......................................... Abby Berlin
Photography ..................................... Franz F. Planer
Time .................................................. 71 minutes

"Leave It To Blondie" is standard fare in the Columbia series, but there is some question as to whether the series, successful as it has been, offers sufficiently strong story in-

spiration for 71 minutes of screen time. It makes it tough on the bookers.

Spotlight is on Arthur Lake this time and that solid trouper delivers for many laughs and frequent roars. This time he gets into trouble because he has written a $100 check to a charity cause and then is faced with the necessity of covering it. His opportunity comes when a song written by a deceased uncle wins a place in a song writing contest and Dagwood, supposed winner, must live up to his new honors if he hopes to cover the check.

Involvements include Blondie Penny Sin-

glet's suspicions that Arthur is chasing a

blonde, and the anxiety of his boss to have him win top honors so that he can do business with the contest's sponsor.

It has been well scripted, directed to take full advantage of the broad situations, and played by the standard cast to full values. Elements responsible for the cartoon strip's popularity are well retained. Just seems that all might have been better if somewhat shorter.

Exhibitor's Booking Suggestion: Good family fun. . . . Previewed March 22nd.

WHAT THE OTHER FELLOW SAI D:
VARIETY: "Strings its comic ups and downs too long."
20th - Fox

Bill Perlberg has been assigned the production reins on "The Shocking Miss Pilgrim," a story of the early days of the woman suffrage movement which is slated for Technicolor production.

The Flicka-Thunderhead team, Producer Robert Bassler and Director Louis King, will bring Will James' classic horse tale, "Smokey" to the screen.

Otto Preminger has returned from a location hunting trip in connection with "Fallen Angel" that covered from San Francisco to San Diego.

Director John Brahm spent several days in St. John's Hospital due to an eye infection.

Lloyd Bacon has been named by Darryl Zanuck to direct "The Enchanted Voyage" with start slated for June 1st. Walter Morosco will produce.

Julian Johnson's contract as story editor has been renewed.

Lt. I. D. Richardson, hero of the Philippines guerrilla war, has checked in at the lot for a three months stay collaborating on the screen version of his first person story which is on the Lamar Trotti production list.

Director Henry Hathaway is in New York with William Eythe getting background shots for "Now It Can Be Told," the FBI story which Louise De Rochemont will produce. De Rochemont joined the director in Gotham after a stop-over in Washington for final story conferences with Government authorities.

Walter Morosco has set Charles Russell for the male lead opposite Sheila Ryan in "The Embezzler," which Louis King is directing.

The Fulton Oursler stage hit of a decade ago, "The Spider," has been dusted off again and will be Director Robert Webb's next assignment, Ben Silvey producing.

Shooting has wound up on "Kitten on the Keys," Gregory Ratoff directing. George Jessel producing.

Monogram

Wallace Fox will direct the next Charlie Chan subject, "The Cobra Strikes Back." James Burket produces.

A recent story purchase is from Ivan Tors just released from the armed services. It is presently titled "Jumpin' Joe," and is on the Lindsey Parsons production list.

Robert Lowery, Eddie Quillan and Wanda McKay have the top spots in "Main Street Girl" which Christy Cabanne is directing.

Monogram star Phil Regan is to date the only movie personality with an invitation to the world-important peace plan conferences coming soon in San Francisco. Regan has been honored by selection to sing the "Star Spangled Banner" at the opening of the conference.

Marie Harmon was signed for the feminine lead in "Springtime in Texas."

Ray Johnston and Trem Carr have completed a deal by which Monogram takes over a large area adjoining the present studio and plans for building are under way dependent on availability of construction materials. Ernest Hickson, Mono technical head, will handle the new construction, badly needed because of the company's greatly expanded production schedule.

Universal

Jane Murfin, veteran top writer for the screen whose impressive list of hits spans more than a decade, has been signed to a producer-writer contract by Universal. Miss Murfin, who has served as production advisor to many executives, is embarking on her first solo producer assignment.

Walter Wanger is lining up cast for "Scarlet Street," first independent production of the New World Company, of which Wanger is vice president and Fritz Lang president. Lang will direct "Scarlet Street" and cast selections to date include Joan Bennett, Edward G. Robinson and Dan Duryea. Production start is set for July 8th.

Gale Sondergaard, leading character actress, registered so strongly in a Sherlock Holmes role that a serial, "The Spider Woman" is now being built around her characterization, with Miss Sondergaard to star.

Paramount

Director George Marshall got under way on "Blue Danube" with shots at the Miramar Hotel in Santa Monica. Alan Ladd and William Bendix have top spots.

B. G. DeSylva has closed screen rights to a Hoagy Carmichael-Paul Webster song, "Doctor, Lawyer and Indian Chief." It will be spotted in DeSylva's first independent production for Paramount, "Stork Club."

Robert E. Dolan and Joseph J. Lilly are working on the main musical choruses for "Stork Club," which will star Betty Hutton and Betty Grable featured.

Contract has been renewed for Meta Reis, executive assistant to story editor, Richard McAland.

Prexy Barney Balaban returns to New York this week after studio conferences with Production Chief Henry Ginsburg.

Illness caused more delay to "The Well Groomed Bride" than the strike—Director Sidney Lanfield, Olivia de Haviland and Sunny Tufts all succumbing to throat ailments.

Word has been received that John McVeigh, son of popular Blake McVeigh of the publicity department, has received the Bronze Star award as a result of action in the Saar Basin fighting, and a boost to sergeant rating. He has been overseas five months. Give him time.

Andy Russell, newest radio sensation, has signed with B. G. DeSylva and will have a featured spot in "Stork Club."

Karl Tunberg will hold the production reins on "Immortal Wife," from the Irving Stone best-seller, purchased last week.

Kim Hunter, recently under contract to David O. Selznick, has been signed by Hal Wallis for a featured spot in "You Came Along."

Selznick

King Vidor and most of the cast on "Duel in the Sun," forthcoming Technicolor special, are back from location in Arizona. Joe Cotten led the returning voyagers. Jennifer Jones and Gregory Peck continued to rough it for a few days longer for scenes which Otto Brower is directing.

The star roster on "Duel" has been further boosted with signing of Walter Huston for a top role. Latest count says six stars, but give David O. a few more weeks to really wind up.

M-G-M

"Abbott and Costello have checked in at the studio for their next MGM special, "Abbott and Costello in Hollywood." Trying to avoid a neglective driver Clark Gable was the victim of a freak auto accident which gave him several days at Cedars of Lebanon Hospital under the care of Dr. Myron Pinzmetal.

The option on Arch Obeler has been lifted and he is scheduled to write and direct "I'll Tell My Husband," which will be produced by Jerry Bressler.

The only girl in the cast of "They Were Expendable," the John Ford special which has Robert Montgomery and John Wayne in the top roles will be Donna Reid, playing the nurse well remembered from the book hit.

June Allyson and Robert Walker have the top spots in "For Better, For Worse," which Richard Whorf is directing, Edwin Knopf producing.

RKO-Radio

His work on "George White's Scandals of 1945" brought a quick contract renewal to Director Felix Feist.

We hope it isn't true—but "The Diary of a Chambermaid" has been printed as the title of the Paulette Goddard picture for RKO which Burgess Meredith will produce and Jean Renoir direct.

Boris Karloff moves in with his chills for "Chamber of Horrors," a yarn of 18th century London, inspired by one of Hogarth's most gruesome paintings.

Susan Hayward's return to pictures will be an RKO event, Charles Koerner having negotiated a loan from Paramount for the star to top "Deadline at Dawn."

As a result of his work on the sensation-a-success "Murder, My Sweet," Adrian Scott has been signed to a new producer contract. Next on his schedule is "Deadline at Dawn."

RKO-Radio president, Peter Rathvon, is in town for conferences with Studio Head Charles Koerner.

P-R-C

PRC Producer Max Alexander, victim of highjacking when he aided two hitchhiking sailors on a return trip from San Diego, is reported recovering and soon to be back at the studios. As a reward, "Murder, My Sweet" has been moved to the west coast.


Martin Mooney has taken over the production reins on "Two Tickets to Heaven," with Jack Grant moving into his production spot on "The Wife of Monte Cristo."

Charles Koerner, production head at RKO-Radio, turns up a prophet and a seeing business-man as a result of the Academy Award announcements that have been broadcast to the four corners of the earth. For it is Koerner who can say that right now, on his schedule, is a picture already fortified with three of the top winners—Leo McCarey, Bing Crosby, Ingrid Bergman. The picture is "Bells of St. Mary's." Shrewd Koerner worked out the deal with McCarey and Bing, then topped everything with a loan-out from David Selznick on Miss Bergman.

Vernon Keays, who recently closed out his Columbia deal, is directing "The Intruder," which has Charles Arnt, Veda Ann Borg, Fay Helm, Richard Powers, John Rogers and Jo Ann Marlowe in the cast.

Alexander Stern has set Lew Landers to direct "Arson Squad" which will star Dave O'Brien.

Leon Fromkess announces that PRC has taken over the New York franchise formerly held by Bert Kulick, who is now distribution manager for PRC. Frances Kulick remains as manager of the Gotham exchange.

Roy Young has been boosted from his production manager post to the broader duties of studio business manager. Raoul Pagel moves into Young's former spot.

Recent studio visitor was Robert Haggagai, who handles PRC product for France, North Africa, Belgium, Italy, and Luxembourg—when, if, and, as already liberated.

Don McElwaine has appointed Arnold Stoltz Eastern publicity representative.

Columbia

First result of the deal by which Eddie Golden brought Sam Denbow into his independent production organization is the signing of releasing arrangements with United Artists for a new organization, Golden Pictures, which will have Edward Golden as president, Robert Golden as vice president in charge of production, and Sam Denbow, Jr., also a vice president.

First Golden production for the United Artists deal will be "Breakfast in Hollywood," with Tom Breneman featured in his new version of the unique radio feature "Breakfast at Sardi's."

"The Kid from Brooklyn" has been named as the next Danny Kaye screen effort.

Producer Ben Bogaes is going the limit to polish "Captain Kidd" sending the Charles Laughton starring special back to the stages for additional scenes last week.

Support the Red Cross

Republic

Republic stepped slam-bang into the big money story class last week by closing a $100,000 deal for "Concerto," American Magazine story by Borden Chase for which major studio competition had been hot.

"Concerto" will be the first number on the new Frank Borzage producer-director deal, with a budget over the million dollar mark, and dressing in Technicolor. Author Chase is checking in at the studio to collaborate on screenplay preparation. Picture will probably get an early July start.

Otto Kruger has been set for a featured spot in the independent Walter Colmes production, "The Web."

Two osters wound up last week, "Man From Oklahoma," starring Roy Rogers, and "Colorado Pioneers," an Allan Lane number.

Roy Rogers is now officially inducted into the armed services but a delay was arranged by Army officials to allow the popular star to complete a scheduled hospital tour that will keep him busy with the service boys until June.

Howard Eastbrook, associated with writing and production on many of the screen's biggest hits, has completed his treatment on "Dakota" and checks in at the studio to start screenplay work.

Here & There


Harry Cohn has received word that Robert Cohn, son of his brother Jack, Columbia vice president, has been promoted to Captain on the European front and been given the Distinguished Flying Cross award.

Billy Redfield, from the New York stage, has been signed to a Columbia contract to repeat his role in the recently purchased "Snafu."
NEW YORK—Samuel Finanski, National Chairman of the Seventh War Loan of the Motion Picture Industry, today announced the complete roster of Exhibitor State Chairmen who have accepted appointment to serve in the Seventh War Loan Campaign May 14 through June 30.

All State Chairmen are prominent theatre operators and intimately familiar with the exhibitors in their territories. Many have successfully led previous War Loan drives and other wartime campaigns as state chairman.

In releasing the list of Chairmen, Finanski expressed the National Committee’s deep appreciation that they have volunteered their services in this mightiest of all the industry’s war efforts.

“The acceptances without exception came through in record-breaking time, and I am certain that this is a definite indication of the excellent job they will do,” Finanski said.

“With these men as the leaders, and with the teamwork of their State Committees and the 16,000 exhibitors of the nation, there can be no doubt of the outcome.”

The complete roster of Exhibitor State Chairmen follows:

ALABAMA—R. M. Kennedy, Birmingham.
ARIZONA—Harry Nace, Phoenix.
ARKANSAS—Claude C. Mundo, Little Rock; Cecil Cupp, Arkadelphia (Co-chairmen).
SOUTHERN CALIFORNIA—Charles P. Mann, San Francisco.
NORTHERN CALIFORNIA—George Mann, San Francisco.
COLORADO—Rick Ricketson, Denver.
CONNECTICUT—Henry Needles, New Haven; Herman Levy, New Haven (Co-chairmen).
DELAWARE—A. Joseph DeFiore, Wilmington.
FLORIDA—J. L. Cartwright, Jacksonville.
GEORGIA—W. K. Jenkins, Atlanta.
IDAHO—Walter Lee Casey, Bonners Ferry.
ILLINOIS—Ed Zorn, Pontiac; Walter Immernan, Chicago (Co-chairmen).
INDIANA—Don Rossiter, Indianapolis.
IOWA—A. H. Blank, Des Moines.
KANSAS—Howard Jameson, Wichita.
KENTUCKY—Low Hender, Lexington.
LOUISIANA—E. V. Richards, New Orleans.
MAINE—C. J. Russel, Bangor.
MARYLAND—Frank Durkee, Baltimore; Elmer Nolte, Jr., Baltimore (Co-chairmen).
MASSACHUSETTS—M. J. Mullin, Boston.
MICHIGAN (PENINSULA)—Martin Thomas, Iron Mountain.
MICHIGAN (BALANCE OF STATE)—Ray Branch, Hastings; James F. Sharkey, Detroit (Co-chairmen).
MINNESOTA—John Friedl, Minneapolis.
EASTERN MISSOURI—Harry Arthur, St. Louis.
WESTERN MISSOURI—Elmer Rhoden, Kansas City.
MISSISSIPPI—Burgess Walmont, Columbus; Arthur Lehmann, Jackson (Co-chairmen).
MONTANA—J. A. English, Anaconda.
NEBRASKA—William Miskell, Omaha; Sam Epstein, Omaha (Co-chairmen).
NEVADA—Homer LeBallister, Reno.
NEW HAMPSHIRE—Mel Morrison, Dover.
NEW JERSEY (NORTHERN)—Harry Lowenstein, Newark; Frank Danis, Newark (Co-chairmen).
NEW JERSEY (SOUTHERN)—I. Epstein, Philadelphia.
NEW MEXICO—George Tucker, Albuquerque.
NEW YORK (METROPOLITAN)—Irving Lesser, New York City.
NEW YORK (ALBANY AREA)—C. J. Latta, Albany.
NEW YORK (BUFFALO AREA)—Max Yellen, Buffalo.
NORTH CAROLINA—H. F. Kincey, Charlotte.
NORTH DAKOTA—M. Cooper, Grand Forks; Ed Kraus, Fargo (Co-chairmen).
OHIO (CLEVELAND AREA)—Meyer Fine, Cleveland.
OHIO (CINCINNATI AREA)—Maurice White, Cincinnati.
OKLAHOMA—C. B. Akers, Oklahoma City.
OREGON—W. J. Miller, Portland.
EASTERN PENNSYLVANIA—Sidney Samuelson, Philadelphia.
WESTERN PENNSYLVANIA—M. P. Silver, Pittsburgh.
RHODE ISLAND—Martin Toohy, Pawtucket; Ed Fay, Providence (Co-chairmen).
SOUTH CAROLINA—Warren Irwin, Columbia.
SOUTH DAKOTA—Byron McElligot, Aberdeen.
EASTERN TENNESSEE—Kermit Stengel, Nashville.
WESTERN TENNESSEE—M. A. Lightman, Memphis.
TEXAS—J. D. O’Donnell, Dallas.
UTAH—Tracy Barham, Salt Lake City.
VERMONT—Frank Vennett, Rutland.
VIRGINIA—Hunter Perry, Charlottesville; Frank O’Brien, Richmond (Co-chairmen).
WASHINGTON—Frank Newman, Sr., Seattle.
WEST VIRGINIA—S. J. Hyman, Huntington.
WISCONSIN—Harold Fitzgerald, Milwaukee.
WYOMING—T. E. Knight, Riverton.

NEW YORK—Conclusive evidence of the patriotic activities and resourcefulness of the motion picture industry’s showmen was completely demonstrated when 3,227 individual ideas were judged this week to select the winners in the $5,000 national exploitation contest sponsored by screen magazines during the Sixth War Loan Drive.

After careful inspection of all entries, the committee awarded the top prize of a $1,000 War Bond to Edward J. Leven, of the Telenews Theatre in San Francisco, California.

In commenting on the wide assortment of bond-selling ideas submitted, John Hertz, Jr., national publicity director during the Sixth War Loan Drive, and who will act in a similar capacity for the Seventh, said: “This is without a doubt one of the greatest patriotic responses on the part of exhibitors ever seen in the industry. Ideas submitted were so unusual and of definite bond-selling calibre that a great many of them will play vital roles in the campaign which is now in preparation for the Seventh War Loan Drive.”

The nine other winners, each recipient of a $500 War Bond, in this outstanding contest were:

Guy B. Anis, New Princess Theatre, Lexington, Tenn.
Miss Rosa Hart, Paramount Theatre, Lake Charles, La.
John Hefflinger, Park Theatre, Pasadena, Calif.
John Jones, Concho Theatre, San Angelo, Texas.
Jack Matlack, Broadway Theatre, Portland, Oregon.
William S. Phillips, State Theatre, Newark, N. J.
Benjamin H. Serkovich, Capitol Theatre, New York City.
Charles Smiakwitz, Strand Theatre, Albany, N. Y.
Al Weiss, Loew’s Utica Theatre, Brooklyn, N. Y.

All winners were selected on the basis of the ingenuity and effectiveness of their bond-selling ideas and not on the basis of total sales or increase in sales over previous bond drives.

This contest, open to 16,000 showmen in the country, was organized at the start of the Sixth War Loan Drive by a group of national screen magazines as an incentive to encourage exhibitors to stimulate the development of ingenious exploitation methods by which they would be able to sell more bonds.

NEW YORK—Alfred Finestone of Paramount’s publicity department has been loaned to the National Committee of the Seventh War Loan of the Motion Picture Industry and will serve as assistant director of publicity on a full-time basis, John Hertz, Jr., Chairman of Publicity and Advertising, announced today.
Arrangements for his services, which were requested by Samuel Pinanski, National Chairman of the Seventh War Loan, were made with R. M. Gillham, Paramount advertising and publicity director. Finestone also was loaned by Paramount to the National Committee of the Fifth War Loan, of which R. J. O'Donnell was National Chairman.

NEW YORK—Appointment of Robert M. Weitman, managing director of the New York Paramount Theatre, as national chairman of special events for the Seventh War Loan of the Motion Picture Industry was announced today by Samuel Pinanski, National Chairman.

Weitman will direct the important work of stimulating enthusiasm for War Bond buying through special activities, such as large Bond shows of national significance. Pinanski said that Weitman has several national events in mind which will be outstanding.

Known from coast to coast for his showmanship, Weitman, a veteran theatre executive, is celebrating his tenth anniversary as managing director of the big Broadway theatre. His outstanding career is described in a four-page article in Pic Magazine for March 27.

Weitman has an enviable record as producer of many mammoth shows for war causes and charity, staged chiefly at Madison Square Garden. These shows have netted millions. Among these in recent years have been successful productions for the Red Cross, which brought $245,000 last year; Navy Relief, Army Emergency Relief, Greek Relief, Police Athletic League, Israel Orphan Home, Home for Old Israel, War Service shows of the B'nai Brith and the Naer Tomid Society (Fire Department Relief).

He is annually called upon to produce the giant “Night of Stars” shows at the Garden. Serving as co-chairman with him for the “Night of Stars” was Ed Sullivan, with whom he also produced the huge Army Emergency Relief and Red Cross benefits.

NEW YORK—John Herz, Jr., chairman of publicity and advertising for the Seventh War Loan of the Motion Picture Industry, today announced the appointment of Jerry Zigmond as coordinator of advertising, publicity and exploitation for the drive, to be held May 14 to June 30.

At the request of the National Committee, Paramount has granted Zigmond a leave of absence as managing director of the Newman Theatre in Kansas City to permit him to devote all of his time to the Seventh War Loan.

Zigmond has arrived in New York to take up his duties. Friends in the industry gave him a testimonial party before he left Kansas City.

Zigmond has been public relations chairman of the Kansas City and Western Missouri area of the War Activities Committee since its inception.

He has been closely connected with theatre advertising and publicity throughout his entire career. After attending the University of Chicago, he started with Paramount 18 years ago in his native city of Denver, as assistant manager of the Rialto Theatre. He later became manager of the Victory Theatre in Denver. Deciding to remain in theatre work, he was accepted for the Paramount Managers' Training School. Upon graduation in 1929 he was assigned to Los Angeles at the United Artists and Paramount theatres, and later transferred to Denver where he managed the Paramount and Denver theatres. He then joined the Joe Cooper operations as city manager of eight theatres in Lincoln, Neb., and was named managing director of the Newman in Kansas City seven and a half years ago.

“The Corn Is Green” . . . . And a Trifle Sour

(WARNER BROS.)

The Digest's Box Office Estimate: 140%

Producer . . . . . . . . . . . . Jack Chertok
Director . . . . . . . . . . . . Irving Rapper
The Players: Bette Davis, Nigel Bruce, Rhys Williams, Rosalind Ivan, Mildred Dunnoek, Arthur Shields, Gweneth Hughes, Thomas Louden, Billy Roy, Brandon Hurst, Tony Ellis, Elliott Dare, Leslie Vincent, Robert Cherry, Ralph Cathey, Jack Watt, Gene Ross, Robert Regent, Jack Owen. Introduces John Dull and Joan Loring.
Photography . . . . . . . . . . . . . . . . . Sol Polito
Time . . . . . . . . . . . . . . . . . . . . . . . 116 minutes

“The Corn is Green” is a critics’ picture, and from the standpoint of direction and playing will probably be drowning you in a sea of adjectives. Plus some miniature tidal waves of enthusiasm for a great trouping performance by Bette Davis.

But it is our fate to look at pictures through exhibitor’s eyes, and despite the automatic business that will be drawn by Miss Davis, by the familiarity of the play title, by high-powered Warner exploitation, we wouldn’t be happy wishing this one on the customers out for an evening of entertainment.

It is heavy. The locale is Wales, and Wales in all literature and drama has been lugubrious. “How Green Was My Valley” almost surmounted the pall, because “How Green” had some sort of message of hope. And it had Zanuck-Ford production.

But, “The Corn is Green” is sub-sister Wales tailored for a most unlikeable Bette Davis. And that is quite a burden to take for 116 minutes in these days when certain other things are happening in the world that hit closer to the home fireside—that eventually send you out in the evening to spend money on expected motion picture entertainment.

Technically, “The Corn is Green” is spotty—from one extreme to another. Miss Davis gives a superbly shaded performance, Rhys Williams, from the New York stage cast, heads a support that sparks with realistic characterization, two newcomers, John Dall and Joan Loring register with promise, but Irving Rapper’s directorial hand is too frequently heavy, Jack Chertok must take his share of blame for production and script guidance that accentuate the heaviness, and the sound trouper must frequently overplay to match physical background and story mood.

The story of “The Corn is Green” again brings attention to the social problem of Britain’s hidden corner—Wales. Miss Davis is the middle-aged spinster who seeks to bring education to her section, sacrificing university education and her meager financial resources to the valiant task. Rhys Williams is a protege, in whom eventually all her hopes are personalized. Joan Loring is a gal of nature, whose affair with Williams brings into the world a baby whom Bette sacrificially adopts so that Rhys can go on to the outer world for the education this “Green Valley” needs.

You can stick around with these people and get many interesting moments of the theatre, but you are apt to go home and kick the cat, as a release from such a drear, dead world.

Exhibitor’s Booking Suggestion: The money is there in the Bette Davis name and the play’s success; the entertainment value is funereal. . . . Previewed March 26th.

WHAT THE OTHER FELLOWS SAID:

VARIETY: "Warner not only has an outstanding artistic success in 'The Corn is Green' but a box office winner as well."

REPORTER: "Distinguished motion picture, impressive production."

Never Time to Stop Selling War Bonds!
All Features Released in 1944

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<td><strong>The Big Noise</strong></td>
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<td><strong>See Here, Private Hargrove</strong></td>
<td>WARN...</td>
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<td><strong>Four Jill in a Jeep</strong></td>
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<td><strong>The Long Voyage Home</strong></td>
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<td><strong>Marriage Is A Private Affair</strong></td>
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<td><strong>Jane Eyre</strong></td>
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<td><strong>The Sullivans</strong></td>
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<td><strong>Agnus, Angels Sing</strong></td>
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<td><strong>The Eve of St. Mark</strong></td>
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<td><strong>D</strong></td>
<td><strong>ARE THOSE OUR PARENTS?</strong></td>
<td><strong>Johnny Doesn't Live Here</strong></td>
<td><strong>Army Wives</strong></td>
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<td><strong>B</strong></td>
<td><strong>Delinquent Daughters</strong></td>
<td><strong>Irish In Love</strong></td>
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<td><strong>C</strong></td>
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<td><strong>Oh, What A Night</strong></td>
<td><strong>I, Mrs. Patmore</strong></td>
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<td><strong>The Chinese Cafe</strong></td>
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<td><strong>The Jade Mask</strong></td>
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<td><strong>I</strong></td>
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<td><strong>Adventures Of Kitty O'Day</strong></td>
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<td><strong>J</strong></td>
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<td><strong>Black Magic</strong></td>
<td><strong>Three Little Sisters</strong></td>
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<td><strong>M</strong></td>
<td><strong>Call Of The South Seas</strong></td>
<td><strong>Hot Rhythm</strong></td>
<td><strong>Call Of The South Seas</strong></td>
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<td><strong>N</strong></td>
<td><strong>The Million Dollar Kid</strong></td>
<td><strong>Shadow Of Suspicion</strong></td>
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<td><strong>O</strong></td>
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<td><strong>The Mad Monster</strong></td>
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<td><strong>Waterfront Angel</strong></td>
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<td><strong>U</strong></td>
<td><strong>The Pahari Mage</strong></td>
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<td><strong>V</strong></td>
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<td><strong>Career Girl</strong></td>
<td><strong>Girl From Monterrey</strong></td>
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<td><strong>Neighborhood</strong></td>
<td><strong>Chick The Secret Service</strong></td>
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<td><strong>Moon In Vermont</strong></td>
<td><strong>Dennis The Menace</strong></td>
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<td><strong>Unwritten Code</strong></td>
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<td><strong>FOR</strong></td>
<td><strong>True Gold Leader</strong></td>
<td><strong>What A Man!</strong></td>
<td><strong>True Gold Leader</strong></td>
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<td><strong>IN</strong></td>
<td><strong>Swingin' With Theatres</strong></td>
<td><strong>Shake Hands With Death</strong></td>
<td><strong>Swingin' With Theatres</strong></td>
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<td><strong>OF</strong></td>
<td><strong>Hunting And Roy Scout</strong></td>
<td><strong>Falcon Out West</strong></td>
<td><strong>Hunting And Roy Scout</strong></td>
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<td><strong>RAY</strong></td>
<td><strong>Lace In The Dark House</strong></td>
<td><strong>Pirates Of The Sea</strong></td>
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</table>
“Counter Attack” . . .

COLUMBIA

The Digest’s Box Office Estimate: 145%

Producer-director .................. Zoltan Korda
Photography ..................... James Wong Howe
Time .................................. 83 minutes

This Zoltan Korda person packs a sound, solid, hefty melodramatic punch. His highly successful “Sahara” demonstrated that fact, but it has remained for “Counter Attack” to clinch Korda’s position as an ace in the making of suspenseful, gripping screen drama.

Serving as both producer and director, Korda has made of “Counter Attack” a red meat adventure yarn that will be gleefully received by addicts of the luster form of screen entertainment. As is usually the case in successful melodramatic offerings, he takes a straight line story that moves steadily along on its own feet, never encounters wandering by-paths, and by sheer skill in its combination of writing, directing, and playing characters you breathelessly step by step to its climax.

Paul Muni, the leading role, is given one of the best opportunities of an eventful trouping career, and turns in a superb performance. Marguerite Chapman, able servant to Columbia in all sorts of roles, measures up nearly to the major requirements of a big league subject. Support is sparked by a half dozen top characterizations, the story’s development being such that practically all the players have chances for effective moments.

“Counter Attack” tells us of a group of Russian paratroopers dropped behind the German lines with an important assignment. There is certain vital information they must get. Muni, a paratrooper, and Miss Chapman, helping as a guide, are trapped by a German bombardment in the cellar of a factory—and with them eight German soldiers whom Muni makes prisoner.

Then begins a gripping procedure. Muni, fighting against his own approaching exhaustion, sets out with wiles to extract information from the Nazis. Principal elements of suspense involve his efforts to make the Nazis disclose the identity of the one who is an officer. The build-up of terror hinges on Muni’s increasing weakness, the worry as to whether he will live to victory, the sudden sounds of fighting overhead, and the taut moments until it is known whether they are being dug out by vengeful Huns or rescuing Russians.

Production values, heightened by James Wong Howe’s skillful photography, are on a realistic and impressive scale. Louis Greenburg’s musical score is helpful to the mood.

Exhibitor’s Booking Suggestion: A red meat natural, and no ration points needed. . . . Previewed March 30th.

WHAT THE OTHER FELLOWS SAID:
REPORTER: “Tension thriller that will keep the audience on seat edge during the greater part of its run.”
VARIETY: “Taut, dynamic screen drama.”

“Colonel Blimp” . . .

UNITED ARTISTS

The Digest’s Box Office Estimate: 75%

Producers and directors: Michael Powell and Emeric Pressburger.
Photography ....................... George Perinal
Time .................................. 153 minutes

It is our sincere hope that our valiant British cousins who are here offering an exceptionally well-made production, on a theme of real importance, do not come to feel in future months that there was a natural barrier to full success in the American market.

The barriers are natural—first, the length of 153 minutes, second, the picture is so admirably British to the core of its soul, that it is less able to stand up for 153 minutes before the broad masses represented by the American ticket-buying customers.

“Colonel Blimp” is something of a 1945 “Cavalcade,” without in any sense of plot inspiration and treatment being an imitation of the earlier Noel Coward international success. Chronologically there must necessarily be similarity, but this time we are seeing the British Empire telling its story of bull-dog tenacity, of stout-hearted courage against the ever present background of currently occurring events in the War of Ages.

We see it through the eyes of a British officer, and by passing through his 40 years of service for the Crown. We travel from the Boer war right on down to the present.

And we travel in pleasant, impressive company. Michael Powell and Emeric Pressburger, who combined duties from writing to production to direction, have made their characters human beings and their message effective. Superb Technicolor eases the lengthy road. There are a half dozen, or more, performances that will catch the hungry eyes of Hollywood talent executives. Particularly to be remembered are Deborah Kerr, Roger Livesey, and Anton Walbrook, but even mentioning these three is lifting a grain from a big hill of thespian work.

Exhibitor’s Booking Suggestion: A problem for individual consideration. . . . Previewed March 26th.

WHAT THE OTHER FELLOWS SAID:
VARIETY: “Beautifully written, acted and mounted production, but its box office reception in the United States is something else again.”
REPORTER: “Has little to offer American audiences.”

“Rogue’s Gallery” . . .

PRC

The Digest’s Box Office Estimate: 75%

Producers: Donald C. McKeen, Albert Herman
Director ............................ Albert Herman
Photography ....................... Ira Morgan
Time .................................. 58 minutes

“Rogue’s Gallery” is something in the nature of “amateur night at the movies.” You know the way it goes—the amateurs do manage to pass the time away, they do give you a laugh or two, but when it is all over, it is still hamateur.

The wise-cracking newspaper team—a snappy gal reporter and a nervy cameraman—are the premise of “Rogue’s Gallery.” The plot that keeps them moving concerns a fantastic invention, murder, and the cleverness of the duo in solving same. Thus they regain the jobs they had lost because of a previous fracaso.

The players do their best, and make many moments satisfactory. But they travel a bumpy road, as did Director Al Herman.

Exhibitor’s Booking Suggestion: Its brevity is the best recommendation. . . . Previewed March 22nd.

WHAT THE OTHER FELLOWS SAID:
REPORTER: “59 minutes of lackadaisical monkeyshines.”
VARIETY: “Modest supporting fare.”

No Place to Go
HERE'S THE RECORD

(Continued from Page 3)

ads represented $972,934. In the same period the trade press devoted 13,554 columns of news to war activities.

* * *

Six thousand or more than one-third of the Motion Picture Industry's male workers in Hollywood have entered the combat services. From the screen actors guild, 1501 joined up for fighting. Forty-nine star actors were included. Forty-eight producers and executives have gone into uniform. The Screen Directors Guild reports that 132 members went into service and the Screen Writers Guild, 230. No accurate tabulation has been made of other Industry employees in the service but it is believed more than 40,000 Industry people have worn the uniform of the armed services.

Ninety-four movie stars of great box office attraction and performers of lesser light entertained troops on the battlefront. The Hollywood Victory Committee states that actors and actresses averaged 50 appearances per day for a 1944 total of 19,331 appearances in 2363 events. Hospital appearances were frequent for actors and actresses.

ALL FEATURES RELEASED IN 1945

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CURRENT PREVIEWS

"DIAMOND HORSESHOE"
"VALLEY OF DECISION"
"CHINA SKY"
"A MEDAL FOR BENNY"
"THOSE ENDEARING YOUNG CHARMS"
"HORN BLOWS AT MIDNIGHT"
"SALOME, WHERE SHE DANCED"
"FLAME OF THE BARBARY COAST"
"MURDER, HE SAYS"
"PATRICK THE GREAT"
"EADIE WAS A LADY"
"THE BULLFIGHTERS"
"THE GREAT FLAMARION"
"TWO O'CLOCK COURAGE"
"SCARED STIFF"
"FASHION MODEL"

The Box Office Reports:

"It's A Pleasure"
Solid Hit

International
In The Box Office
Money Again

See Page Five
The Box Office
DIGEST “HONOR BOX”
This Week International-RKO Win With
"IT'S A PLEASURE"
162%

THE PICTURE
Producer
DAVID LEWIS
Associate producer
DON LOPER
Director
WILLIAM A. SEITER
Original screenplay
Elliot Paul
Lynn Starling
Technicolor photography
Ray Rennahan
Art director
Wiard B. Ihne
Music score and direction
Arthur Lange

THE PLAYERS
Sonja Henie
Michael O'Shea
Marie McDonald
Bill Johnson
Gus Shilling
Iris Adrian
Cheryl Walker
Peggy O'Neill
Aryee Fleming
Don Loper
Arthur Loft

WILLIAM GOETZ
WILLIAM A. SEITER
DAVID LEWIS
SONJA HENIE
WILLIAM A. SEITER
DAVID LEWIS
BILL JOHNSON
MARCIE MCDONALD
He Was Our Friend

The world has lost a figure to the immortals; the nation has lost a leader whose heart was as big as this great nation; the motion picture industry has lost a friend.

A consistent friend, a good friend, an understanding friend. Never in the nation’s history a chief executive so sympathetic to the problems, the aspirations, of those who create illusions, and disseminate knowledge — and particularly those of the motion picture industry.

Many better words than these have been chosen, more eloquently grouped for expression, to tell of the world’s mourning, the nation’s loss, so it is with humble inadequacy that we must conclude —

Franklin Delano Roosevelt was our friend.
DENVER—One billion dollars in “E” bonds, is the Seventh War Loan goal of the Western Regional Division. This aim of the eleven western states which constitute the Western Regional Division of the motion picture industry’s drive, was set by Charles P. Skouras, area chairman, in an address which he made Monday before one hundred exhibitors and distributor representatives who came from all parts of the west to attend the regional meeting at the Brown Palace Hotel.

This goal, set by Skouras, represents one-fourth of the total amount of “E” bonds, namely, four billion dollars, which the U. S. Treasury aims to sell in this campaign. It is the largest goal ever set by a division of the motion picture industry.

Mr. Skouras’ address was the principal speech made at the meeting. It was highlighted by a tribute to Franklin Delano Roosevelt, in which the Fort Logan Chapel Singers, an octet of eight overseas veterans and Edna Hynes, organist, and Chaplain J. N. Gray, U.S.A., participated.

Skouras gave great praise to Sam Pinanski, national chairman, for his leadership in this drive, and pledged him the one hundred per cent support of the entire western region, which comprises the states of Arizona, California, Colorado, Idaho, Montana, Nevada, New Mexico, Oregon, Utah, Washington, and Wyoming. This area comprises approximately forty-five hundred motion picture theatres, or about one-fourth of the country’s houses and of which number two thousand, two hundred forty-three theatres are already pledged to hold bond premiers, kiddle matinees, free movie days, as well as becoming issuing agents. To reach the one billion dollar “E” bond goal, Mr. Skouras urged the representatives in attendance to exert every effort to double the number of pledged theatres and to increase by one hundred per cent the number of bond premiers and free movie days and other events in the drive.

The number of pledged theatres in this region at the present time constitute about fifteen per cent of all theatres in the country so pledged.

The chairman emphasized the grass roots character of the campaign and urged increased cooperation between the War Finance Divisions and the theatres. “This is the most important bond campaign the country shall have had thus far and we must leave nothing undone to assure its success,” said Skouras.

Every detail necessary to its successful execution should be carried out even to a door-to-door campaign, the showing of all trailers, and particularly the short subject, “The All-Star Bond Rally” —which Mr. Skouras characterized as worth millions in publicity to the bond drive and to the motion picture industry. “No finer subject has ever been produced for this kind of a purpose,” he told the representatives, and urged that every theatre make sure to book this film.

Additionally, Skouras urged every theatre to have a bond booth.

The meeting opened at noon with an introductory address by Rick Ricketson, Colorado exhibitor chairman, who introduced Mr. Skouras. Ricketson urged an all-out campaign, paying great tribute to the area chairman and the national committee headed by Sam Pinanski. “The motion picture industry has done one of the finest patriotic and public welfare jobs ever known in the history of our country throughout the entire war effort. Its work in this respect has brought upon it the admiration of the entire country for which, in large measure, that splendid organization of the War Activities Committee is to be commended.

“Let us not, therefore, relax one iota and continue to go forward and upward to make this drive even more successful from every standpoint than any of its predecessors.”

Other speakers included Ted R. Gamble, Chairman, War Finance Division, U. S. Treasury; David Bershon, five time Bond Chairman for Southern California under whose single leadership, the Southern California Division established a record of having sold more bonds than any other division: William Spere, present co-chairman, Southern California, and who additionally represented R. H. Poole, President of the P.C.C.I.T.O. and independent exhibitors of Southern California, New Mexico, and Arizona. Spere outlined the highlights of Southern California committees’ plans; Charles Thall, Western Regional Co-ordinator of the National Committee representing Sam Pinanski, National Chairman who gave an over-all account of the National Committees’ operating plans; Herman Whober, Western Regional Distributor Chairman who outlined the distributor plans of the drive; Mort Goodman, Western Regional Publicity Chairman; and Sam Shain, Intra-Industry Chairman who outlined the National Committee’s advertising and publicity plans as prepared under the direction of John Hertz, Jr., National Publicity Chairman.

Following the discussions, the representatives were treated to a showing of the “All-Star Bond Rally” and after informal discussions were held from the floor a recording by Bing Crosby of the theme song of the Seventh War Loan was played. Messages were read from Sam Pinanski, National Chairman, and other National Committee members in New York.

On Sunday evening, the delegates to the meeting were guests at a buffet dinner tendered by Rick Ricketson at his home.

Attending the Denver meeting were:
California—San Francisco, George Mann, N. P. Jacobs, Roy Cooper, Ray Reeder; Los Angeles, Charles P. Skouras, Herb McIntyre, Sherrill Corwin, R. H. Poole, George Bowser, Gus Metzger, Seymour Peiser.
Idaho—Boise, Nevin McCord; Bonner’s Ferry, Walter Lee Casey.
Nebraska—Reno, Homer Leballister, Harry Hunsaker.
New Mexico — Albuquerque, George Tucker.

(Continued on Page 20)
The Box Office: Goetz-Seiter Click with Henie's "It's A Pleasure"

RKO—2 Releases

William Goetz' fourth independent production for RKO release, "It's a Pleasure," rather looks as if it is going to be his best money-maker to date. On the first eleven openings this picture has been held over for second weeks and in some situations is now running into third weeks, averaging 162 per cent, which may build on account of such strong hold-overs.

After a long absence from the screen Sonja Henie returns as the star of "It's a Pleasure," which incidentally is her first Technicolor production and the first time she dances as well as skates through some exceptionally fine numbers with the gorgeous color and lovely music adding much to this picture. Michael O'Shea is co-starred with Miss Henie with Merv McDonald and a promising new juvenile, Bill Johnson, featured. Others in supporting cast are: Gus Schilling, Iris Adrian, Cheryl Walker and Don Leper. Bill Setter turns in a very fine directorial assignment and David Lewis produced for Mr. Goetz.

RKO-Radio Pictures second release, "Betrayal from the East," 91 per cent, is a real strong programmer, that is very timely and deals with the Jap situation in California and Panama, just previous to Pearl Harbor.

Lee Tracy is co-starred with Nancy Kelly with Philip Ahn, Addison Richards and Regis Toomey featured. William Berke directed for Producer Herman Schlom.

MGM—1 Release

MGM Studios have a very unusual production in Oscar Wilde's "The Picture of Dorian Gray," with the first figures coming in at a 153 per cent average, mostly due to the terrific exploitation campaign back of this picture. This story of a degenerate man—Hurd Hatfield (his first picture)—is rather on the weird side and is bound to be "spotty" at the box office. Some critics have referred to "Dorian Gray" as a "class" picture. However, the best advice to exhibitors is that if your audiences like "Dracula," "Hangover Squares" and the like, you will do very well; otherwise be sure to see the picture before booking and remember it definitely needs selling.

George Sanders is co-starred with Mr. Hatfield with the feminine end upheld by Donna Reed and the very promising seventeen-year-old newcomer, Angela Lansbury, whom exhibitors will remember from her outstanding performance in "Gaslight." Incidentally, Miss Lansbury is now being co-starred with Judy Garland in "The Harvey Girls," Lowell Gilmore and Peter Lawford are in the featured cast. Al Lewin directed and also wrote the screen play for Producer Pan Berman, who has been responsible for many of MGM's big hits.

WARNERS—1 Release

Warner Bros.-First National's only new entry is "God Is My Co-Pilot," 148 per cent, a strong war melodrama of the orient dealing with the U. S. Airforce and their association with the Flying Tigers.

Dennis Morgan, who has certainly come up at the box office in the past year is starred portraying Colonel Robert Scott, on whose autobiography the story is based. The strong supporting cast is headed by Raymond Massey, Alan Hale, Andrea King, Dan Clark, John Ridgely and Donald Woods. Bob Florey handled the fast-moving direction for Producer Robert Buckner.

UA—Also 1 Release

United Artists Exchange has a new release, "Col. Blimp." This is England's "Gone With the Wind" in other words the most pretentious production both in cost and footage ever produced over there. This spectacular film was originally released in England almost two years ago, and was approximately a three and a half hour show. When it was previewed in New York a few months ago the running time was three hours: it has now been cut to two and a half hours—153 minutes to be exact, which is still too long for American distribution because of the English locale of the picture.

Arthur Rank, the English film magnate, made the distribution deal for United Artists to handle this picture in the United States and it is generally understood that this production will have a very strong ad and exploitation campaign. The opening figures in New York City are quite strong, and what it will do throughout the rest of the country is problematical, depending much upon the different types of patrons in each individual territory.

The outstanding Technicolor, made under Natalie Kalmin's personal supervision, also the settings, are equal to anything that has ever come out of Hollywood. The story of the animosity the British and Germans will undoubtedly be of some interest to American theatre-goers as the story covers World War I and the present conflict. Exhibitors had better screen "Col. Blimp" first and use their own personal judgment in booking. The cast is mostly English and Anton Wallbrook is the only player who has had previous releases in this country. Michael Powell and Emeric Pressburger were co-Producer-Directors.

PRC—2 Releases

PRC exchanges have two releases, one considerably above par and the other just average. "Crime, Incorporated," 86 per cent, is one of the best box office pictures to come out of PRC for some time. This strong gangster-melodrama is doing very well considering the budget on which it was produced and the lack of marquee names. With "good selling" certain types of houses can "clean up" on "Crime, Inc."

Leo Carrillo is starred with Tom Neal and Martha Tilton featured. Sheldon Leonard, Grant Mitchell and George Meeker are in the supporting cast. Lew Landers directed and Martin Meisson was Associate Producer to Leon Fromkess.

PRC's second release, "Strange Illusion," 79 per cent, is a fairly good psychological mystery-melodrama that will make a nice filler. Sally Eilers, Warren William and Jimmie Lydon (Henry Aldrich) are co-starred. Jayne Hazard, Charles Arnt and Regis Toomey are in the supporting cast. Edgar Ulmer directed for Executive Producer Leon Fromkess.

COLUMBIA—1 Release

Columbia's new release is another in the "Blondie" series—"Leave It to Blondie," 77 per cent. Like the rest of the series, this has little first-run value, but they are always pleasingly accepted in the nabis.

PICTURES "GOING DOWN"

Here Come the Waves PAR 204 201
Bring On the Girls PAR 158 151
Hotel Berlin WAR 153 112
Hangover Square FOX 142 138
Roughly Speaking WAR 110 134
This Man's Navy MGM 138 132
Here Come the Go-eds UNIV 133 139
Frenchie UNIV 132 129
Eddie Was a Lady COI 94 87
Circumstantial Evidence FOX 86 83
Mr. Emmanuel UA 81 78

By NORMAN WEBB

RKO—2 Releases

Of 8 New Releases in the past 2 Weeks, 4 Ran Over 100%, 2 Came Through Okay, and 2 Were on the Weak Side

8 New Releases Not in Last Issue

It's a Pleasure RKO 162 165
God is My Co-Pilot WAR 118 150
Col. Blimp UA 111 115
Betrayal from the East RKO 91 100
Crime, Inc. PRC 86 85
Strange Illusion PRC 79 80
Leave It to Blondie COI 77 80

PICTURES ‘GOING UP’

A Song to Remember --- COL 164 167
Practically Yours PAR 147 153
Thunderbird-Prima ROX 141 151
Between 2 Women MGM 112 146
Dangerous Passage PAR 81 83
Great Flamination REP 80 83
Fog Island PRC 77 90
“Diamond Horseshoe” . . . Smash Hit For 20th-Fox

Current Previews

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The song numbers in such capable hands are worthy of their representatives. The Mack Gordon and Harry Warren numbers you will be hearing, and hearing, and hearing, include "I Wish I Knew," "The More I See You," Acapulco," "Play Me An Old-Fashioned Melody, and 'A Nickle's Worth of Love.'

Exhibitor's Booking Suggestion: A natural...

WHAT THE OTHER FELLOWS SAID:
REPORTER: "In the long line of heavy grosses recorded by this particular (20TH CENTURY-Fox) style, we predict that 'Diamond Horseshoe' will top them all."

VARIETY: "Will bring back one of the year's heaviest profits... stand as one of the artistic achievements of 1945."

"Those Endearing Young Charms"

Audience Pleaser

(20TH CENTURY-Fox)
The Digest's Box Office Estimate: 175%

Producer...............................William Perlberg
Directed and written by.............George Seaton

Photography.........................Ernest Palmer
Time ................................106 minutes

Here is a whale of a show. This is showmanship. So gather up your orchids and shower them on producer William Perlberg, director-writer George Seaton, Betty Grable and Dick Haymes heading a grand cast of show-stoppers, and Technicolor for the creamy frosting.

Away back "when" the idea that forms the basis of "Diamond Horseshoe" was a Broadway hit that you will remember if you have as many gray hairs as this reviewer. It merely brought to stellar attention a trio since fairly well known—Claudette Colbert, Walter Huston, and Norman Foster.

But "The Barker" of the stage leaves off with the inspiration and the framework, at which point producer Perlberg and director-writer George Seaton take us in, with vitamin injections from the Billy Rose association.

They have done a great job. There is substance to "Diamond Horseshoe," inherited from its stage parent, but there is also the ultimate in flash, eye-pleasing, ear-soothing, rib-tickling, 1945 gaudy entertainment.

Instead of the carnival background of "The Barker" we have now the publicized glamour of Billy Rose's famous "Diamond Horseshoe." Instead of the former, Walter Huston, seeking to protect his son from a "carnival tramp" we have William Gaxton in the same relationship with son Dick Haymes and gal Betty Grable. And then, with accent on the then, you have all the resources of 20th-Fox to go far beyond anything a carnival could ever inspire, you have the Billy Rose magnificence.

The players have seldom been seen to better advantage. Due to the fundamentally correct values of the story line, they have real characterizations that are enhanced by their more flashy entertainment assets in singing and dancing. And this judgment applies from Betty Grable's sparkling performance, to Dick Haymes' setting himself for a solid place on the screen's stellar ladder, to a scene-moosing Phil Silvers, to solid trouping Bill Gaxton, and on through the entire list of credits.

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Exhibitor's Booking Suggestion: A natural...

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REPORTER: "In the long line of heavy grosses recorded by this particular (20TH CENTURY-Fox) style, we predict that 'Diamond Horseshoe' will top them all."

VARIETY: "Will bring back one of the year's heaviest profits... stand as one of the artistic achievements of 1945."

"Those Endearing Young Charms"

Audience Pleaser

(RKO-RADIO)
The Digest's Box Office Estimate: 140%

Executive producer...............Sid Rogell
Producer............................Bert Granet

Director.........................Lewis Allen
Photography.....................Ted Tetzlaff
Time ................................31 minutes

"Those Endearing Young Charms" boosts all the elements of that fabled screen creation "a great woman's picture," intelligently scripted, adroitly directed, and played to the hilt by a personable group of very assured trouperers.

First of the elements that make it a woman's story—we have an unashamed love story, with sufficient of a triangle touch for interest and sympathy without recourse to meller. Second, producer Bert Granet has given it rich and tasteful production, sympathetic script guidance, and director Lewis Allen, who scored recently with "The Unseen," registers the fact that he must be reckoned with on bigger future assignments.

Then, the players—Robert Young shading a role as only Robert Young and a less than half full of our male leads could do it. Laraine Day's assignment calls for delicate handling, too, and she delivers. The picture gives a great forward boost to young Bill Williams, RKO contract player with a future. Quality of the support is evident in the fact that it is headed by Ann Harding, in an impressive and important characterization of Miss Day's mother.

The story presents Young as the devil-may-care charmer, Air Corps officer, who captures Laraine's heart, as he has probably many others, and finds Laraine rushed into marriage against the objections of her mother, victim of a past unhappy love affair under similar circumstances in the first world war. Bill Williams is the broad-grinned G.I., who worships Laraine, in vain.

Plot developments are sincerely straight line. The inevitable heartbreak comes. Here is where the picture will grip the hearts of the female customers. There is a logical, and satisfying happy conclusion.

Exhibitor's Booking Suggestion: Not big, but solid and worth proper dating and boosting. It will get pleasant word of mouth...

WHAT THE OTHER FELLOWS SAID:
REPORTER: "Headed for a sturdy box office reception generally."

VARIETY: "Neat package of screen fare."
"The Valley Of Decision" . . Impressive Drama

(MGM)
The Digest's Box Office Estimate: 170%

Producer: Edwin H. Knopf
Director: Tay Garnett
The Players: Greer Garson, Gregory Peck, Donald Crisp, Lionel Barrymore, Preston Foster, Marsha Hunt, Gladys Cooper, Reginald Owen, Dan Duryea, Jessica Tandy, Barbara Everest, Marshall Thompson, Geraldine Wall, Evelyn Dockson, John Warton, Russell Hicks, Mary Lord, Arthur Shields, Dean Stockwell, Mary Carrier.
Photography: Joseph Ruttenberg
Time: 120 minutes.

These 120 minute pictures pose a stiff problem of maintaining interest throughout, but much of the battle is won when you have Greer Garson to carry the load, capable troubler Gregory Peck in stride with the star, and the sincere story approach and development producer Edwin Knopf and director Tay Garnett have given "The Valley of Decision."

The picture sharply niches another triumph for the lengthy Garson list. As the Irish servant girl from "across the tracks" who eventually becomes the most important factor in the lives and romances of a steel tycoon family, Miss Garson is superb. Her portrayal is warmly human, never theatrical but always dominating the scene.

It is to the home of a steel industrialist that Miss Garson has come as maid, and it is a twelve year span in the lives of this family, the steel city that is in their blood, labor troubles, interwoven human problems of love and tragedy that the picture covers.

Events revolve around the maid, she is the steady influence of the family. Gregory Peck, Crisp's son, falls in love with her, but there are tragic causes to keep them separated a long while before the happy, hoped for ending.

MGM has given the well known Marcia Davies her novel sound production values, rich in effect but realistic in detail. The names you read in the cast listed above are automatic assurance that Leo's producer Knopf also backed script quality and production values with sound and solid trouper. Top honors in the support go to Gladys Cooper, for once in a sympathetic role, Marsha Hunt, romance hungry daughter of the family, and Jessica Tandy, the girl who gets Peck on the rebound.

Exhibitor's Booking Suggestion: Money-maker, with definite audience values. . .
Previewed April 5th.

WHAT THE OTHER FELLOWS SAID:
REPORTER: "Unquestionably will rank as the greatest woman's picture of the year."

VARIETY: "Bound for heavy box office reaction."

"The Great Flamaron" Routine Meller With Punch

(REPUBLIC)
The Digest's Box Office Estimate: 80%

Producer: William Wilder
Director: Anthony Mann
Photography: James Spencer Brown, Jr.
Time: 78 minutes.

There is good red-meat and time-passing interest in "The Great Flamaron." For suspense values it suffers from the allotment of all pictures that must be told in flashback treatment; on the other hand, it presents a sharply etched character in the Eric Von Stroheim role, and the old theatrical adage that any play is only as good as its villain works out in this case.

Von Stroheim is a vaudeville sharpshooter. His two stooges—targets—are Dan Duryea and Mary Beth Hughes. Dan is a drunken soot, Mary is apparently a girl deserving sympathy, but a tramp at heart. Eric solves their problem by killing Duryea under circumstances that appear accidental. Mary jumps the range with another lover instead of rewarding the fellow who united her knot. Said fellow, Von Stroheim, pursues her to the ends of the earth, or more specifically, to Central America. Mary pays the price of duplicity.

Theatrical in structure, the plot outline has been honestly developed in that manner, and blessed with top performances by Von Stroheim, Miss Hughes and Dan Duryea, will be a solid program number on almost any bill.

Exhibitor's Booking Suggestion: Meller of the old school but worth its spot on the bill. . .
Previewed April 12th.

WHAT THE OTHER FELLOWS SAID:
REPORTER: "Strictly a tent show melodrama."

VARIETY: "Well-told and suspenseful melodrama."

"Salome, Where She Danced" . . Gaudy Color Hit

(UNIVERSAL)
The Digest's Box Office Estimate: 135%

Producer: Walter Wanger
Associate producer: Alexander Golitzen
Director: Charles Lamont
Photography: Hal Mohr, W. Howard Greene
Time: 90 minutes.

Walter Wanger presents a new star, Yvonne De Carlo, in "Salome, Where She Danced," but is probably perfectly safe in resting his box office expectations on the naughty notoriety of Salome herself, even after all these centuries since Herod.

His gamble has come through okay, due to a next assembly of assets to back up Salome—Miss de Carlo is a striking new personality, his yarn moves fast and adventurously under Charles Barton's direction, and good old Technicolor is there to seal the verdict.

"Salome, Where She Danced" will be a successful item for Universal's distribution department, and a welcome number for exhibitors so often yearning these days for lowdown escapist entertainment for low-down customers who pay cash for such.

Instead, they meet a tale that finds its start in the days following the surrender of General Robert E. Lee in the War between the States, travels on around the geographical limits of those days to Germany and Austria, makes stop-overs in San Francisco and Dinkman Wells, Texas. They will get fairly solid characterizations by Miss de Carlo and Rod Cameron, the former a European ballerino, the latter a roaming war correspondent, a good portion of action and sufficient of comedy.

The fundamental story structure is straightforward, with the advantage of that type in building to good moments of blunt theater, and an action climax. The dressing is in the fact that these people are not cow-boys, but have a sugar-coating of international glamour.

Barton's direction is crisp and smart; Miss de Carlo will be seen often in the future, the supporting cast is hand-picked, and the production values on the dazzling scale.

Exhibitor's Booking Suggestion: Will please a large audience. . .
Previewed April 9th.

WHAT THE OTHER FELLOWS SAID:
REPORTER: "Will be one of Universal's heavy grossers this season."

VARIETY: "Will draw heavily at the box office . . . exciting, fast-moving offering."
Sell the YOUn
MANHUNT OF MYSTERY ISLAND
A SUPER SERIAL with
RICHARD BAILEY • LINDA STIRLING
ROY BARCROFT • KENNE DUNCAN
FORREST TAYLOR

ZORRO'S BLACK WHiP
A STREAMLINED SERIAL with
GEORGE J. LEWIS • LINDA STIRLING
LUCIEN LITTLEFIELD
FRANCIS McDONALD
HAL TALIAFERRO • JOHN MERTON

IF IT IS A REPUBLIC SERIAL,
They Are Your Audiences Of Tomorrow!

FEDERAL OPERATOR 99

A STREAMLINED SERIAL with
MARTEN LAMONT • HELEN TALBOT
GEORGE J. LEWIS • LORNA GRAY
HAL TALIAFERRO

The PURPLE SHADOW STRIKES

A SUPER SERIAL

An all-time high in chapter-play thrillers, as action and adventure fill the screen in an unprecedented tempo of excitement. Suspense-laden sequences one after another... danger and chills abound and every second holds a new startling surprise.

IT'S SALES-SATIONAL!
“Flame of the Barbary Coast” Money Pic for Republic

(REPUBLIC)
The Digest's Box Office Estimate: 135%

Associate producer-director..........Joseph Kane

The Players: John Wayne, Ann Dvorak, Joseph Schildkraut, William Frawley, Virginia Grey, Russell Hicks, Jack Norton, Paul Fix, Manart Kippen, Eve Lynch, Marc Lawrence, Butterfly McQueen, Rex Lease, Jack Bell, Al Murphy.

Photography .........................Robert DeGrasse
Time ................................90 minutes

Republic has a top money-maker in “Flame of the Barbary Coast,” probably set to be the top earner in the company’s recent history. It has all the values that have never failed for wide mass ticket-selling and audience reception.

First of all, there is the hot title, and we didn't start with the slightest intention of making a pun. It is just box office history that there is money in titles like this one. Then, there is John Wayne to top the marquee, and John has been doing right well by the turnstiles for some time. In addition he will soon have MGM publicity adding fuel to the fire with “They Were Expendable.” Top off those assets with the fact that veterans of the action picture genre have been given a bankroll without rubber bands to play their story against two prize physical elements for screen purposes, the Barbary Coast and the San Francisco fire.

Aside from the evident result in mounting, first result of the liberality in budgeting is found in the casting, particularly the spotting of Ann Dvorak for a highly successful return to the American screen, an excellent characterisation chosen for one of our best actors, Joseph Schildkraut, and a safe and sound supporting cast in which the names of William Frawley, Virginia Grey, Russell Hicks, etc., give full assurance.

Joe Kane, who has travelled the long way from film editor to director and occasional writer of serials, budget westerns, and odd but experience giving chores, notches a solid credit for himself in the hotter competition with “Flame of the Barbary Coast.” Kane knows his action, and his pacing, so that his fundamental abilities are only enhanced by the opportunity to use top troupers and to spread on physical values.

Ann Dvorak, too long away from the American screen while active in British war work, makes her return with a bang. Republic was wise enough to get the Dvorak signature to a contract and we now understand that Paramount is among the other majors seeking to borrow a slice of her time for outside commitments. Joseph Schildkraut is his usual suave, competent self, a trouper to his finger tips.

Plot is the best of the he-man formula file—the rugged John Wayne visiting the Barbary Coast and being thoroughly fleeced; the grim, silent guy setting out to trim the sharpers and win the gal, Ann Dvorak, along the way; the gentleman gambler, Joe Schildkraut with a prior option on the gal; the excuse for all the melody and lustiness of background that Barbary Coast resorts afford; and the build-up to a hot majority election, topped by the earthquake-fire.

Exhibitor's Booking Suggestion: The idea has never been better done, and it has never failed. Previewed April 16th.

WHAT THE OTHER FELLOWS SAID:
REPORTER: “Should find easy acceptance at the California box office.”

VARIETY: “One of the most entertaining features Republic has turned out in years.”

“Murder, He Says” . . . Laugh-Packed Screwball

(Paramount)
The Digest's Box Office Estimate: 130%

Producer-Director ........................George Marshall
Associate producer ........................E. D. Leskin
The Players: Fred MacMurray, Helen Walker, Marjorie Main, Jean Heather, Porter Hall, Peter Whitney, Mabel Paige, Barbara Pepper.

Photography ............................Theodor Sparkuhl
Time ................................94 minutes

Director George Marshall, a master of comedy gags and their timing, goes to town in high, wide and handsome fashion with “Murder, He Says.” The picture makes no particular contribution to the supposedly higher mission of the screen, it just makes you laugh. And how. And how often.

“Murder, He Says” may be called a burlesque—burlesque of the home-spun hillbilly yarn, burlesque of the murder meller, burlesque of anything and everything that is good for a laugh. It never takes itself seriously, and you are not expected to do otherwise.

Fred MacMurray is seen as a roaming reporter for a poll service, something like the Gallup poll. He invades revunooer conscious hill country with a double mission, to report on how rural folks live and think, and trail a former investigator who went on the same path and disappeared.

What a clan he meets—the Fleagles. There is Ma Fleagle, Marjorie Main, hawk-faced queen of the realm; Mert and Bert, twin sons with naive ideas about mayhem; her eccentric fourth husband, a gun-toting neice and on and on. And there is a mysteriously hidden $70,000—bank loot—which prods the proceedings along.

Characterizations offered by the players are in the generally slap-happy mood of the screwy yarn.

Exhibitor's Booking Suggestion: High in unashamed all-out gag hilarity. Previewed April 9th.

WHAT THE OTHER FELLOWS SAID:
REPORTER: “Brash, uninhibited slapstick mystery comedy . . . directed for maximum laugh value by George Marshall.”

VARIETY: “Fairly fast-moving, corn-fed comedy.”

“The Bullfighters” . . . Standard Laurel-Hardy

(20th Century-Fox)
The Digest’s Box Office Estimate: 80%

Producer ......................William Girard
Director .......................Mal St. Clair

The Players: Laurel and Hardy, Margo Woode, Richard Lane, Carol Andrews, Diossa Costello, Frank McCown, Ralph Sanford, Irving Gum, Ed Gargan, Lorraine DeWood, Emmett Vogan, Roger Neary, Gus Glassmire, Rafael Storm, Jay Novello, Guy Zanette, Robert Filmer, Max Wagner, Jose Portugal.

Time ................................62 minutes

Apparently current Laurel and Hardy pictures are being aimed definitely at that market where the veteran duo still ranks so highly—Latin America.

That is the impression given by “The Bullfighter,” which merely takes its title as an excuse and a starting point and then strings all the old familiar gags along the way for an hour of time-killing.

The gags are well done, practice makes perfect. The picture has plenty of laughs, It will find an acceptable spot on many programs burdened at the top with heavier fare.

Laurel and Hardy are seen as private detectives trailing a lady slicker to Mexico City. The complications and the fun come about through Laurel’s resemblance to a famous bullfighter who can’t keep a date in the arena.

Mal St. Clair’s direction is adequate to the year.

Exhibitor’s Booking Suggestion: Just another Laurel-Hardy. Previewed April 9th.

WHAT THE OTHER FELLOWS SAID:
REPORTER: “Probably will carry its share of the big picture sales.”

VARIETY: “Long on production and short on belly laughs.”
"China Sky" . . . . . . . Mass Audiences Hit

(Paramount)  

The Digest's Box Office Estimate: 145%

Executive producer: Jack Gross  
Producer: Maurice Geraghty  
Director: Ray Enright  
The Players: Randolph Scott, Ruth Warrick, Ellen Drew, Anthony Quinn, Carol Thorton, Richard Loo, "Ducky" Loue, Philip Ahn, Benson Fong, H. T. Tsiang, Chin Kuang Case.  
Photography: Nicholas Musuraca  
Time: 78 minutes

"China Sky" is not a critic's picture, but it is definitely of the sort of color and adventure action that brings out a wide audience, said action being in the capable hands of Ray Enright for direction, and it has Randolph Scott topping a good cast for the marquee draw.

Background of the picture, which is based on a Pearl Buck novel, is modern China and today's war. Foreground is a tale about Randy Scott, medic, who returns to his wartime China with a new bride, Ellen Drew, and then must go through the picture's 78 minutes with the provocative presence of Ruth Warrick, his medical associate, and secretly in love with him.

You see, wifey Ellen goes screwballly under the terrible war strain, and the maneuvering she does with spies and renegades is just too awful. Also it gives prompting to considerable action—big-bang action, Nip para-troopers, last minute rescues and all, and incidentally it bums off nasty Ellen to leave the way clear for Randy and Ruth.

"A Medal For Benny" . . . . Has Unique Charm

(Paramount)  

The Digest's Box Office Estimate: 140%

Producer: Paul Jones  
Director: Irving Pichel  
Photography: Lionel Linden  
Time: 79 minutes

"A Medal For Benny" brings to the screen a new Dorothy Lamour. In a simple human, heart-tugging story, with no tricks of sarong or melody to aid, Miss Lamour must act, and act she does. By her characterization she firmly establishes herself for a new and wider range of screen roles.

For that matter, "A Medal For Benny" is something of a themed holiday. Under Irving Pichel's sympathetic direction not only does Miss Lamour blossom, but J. Carroll Naish is inspired to a performance that is definitely the first Academy award nominee in 1945 for supporting player honors. Arturo de Cordova continues to live up to past promise, and a grand group of realistic and carved characterizations are contributed by the unusually well chosen support.

Producer Paul Jones found himself with a story that did not automatically fall into any formula class. As stated, the plot line is simple, the pace almost leisurely. To become the thoroughly delightful entertainment that has resulted, "A Medal For Benny" had to be brought to the screen as a slice of life, rather than contrived plot mechanics. It needed, and has received, this sympathetic approach from all, producer Jones, director Pichel, and on through all of the cast.

Our particular slice of life is a typical Southern California community where Mexican blooded humble folk are present in large proportion. Benny of the title, never seen on the screen, has gone from his care-free days in the community to death and posthumous honors in the Pacific. When he is awarded the Congressional medal it is a heaven-sent opportunity to the local 'stuffed-shirts' to get publicity for the city.

This involves bringing Benny's father, J. Carrol Naish, into the limelight. But the old Mexican lives in a shack in the near-slums of the city, he cares little for the spic and span of dress. The city big-wigs are undaunted as they approach a celebration that will be graced by the presence of a four star general—all they do is move Naish to fashionable quarters, supply a tailor, and all else needed.

But wily paisano Naish sees through all this flummery, and in the end the celebration—general, dignitaries and all—come to his run-down hovel for the picture's big moment.

It is as simple as that. There is an unobtrusive thread between Miss Lamour and de Cordova that maintains consistent interest and is proportioned so that it travels step by step with the meatier opportunity offered Naish. There are many good moments of theater, such as a keynote patriotic speech by Michael Rasumny, and the sharply satiric in the characters of Charles Dingle, Frank McHugh, and Grant Mitchell as local windbags of assorted vocations.

Exhibitor's Booking Suggestion: Off the beaten path Lamour's name will sell it. The word of mouth will follow. . . . Previewed March 30th.

WHAT THE OTHER FELLOWS SAID:  
REPORTER: "Heart-warming in its dramatic motivation and thought-provoking in its philosophy of tolerance."  
VARIETY: "One of the finest pieces of entertainment wrapped up in 79 minutes of running time that has been shown in this town in many a moon."

"Fashion Model" . . . . Will Kill Time

(Monogram)  

The Digest's Box Office Estimate: 75%

Associate producer: William Strohbach  
Director: William Beaudine  
Photography: Harry Neumann  
Time: 60 Minutes

"Fashion Model" doesn't offer the clothes display that the customers might be led to expect from the title, but turns out to be a murder mystery with comedy treatment that concerns a stock clerk and a model in a place where they make fashions.

As such it will get by in its filler groove, and in general give satisfaction. Murders and gags alternate, well paced by veteran Director William Beaudine, and scripted by gus with long memories. Robert Lowery and and Marjorie Weaver are adequate to the opportunities, and cast chosen from the safe Hollywood ranks for such type casting.

All in all, the paying audience with which we saw it, took it in stride and had a fairly good time.

Exhibitor's Booking Suggestion: Gets by for 60 minutes. . . . Previewed April 10th.

WHAT THE OTHER FELLOWS SAID:  
VARIETY: "Okay comedy mystery for the dual situations."
The RKO organization joins in congratulations to Bing Crosby, Ingrid Bergman, and Leo McCarey for their deserved achievements in Hollywood's most coveted honors.
voicing sincere

BING CROSBY • INGRID BERGMAN

are now before the cameras...in

LEO McCAREY'S Rainbow Production

The BELLs of St. MARY'S
20th - Fox

- Lloyd Bacon is in the East location hunting for “The Enchanted Village,” which has now been slated for Technicolor because of the unusual opportunities in the background covering much of the Atlantic seaboard.

- Decision has also been made to use authentic Eastern locations for “Now It Can Be Told,” the FBI saga which Henry Hathaway will direct.

- William Eythe and Lloyd Nolan will have the top roles in “Now It Can Be Told,” the script of which has just been officially okayed by J. Edgar Hoover.

- After four years on the lot producer William LeBaron has severed connections. He had just completed “Don Juan Quilligan,” and was preparing on “Riocabana” which has been shelved indefinitely. It is likely that LeBaron will line up an independent production deal and there is a possibility that he will return to Fox when “Riocabana” is resumed.

- Illness caused two cast changes in “Dragonwyck,” Addison Richards replacing Van Antwerp, and Walter Baldwin stepping in for Alec Craig.

- Edmund Goulding, now in New York on a stage play, is in long-distance consultation with producer William Perlberg on the latter’s plans for the retaking of Robert Young and Dorothy McGuire in a new “Claudia.” Goulding directed the first hit and is sought for the sequel.

- After two years absence because of maternal duties Alice Faye will return to the screen in “Fallen Angel,” with Linda Darnell, and under direction by Otto Preminger, the latter also producing. An early May start is planned.

- Norman Foster, for many recent months in Mexico, is in town for 20th Century conferences which may lead to his handling the company’s planned production activities south of the border.

- John Cromwell has been signed to flat seven year directorial ticket. The director of “Since You Went Away” will team with producer Ernst Lubitsch, first assignment being “Chuney Brown.”

- Elia Kazan, director of “A Tree Grows in Brooklyn,” is back from a mission to the Pacific theatre of war.

- Thomas P. Moulton, coming from the Sam Goldwyn organization, has taken over direction of the sound engineering department, succeeding Edmund Hansen, who recently resigned because of ill health.

- The novel, “Any Number Can Play,” has been bought from the manuscript for Otto Preminger production-direction. It tells the life story of a gambler.


- Contract of Bruce Humberstone, with a consistently successful directorial record for 20th and a Danny Kaye hit on loan-out to Goldwyn, has been renewed. He is currently at work on “Within These Walls.”

- They are already talking about Tyrone Power’s first picture after his release from the service. The favored choice is “Don Q. Son of Zorro,” staged on a super-super scale in Technicolor.

- Sige Hasso reports to 20th on loan-out from MGM for “Now It Can Be Told.”

- John Blondell’s option has been lifted for another year, following her hit in “A Tree Grows in Brooklyn.”

International

- A throat infection for Orson Welles briefly halted shooting on “Tomorrow is Forever,” which Irving Pichel is directing, with Claudette Colbert starred.

- William Goetz, International’s production chief, has been named chairman of the motion picture division of the United Jewish Welfare Fund, succeeding Walter Wanger.

- William Goetz has purchased “The Dark Mirror,” mystery tale for production and scripting by Nunnally Johnson. It is on the Fall production schedule.

- Frank Veloz, of the famed Veloz and Yolando dance team, has been signed to do a dance number with Sonja Henie in “Countess of Monte Cristo.”

- Dore Schary, International producer, was honored guest and speaker on the industry’s post-war problems at a meeting of the Los Angeles Advertising Clubs.

- Gary Cooper has been at the studio for conferences with William Goetz on his next producer-star offering. His latest “Along Came Jones” is now in the cutting rooms.

RKO-Radio

- President Ned Depinet is at Phoenix recuperating from a recent illness.

- Mark Robson, who came up from film editing to directing, gets a three-way, producer, writer-director ticket under his future deal. He has just wound up on “Isle of the Dead” and is next slated for “Chamber of Horrors,” a Val Lewton assignment.

- Stephen Ames has a new contract, and starts with two top budget Technicolor pictures on his list: “Sindbad the Sailor” and “The Fabulous Invalid.” In the Robert Fellows unit he has just completed “Spanish Main.”

- Dick Powell will continue in his toughie characterization, details having been set for him to star in “Cornered,” from story by Ben Hecht, Czenzi Ormonde and Herman Mankiewicz. Adrian Scott will produce. It tells of an RAF flier tracing criminals in South America.

- Leo McCarey has closed with Robert Emmett Dolan to do the musical score on “The Bells of St. Mary’s.” Dolan turned in a similar job for “Going My Way.”

- Rhys Williams, New York stage player recently receiving high praise for his work in “The Corn is Green,” has been added to the cast of “The Bells of St. Mary’s.”

- Pat O’Brien will star in “Mike Duffy Presents,” a story of a modern day P. T. Barnum.

- Robert Clarke has the male lead opposite Frances Langford in “Radio Stars on Parade.”

- Contract has been renewed on Ann Richards, who has been on loan-out to Hal Wallis for “Love Letters.”

Republic

- May 1st has been set for starting “Alias Myself,” next mystery on the William Wilder production slate.

- Joe Kane will produce and direct his own yarn next, story being “Belle of the Gold Coast.”

- Armand Schaefer, Jack English, and Yakina Canute and Bob Lydecker have journeyed to the Mesabi Iron Range, near Duluth, Minn., scenery hunting for their special “The Woman Who Came Back.”

- Roy Rogers is out on that six weeks hospital and camp tour which is to precede his induction.

- Ann Dvorak has been secured for the top femme role in “The Woman Who Came Back,” which will have Michael O’Shea in the lead.

- Plans are under way for a feature gangster series along the “crime does not pay” angle, and derived from actual notorious figures of the gang years. Don Barry is to star, with the first possibly “Baby-Faced Nelson.”

- H. J. Yates will build the studio’s own skating rink as an addition to the Music Building, to serve for rehearsal of Vera Hruby Rashlow ice routines and possible occasional use by studio personnel.

- Al Santell’s second producer-director job under his new deal will be “That Brennan Girl,” from an Adele Rogers St. John story. “Mexicanita” is Santell’s first.

(Continued on Next Page)
Leon Fromkess announces purchase of “Confidence Man,” an original by Jack O’Donnell, for production by Martin Mooney.

The Gallant Shepherd,” a much talked about dog yarn, is also on the Martin Mooney production agenda.

A unique deal has been completed by Leon Fromkess with SEE Magazine which gives PRC rights to that publication’s issues on important subjects for pictures of the type of “March of Time.”

First on the new deal will be tied in for exploitation purposes with the international San Francisco conference by using the prize-winning articles in SEE’s contest on “What Shall We Do About Germany.”

April shooting covered nine pictures, three winding up before the cameras and nine getting under way. The list includes:


Shooting starts this week on Buddy DeSylva’s first special under his independent producing contract, “Stork Club.”

DeSylva has just purchased rights to “After Dinner Story,” an omnibus of three mystery yarns by William Irish, which is just one of the pseudonyms of well-known Cornell Woolrich. Producer DeSylva has Alan Ladd in mind for stellar honors.

Two pictures long on the stages, “You Came Well Long” and “The Well Groomed Bride” are now in the cutting rooms. The former is a Hal Wallis special.

Barry Fitzgerald is figured for a top spot in “Third Avenue,” story now in the works.

Pine and Thomas have purchased rights to “Speak Up, Mr. Thursday,” by Maxwell Anderson. It is a fantasy concern- ing a ventriloquist and a dog.

Olivia De Havilland, just finished in “The Well Groomed Bride,” has been set for “To Each His Own,” to be directed by Mitchell Leisen, with Charles Brackett producing.

Buddy DeSylva has signed a term deal with Andy Russell, calling for two pictures a year, with permission for one outside assignment.

Irving Berlin is at the studio after Pacific adventures to pick up the threads on his Paramount musical, which now needs naming of a new producer and director following the death of Mark Sandrich. Bing Crosby will be starred with Paul Draper in a top spot.

Director Lewis Allen has journeyed East to attend the New York premiere of his highly praised picture, “The Unseen.”

Preparations are under way for “Calculatta,” which will be a Seton L. Miller production, with Alan Ladd, Willard Bendix and Howard DeSylva at present planned for top roles.

Lou Edelman has joined Paramount as executive assistant to Henry Ginsberg.

Sol Siegel, having completed his independent production of “Kiss and Tell” for Columbia release, moves back to Paramount for a new unit set-up. D. A. Donan, for years Columbia story head, joins him.

Harry Cohn has set an important production deal with Sam Wood by which the director will do one Columbia picture in return for giving Wood rights to three story properties previously jointly owned.

Expansion plans are in the wind—papers having been signed for property south of the present studio to Franklin Avenue, on which new stages will be erected when conditions permit. The blueprints call for the expenditure of $350,000 in all, and include the problem of moving an apartment house.

Conrad Nagel and Margaret Lindsay were new additions to the cast of “Rusty,” a Ted Donaldson starrer directed by Paul Burnford, with Leonard Picker producing, and now on the stages.

Leonard Goldstein has resigned as free roaming talent scout to join Michael Todd, Broadway stage producer, as Hollywood representative in connection with Todd’s picture plans.

The company has purchased a yarn “Dream Glow,” for production by Alexis Turn-Taxis in the John Stone unit. Report has it that Columbia will revive the “Lone Wolf” series, with Ted Richmond to produce in the Leonard Picker unit. No new lead is yet mentioned for the role originally handled by Warren William.

Harry Cohn set a major deal for Columbia’s future production schedule with the signing of director Richard Wallace to a two picture contract.

“Promotion from the ranks” again works out with Ray Nazarro, five years on the lot, being stepped from assistant directing into directing on “Outlaws of the Rockies.”

“Corpus Delecti” has been set for production by Ted Richmond, an original by Harry Essex, to be handled in the Leonard Picker unit.

Charles Starrett this month starts his 11th year as a Columbia star, player record for the lot.

“The Postman Rings Twice” has been placed on the production list of Carey Wilson. Plans call for starring Lana Turner and John Garfield, with a May 1st start.

After finishing production chores on “Abott and Costello in Hollywood,” Martin Gosh will take reins on “Remember When,” an original by Harry Ruskin.

Clarence Brown will produce and direct his first musical with “Song of Love,” a story on the life of a Kentucky county clerk and an ancestor concerning composer Robert Schumann.

Commander John Ford is currently due at the studio after six weeks in Florida on “They Were Expendable,” with Robert Montgomery and John Wayne in the top roles. Sets are ready for the studio shooting.

The company has put $150,000 on the line plus a bonus on possible book sales above certain quotas, for the Sinclair Lewis novel, “Cass Timberland,” due for Fall publication.

Fred Datig, popular veteran, is back on his job as casting head following a year’s leave of absence due to ill health.

Joe Pasternak has moved the starting date for his production “Kissing Bandit” back to September due to present bottleneck on Technicolor facilities.

Irving Starr, recent 20th-Fox producer and formerly with Universal, has checked in on the lot.

Jimmy Durante and Laurence Melchior are at the Culver City Studios for the start of “Two Sisters From Boston,” Joe Pasternak production.

Pete Smith won the coveted Safety Council Award with “Safety Sleuth,” first producer to repeat for that honor, having coped the prize last year with “Seventh Column.”

Louis Berkoft’s first Mono production will be “Gregory the Great,” story about a magician, with Edward Lilley, formerly of RKO, directing.

A well known specialty, Maurice Rubin’s “Rubinettes,” has been signed for a featured spot in “Main Street Girl.”

Three famous Gus Edwards tunes are included in the almost a dozen numbers that will be heard in “Sunbonnet Sue,” now shooting. The Edwards well-remembered favorites are: “School Days,” “See-Saw,” and “By the Light of the Silvery Moon.”

Three pictures are on the Monogram April release schedule. “China’s Little Devils,” is the unusual subject telling of guerilla activity by Chinese juveniles and starring Harry Carey and Paul Kelly. It was produced under Grant Withers, Monta Bell directing, and introduces a Chinese youngster, Du-Kie Louie.

(Continued on Page 23)
INTERNATIONAL PICTURES PRESENTS

SONJA HENIE IN "It's A Pleasure!"

IN GORGEOUS TECHNICOLOR

WITH

MICHAEL O'SHEA
MARIE MCDONALD · BILL JOHNSON

GUS SCHILLING

Directed by WILLIAM A. SEITER
Produced by DAVID LEWIS

Screen Play by
LYNN STARLING · ELLIOT PAUL

RELEASED THROUGH RKO-RADIO PICTURES, INC.

Good Entertainment Is International
THE HONOR BOX WINNER

WILLIAM A. SEITER

Directed

“IT'S A PLEASURE”

AN INTERNATIONAL PICTURE — RKO RELEASE
MICHAEL O'SHEA

“It’s A Pleasure”

AN INTERNATIONAL PICTURE — RKO RELEASE
War Bond News . . .

(Continued from Page 4)

Oregon—Portland, O. J. Miller, Jack Matlock, Mark Corey.
Utah—Salt Lake City, Tracy Barham, Miss Helen Garrity, Charles Walker.
Washington—Seattle, Frank Newman, Sr., V. C. Gauntlett, Maurice Saffle.
Wyoming—Riveriv, T. E. Knight; Lusk, G. H. Turner.

NEW YORK—Marked by high enthusiasm and sparked by a concrete presentation of campaign plans, the “Showmen’s Seventh” War Loan campaign was launched at an Eastern and Southern conference of state drive leaders with the National Committee at the Hotel Astor, New York City, on Tuesday, April 10th. The all-day meeting kicked off the industry campaign for the seven-week drive which will run from May 14 through June 30.

Samuel Pinanski, National Chairman, who presided, struck the keynote of the conference when he declared, in his opening address:

“This is the toughest assignment the industry has ever been given. It will call for the utmost in showmanship and effort by everyone. The ‘Showmen’s Seventh’ will be an overwhelming success if every individual gives his best to this mightiest of all industry drives. It is up to the field more than ever before.”

Attended by exhibitor, distributor and publicity chairmen from 19 states and the District of Columbia, the all-day meeting opened with a general executive session at which Tom J. Connors, National Distributor Chairman, and John Hertz, Jr., National Director of Publicity, outlined plans.

Declaring that the “Showmen’s Seventh” campaign has been planned on a “grassroots” basis, Pinanski, in opening the conference, stressed that campaign organization has been completely decentralized with the responsibility placed on the field chairmen and committees to carry the drive through to a successful conclusion.

Highlights of Connors’ discussion were:

- the distributors are well organized as a result of previous drives.
- each distributor chairman is urged to break down zones for salesmen’s contacts enlisting support of exhibitors; exhibitors will be asked to sign pledges, and this activity will start immediately;
- greater effort will be made to increase the number of exhibitors issuing or subissuing agents; issuing agents can obtain definite cooperation from the American Legion and other groups to stimulate the sale of bonds at theatres; projection room bond premiers will be increased.

“The All-Star Bond Rally,” 19-minute drive subject, “is acknowledged the finest film ever made to sell bonds at theatres and the same time build goodwill for the industry,” he said. He outlined plans for distribution of the subject, for which 1,200 prints have been ordered. Exhibitors will be asked to run this film at shows, and reship it to another to save time in order to get the fastest possible playoff, he said.

The “Showmen’s Seventh” will be backed by the greatest promotion drive the industry has ever seen, John Hertz told the meeting. It will contain numerous features never before attempted on a national basis, but which have proved successful in the field and have been suggested from the field, he said.

Spearhead of the drive to the public will be the slogan: “Buy War Bonds at your favorite motion picture theatre.” This slogan will be constantly used in newspaper, magazine and radio advertising and exploitation, and the cumulative effect will create a tremendous bond-buying force, Hertz declared.

The slogan urging purchase of bonds at theatres will be applied in every possible advertising and publicity connection during the drive, Hertz said, among the following:

- Ads in large-circulation general and fan magazines; distributors’ ads, with a corollary slogan urging bond purchases at theatres on Saturdays, Sundays and holidays, when other issuing agencies are closed; tag lines at end of picture reviews; end-line in radio transcriptions; leading radio network shows and top radio artists and guest stars will be asked to use the slogan; every newssheet will contain the theatre slogan; it will be featured in newspaper and merchandising tieups, and in other ways.

Hertz revealed that instead of a press book a portfolio containing practical, workable ideas will be sent to exhibitors. This will contain all ammunition for an aggressive campaign.

For the campaign within the industry, trade paper advertising will be used to rivet the showmen’s attention and galvanize them into action, Hertz declared.

CHICAGO — Further plans for the “Showmen’s Seventh” War Loan were revealed on Monday, April 16, at a Midwest conference in Chicago and a Western conference in Denver. Both meetings were attended by exhibitor, distributor and publicity state chairmen, and members of the National Committee were present at the Chicago session.

The Midwest conference at the Blackstone Hotel was attended by chairmen from 19 states and the Denver session at the Brown Palace Hotel by chairmen from eleven states.

Members of the National “Showmen’s Seventh” Committee left Saturday for Chicago to be selected by National Chairman Samuel Pinanski the group included Tom J. Connors, National Distributor Chairman; John Hertz, Jr., National Director of Publicity; Francis S. Harmon, executive vice-chairman of the War Activities Committee; E. W. Street, Southern Coordinator; Peter G. Levathes, assistant to the National Distributor Chairman; Bernard M. Kamber, public press advisor, and Al Finestone, assistant director of publicity.

TED R. Gamble, National Director, War Finance Division, came from Washington to make one of the principal addresses at the Chicago meeting. Also attending were Edward Shugure, Director, Motion Pictures and Special Events Section of the War Finance Division, and Tom W. Bailey, industry consultant to the Treasury for the “Showmen’s Seventh.”

Joe Rosenthal, Associated Press photographer whose famous Iwo Jima flag raising symbol has been adopted as the official insignia of the drive, was a special guest.

David Wallerstein, Midwest Coordinator, and Walter Immerman, Exhibitor State Chairman for upstate Illinois, supervised arrangements for the Chicago meeting.

The Midwest conference was attended by the following: C. B. Akers, Oklahoma City; John Balaban, Chicago; Ray Beall, Dallas; Ed. C. Beatty, Detroit; Bill Bishop, Chicago; A. H. Blank, Des Moines; Ben Blotcky, Minneapolis; Ray Branch, Hastings; Robert Busch, Oklahoma City; Col. Harry A. Cole, Dallas; M. D. Cohn, Kansas City; M. Cooper, Grand Forks, N.D.; James E. Coston, Chicago; W. Guy Craig, Indianapolis; Charles Deardourff, Cleveland; Fred J. Dolle, Louisville; Ted Emerson, Omaha; Sam Epstein, Omaha; Harold Fitzgerald, Milwaukee; Russell Fraser, Des Moines; John Friedl, Minneapolis; William Geegan, Milwaukee; Joe Gins, Detroit; Alice Gorham, Detroit; Col. Sam Hazzard, Columbus; Sam Lowlor, Kansas City; Ralph Lowiler, Peoria; M. A. Lightman, Memphis; Phil London, Dallas; Byron McEligott, Aberdeen, S.D.; D. V. McLucas, Omaha; B. J. McCarthy, St. Louis; Marie Meyer, Detroit; William Miskell, Omaha; Alan Moritz, Cincinnati; Claude C. Mundo, Little Rock; R. J. O’Donnell, Dallas; M. W. Osborne, Oklahoma City; M. L. Plessner, St. Louis; M. J. Pruniski, Little Rock; Norman Pyle, Minneapolis; Elmer Rhode, Kansas City; J. J. Rubens, Chicago; Arthur Schoenstadt, Chicago; James F. Sharkey, Detroit; Edwin Silverman, Chicago; Carl Shult, Detroit; Martin G. Smith, Toledo; Boyd Sparrow, Indianapolis; W. A. Steffes, Minneapolis; Larry Stein, Chicago; Albert Stetson, St. Louis; J. Harold Stevens, Chicago; Tony Sudekum, Nashville; Martin Thomas, Iron Mountain Mich.; T. R. Thompson, Kansas City; William E. Truog, Kansas City; Allen Usher, Chicago; Burgess Wiltzmann, Columbus; J. E. Watson, Cincinnati; Fred Wehrbagen, St. Louis; Maurice White, Cincinnati; Charles Winchell, Minneapolis; Harold Wirthwein, Milwaukee; Leo F. Wolcott, Eldora; Jack W. Wolf, Indianapolis; Pete J. Wood, Columbus; Tom Young, Memphis; Ed Zorn, Pontiac, Ill.
“Horn Blows at Midnight” . . . . . Misses Fire

(WARNERS)

The Digest's Box Office Estimate:
135%

Producer .................. Mark Hellinger
Director .................... Raoul Walsh

The Players: Jack Benny, Alexis Smith, Dolores Moran, Allyn Joslyn, Reginald Gardiner, Guy Kibbee, John Alexander, Franklin Pangborn, Margaret Dumont, Bobby Blake, James Burke, Ethel Griffies, Paul Harvey, Truman Bradley, Mike Mazurki, Pat O'More.

Photography ................ Sid Hickox
Time ..................... 80 minutes

The value of originality in motion picture yarns is sometimes a question. "The Horn Blows At Midnight" was blessed with a fantastically original premise, and so much so that the execution of the idea became too great a task for screen limitations. The result is that producer Mark Hellinger, director Raoul Walsh, and star Jack Benny deliver to the utmost of their very capable talents to bring the originality to the screen and then find it necessary to fall back on slapstick to save the day.

They do save the day, "The Horn Blows At Midnight" eventually delivers a healthy portion of laughs, it will earn its way at the box office.

The picture met the obstacle seldom overcome—the attempt to treat humorously on the screen of events in the heavenly world—angels, etc. It is inevitable that in the end the events must be confessed a dream, and almost as inevitable that during the proceedings they never take hold with even the reality of a good dream.

Jack is seen as a mediocre trombone player, securing a job with a radio orchestra, and lulled to sleep by the commercials. He finds himself in a Hollywood conceived heaven. Naturally he becomes an angelic trumpeter because of his earthly experience. He is assigned to return to this lovely planet and at midnight toot the horn that will wipe it out of existence.

New York is the scene of his reappearance, and here he encounters "fallen angels," previously assigned to his own job, black market operatives, and what-have-you, including Alexis Smith who becomes his romantic foil, and Dolores Moran, a meanie cigarette girl.

If this sounds screwy, screwy it is. If it hints at laugh possibilities they are achieved because Director Walsh dug into the bag for his comedy gags, because Benny, while not at home in the characterization, has the genius that lifts above the material. Supporting cast is excellent with the opportunities given them.

Exhibitor's Booking Suggestion: Must rely on Benny draw. . . . . . Previewed March 29th.

WHAT THE OTHER FELLOWS SAID:
REPORTER: "An original and amusing story premise . . . a disappointing Jack Benny vehicle."

VARIETY: "A comedy-fantasy that slipped up somewhere along the production line."

“Patrick the Great” . . . . Tops For O'Connor

(UNIVERSAL)

The Digest's Box Office Estimate:
130%

Produced by ................ Howard Benedict
Director .................... Frank Ryan

The Players: Donald O'Connor, Peggy Ryan, Frances Dee, Donald Cook, Eva Arden, Thomas Gomez, Irving Bacon, Andrew Tombes, Gavin Muir.

Photography ................ Frank Redman
Time ...................... 89 minutes

Frank Ryan has a knack in handling the ebullient type of comedy-drama that best showcases the talents of such youngsters as Donald O'Connor and Peggy Ryan, a fact which producer Howard Benedict cashes in on here for a delightfully satisfying audience picture.

It is a back-stage story, given interest that lifts it away from the dangers of the well worn routine by the fresh spice of its players and the "touches" of scripting and direction.

It is a slight tale in plot mechanics, but there is enough meat on the bones to give something of heart moments, the characterization sufficiently sharply drawn to allow for meaty dialogue, and of course the back stage angle provides the proper moments for production flashes and displays of the O'Connor and Peggy Ryan talents.

Ryan makes his folks of the theater world real human beings without neglecting the opportunity for a touch of sparkle to dazzle lay spectators. Donald Cook is the center of the plot motivation as the trouper-father of Donald O'Connor, nearing the passe stage and not aware that his own son is dodging opportunity in order to save his father's feelings. Frances Dee is a delightful lady with an eye on daddy Cook, whose intentions are naively misinterpreted by young Donald, the latter thinking he is the sought after Peggy Ryan is the bubbling, troublesome O'Connor girl friend.

It is tops in the O'Connor career, and a bright credit, for that matter, for all members of the cast. So smooth are script and direction that it seems to have been a romp for all concerned. Frank Redman's top hole photography helps greatly to set off the fine production values.

Exhibitor's Booking Suggestion: Sure-fire O'Connor number . . . . . Previewed April 13th.

WHAT THE OTHER FELLOWS SAID:
VARIETY: "Will send the customers away singing its praises. It is exceptionally good box office."

“Eadie Was A Lady” . . . . . Has Ann Miller

(COLUMBIA)

The Digest's Box Office Estimate: 85%

Producer .................. Michel Kraike
Director .................... Arthur Dreifuss

The Players: Ann Miller, Joe Besser, William Wright, Jeff Donnell, Jimmy Little, Marion Martin, Kathleen Howard, Tom Dugan, Douglas Wood.

Photography ................ Burnett Guffey
Time ...................... 67 minutes

Columbia isn't doing quite right by the possibilities they have in this Ann Miller gal. She has definitely clicked, is building a following, but she will not be able to long withstand the nonchalance story treatment. "Eadie Was a Lady" would be just a programmer in the routine mold if it were not for the presence of Miss Miller for singing and dancing moments, and even these don't lift it out of the groove to heights.

It is a back-stage story, burlesque being the medium exposed. Miss Miller is a gal with a Boston Cabot-Lodge background who yearns for the stage while attending a class school in New York, and satisfies the craving by taking a night job in burlesque. If this does not sound very sensible for a Boston Back Bay gal to do, don't blame the reviewer, and don't be very disappointed if nothing overly interesting ever happens after that springboard.

Well, Ann gets a chance to be both hippity and classic in her dances, the plot meanders around concerning her worries keeping her double life a secret, specialties come and go and give the plot hiccoughs, and song numbers are in your ears every other moment.

The cast works hard, Miss Miller getting trouping support from Joe Besser's routines, William Wright's characterization of a burlesque manager, and spot players well chosen. Direction and production are adequate to material.

WHAT THE OTHER FELLOWS SAID:
REPORTER: "Not much of a show, even in its supporting bracket."

VARIETY: "A tired back stage story that winds its way wearily to the inevitable conclusion."
# All Features Released in 1944

## A
**OVER $500,000**
- Going My Way **PAR**
- Wilson **FOX**
- Sin You Went Away **UA**
- Singing in the Dark **MG**
- Meet Me In St. Louis **MG**
- Dr. Warmstall **UNIV**
- Wings of Desire **FOX**
- Hollywood Canteen **WAR**
- The Private Life of the Pirate **RK**
- National Velvet **MG**
- Gaslight **MG**
- 30 Seconds Over Tokyo **MG**
- I'll Be Seeing You **UA**
- Arsenic and Old Lace **WAR**
- While Cliffs of Dover **WAR**
- To Have and Have Not **WAR**
- Dragseed **MG**
- Cowgirl **CO**
- Frenchman's Creek **PAR**
- Can't Help Singing **UNIV**
- Pin Up Girl **FOX**
- Christmas Holiday **UNIV**

## B
**FROM $200,000 TO $500,000**
- In Society **UNIV**
- None Shall Escape **COL**
- Vary Thru the World **WNG**
- Bride By Mistake **RKO**
- The Lost Angel **UA**
- House of Frankenstein **UNIV**
- It Happened Tomorrow **UA**
- Ambush Tense Go Yanks **RKO**
- Make Your Own Bed **WAR**
- The Hairy Ape **UA**
- Bridges of San Luis Rey **UA**
- Brazil **REP**
- Phantom Lady **UNIV**
- Invisible Man's Revenge **UNIV**
- Sartain **MG**
- The Master Race **RKO**
- In the Meantime Darling **FOX**
- Rose Tattoo, Gangster **FOX**
- Her Primitive Man **UNIV**
- Secret Command **COL**
- Atlantic City **RKO**
- Address Unknown **UNIV**
- The Night People **RKO**
- San Diego, I Love You **UNIV**
- Ghost Catchers **UNIV**
- Lake Placid Serenade **RKO**
- Action in Arabia **RKO**
- Tarzan of the Desert Mystery **RKO**
- Song of the Open Road **UNIV**
- The Impersonal **UNIV**
- Youth Rips Wild **RKO**
- Music in Manhattan **MG**
- Swing Fever **MG**
- Barbara Stanwyck **Univ**
- Kansas City Kitty **COL**
- Three to a Trim **UA**
- The Girl Rush **RKO**
- Address Unknown **COL**
- Nine Girls **RKO**
- Three Men in White **MG**
- Lady Let's Dance **UNIV**
- Main Street After Dark **MG**

## C
**FROM $100,000 TO $200,000**
- Lady and the Monster **REP**
- Dead Men's Eyes **UNIV**
- Cry of the Werewolf **COL**
- Return of the Vampire **COL**
- Soul of a Monster **COL**
- Alibi **MON**
- Calling Dr. Death **UNIV**
- The Night People **RKO**
- Take It Big **PAR**
- Dixie Jamboree **PRC**
- The Night after Midnight **RKO**
- Strange Affair **COL**
- Bluebeard **RKO**
- When Lights Go On Again **PRC**
- Then the ditch Was Young **RKO**
- Faces in the Fog **RKO**
- On the Town **RKO**
- Murder in the Blue Room **UNIV**
- The Singing Sheriff **UNIV**
- Crime By Night **WAR**
- Wave, Mac, and a Marine **MONO**
- Escape to Danger **RKO**
- Cavenos in Burlesque **COL**
- Uncensored **FOX**
- Coastal Command **RKO**
- When Strangers Marry **MONO**
- Rosie the Riveter **RKO**
- Double Exposure **PAR**
- Timber Queen **RKO**
- Griselis's Millions **RKO**
- Pearl of Death **UNIV**
- The Red House **RKO**
- They Live In Fear **COL**
- Ever Since Venus **RKO**
- Find the Blackmailer **WAR**
- Storm Over Lisbon **RKO**
- Goodnight Sweetheart **UNIV**
- U-Boat Prisoner **RKO**
- The Whirlpool **RKO**
- My Best Gal **RKO**
- Kindgom of the Air **RKO**
- Cowboy Canteen **UNIV**
- Beautiful But Broke **RKO**
- Dark Mountain **RKO**
- Girl in the Towel **RKO**
- Seven Days to Shore **RKO**
- Shadows in the Night **RKO**
- Girl Who Dared **RKO**
- Part of 16 Tieves **RKO**
- Minstrel Man **RKO**
- Weekend Pass **UNIV**
- Moonlight and Cactus **UNIV**
- Moon Over Las Vegas **UNIV**
- Dancing In Manhattan **RKO**
- Louisiana Hayride **COL**
- It's Your Uncle **RKO**
- Half Check Honey **UNIV**
- Swing Out the Blues **RKO**
- Topcadero **RKO**
- Nominated for Death **RKO**
- Mark of the Whistler **COL**
- That Night My Baby **RKO**
- Stars On Parade **RKO**
- Camouflaged in Africa **RKO**
- South of Dixie **UNIV**
- Allergic to Love **COL**
- Flying Officer, Stay **RKO**
- Amazing Mr. Forrest **RKO**
- Twilight on the Prairie **PRC**
- She's A Sweetheart **COL**
- Fabulous Hollywood **UNIV**
- Hi, Beautiful **UNIV**
- Strangers in the Night **COL**
- One Mysteryful Night **COL**
- The Green Men **RKO**
- Falcon in Mexico **RKO**
- Underground Guerrillas **COL**
- Glimpses of Ghost **UNIV**
- Aldrich's Little Secret **PAR**

## D
**BELOW $100,000**
- Are Those Our Parents? **MONO**
- Johnny Doesn't Live Here **MONO**
- Army Wives **MONO**
- Tall Man in the Mirror **PRC**
- Delinquent Daughters **PRC**
- I Accuse **MONO**
- Oh, What A Night **MONO**
- Lady in the Dark House **MONO**
- The Voodoo Man **MONO**
- Gamber's Chosen **MONO**
- The Chinese Cat **MONO**
- The Jake Mase **MONO**
- Dangerous Journey **FOX**
- End of the Road **RKO**
- Leave It to the Irish **MONO**
- Man On Her Mind **MONO**
- Advent of Kitty O' Day **UNIV**
- Crazy Knights **UNIV**
- Machine Gun Mama **PRC**
- Return of the Apes Man **MONO**
- My Buddy **REP**
- Black Magic **REP**
- Three Little Sisters **REP**
- Call of the South Seas **REP**
- Hot Rhythm **REP**
- The Million Dollar Kid **PRC**
- Shadow of Suspicion **MONO**
- Bowery Champs **PRC**
- The Mad Monster **PRC**
- The Great McGinty **RKO**
- Miss Bobby Socks **COL**
- I'm From Arkansas **RKO**
- Slacker's Holiday **REP**
- Block Busters **PRC**
- Stage Coach **PRC**
- Secrets of Scotland Yard **REP**
- The Desert Song **RKO**
- Call of the Jungle **RKO**
- The Jiggle Miller **UNIV**
- Sweethearts of the U.S.A. **UNIV**
- Monte Cristo **PRC**
- Career Girl **PRC**
- Neighbors **PRC**
- Chan In The Secret Service **MONO**
- Silk Stockings **UNIV**
- Moonlight in Lisbon **UNIV**
- Sailor's Holiday **COL**
- Noise In My Ear O'T Day **MONO**
- Unwritten Code **COL**
- Irish Eyes Are Smiling **MONO**
- Mr. Muggs Steps Out **MONO**
- Salute Your Johnny **MONO**
- Hi, Good Lookin' **MONO**
- Wandering **RKO**
- The Missing Juror **COL**
- Sugarfoot **PRC**
- Silent Partner **REP**
- The Underdog **RKO**
- Five Card Stud **MONO**
- What A Man **MONO**
- Sink Them In Death **PRC**
- Shake Hands With Murder **PRC**
- Henry Aldrich, Boy Scout **PAR**
- Falcon Out West **RKO**
- The Man From The Street House **RKO**
- The Man of the Sea **RKO**
“Scared Stiff” . . . . . . . . . . . .

(PARAMOUNT)
The Digest's Box Office Estimate: 80%
Producers ................... Win. Pine-Wm. Thomas
Associate Producer .............. Maxwell Shane
Director .................... Frank McDonald
Photography ................. Fred Jackman, Jr.
Time ..................65 minutes

“Scared Stiff” is a light excursion into the realm of comedy mystery, with no more weight than most offerings in that category. But with its share of laughs and pseudo thrills built around the special Jack Haley talents.

Jack can mug to his heart’s content as a sap newspaper reporter who performs all the dumb stunts that such fictional characters have always done. To keep Jack busy for 65 minutes there is a plot concerning murder, with the comic blundering in and having a heck of a time blundering out. Not aware at any time that he is on the inside of a big news story.

Frank McDonald has directed the sketchy yarn with a broad hand, satisfied to get his laughs if, when, and anyhow. Support is capable and production on the efficient Pine-Thomas scale.

Exhibitor’s Booking Suggestion: Okay for its purpose. . . . Previewed March 29th.

WHAT THE OTHER FELLOW SAID:
VARIETY: "Emerges only as ordinary programmer."

“Two O’Clock Courage” . Will Fit Program Spots

(RKO-RADIO)
The Digest's Box Office Estimate: 80%
Producers ....................... Ben Stoloff
Director ........................ Anthony Mann
Photography ................ Jack MacKenzie
Time ....................66 minutes

Modestly budgeted, “Two O’Clock Courage” by benefits of workman-like scripting, capable direction, and pleasing performances winds up a completely satisfying entry in the program meller class.

Tom Conway steps out of his Falcon character, but remains in the midst of danger and murder. Conway’s problem this time is to discover his own identity, he is a victim of amnesia, and his problem is complicated by the fact that he seems involved in the murder of a prominent producer.

Treatment of the yarn balances the necessary elements of multitudinous clues, many suspects, with a leaning towards comedy gags to smooth the story bumps.

Interest is consistently maintained, from a sharp atmosphere opening on through Ann Rutherford’s introduction as a taxi driver who has picked up memory-blanked Conway as a passenger and on for the required 66 minutes of twists and turns.

Exhibitor’s Booking Suggestion: Standard satisfying program fare. . . . Previewed April end.

WHAT THE OTHER FELLOW SAID:
REPORTER: “Should hold up more than its own end of a double bill.”

VARIETY: “Full 66 minutes of suspense that never weakens, plus a strong romantic thread.”

F-L-A-S-H-E-S . . . (Continued from Page 15)

Universal ☆ ☆ ☆

★★★ Three high-powered thrillers are currently on U’s production schedule, in varying stages of preparation. They are:

★★★ “Uncle Harry,” which will have Geraldine Fitzgerald, George Sanders, and Ella Raines in the top roles.

★★★ “The Third Eye,” which is a Joan Harrison production.

★★★ “Black Angel,” an Iselin Auster production by the ace of detective fiction writers, Cornell Woolrich.

★★ A term deal has been signed with Jacqueline de Wit, who has just finished in “Men in Her Diary.” First on the new ticket will be “Lady On A Train.”

★★ Charles Barton will handle production reins on “Idea Girl,” an original telling about the adventures of a girl song plugger.

★★ Maria Montez will have Rod Cameron as co-star in an untitled subject to be produced in Technicolor by the Michael Fessier-Ernest Pagano team. Miss Montez will first complete Paul Malvern’s “Tangler,” and Fessier-Pagano will wind up “Once Upon A Dream.”

★★ “Terror By Night” is the tag for the next Sherlock Holmes episode to be produced by Roy William Neill with the idea adapted from A. Conan Doyle’s “The Empty House.”

★★ Producer George Wagner is planning a Technicolor subject to be built around the lives and music of composers Franz Schubert and Beethoven.

★★ Charles Coburn is the latest stellar addition to the cast of Waggner’s “Shady Lady,” a Susanna Foster special, which will start early in May.

Here & There ☆ ☆ ☆

★★ James Geller, for three years head of the Warner story department has resigned.

★★ William Cagney made a ten-strike when Charles Daggett tied up with the San Francisco Press Club for Jimmy’s “Blood on the Sun” to premiere with hulabaloo at San Francisco preceding the international conference.

★★ For the sixth consecutive year Bert Allenberg has been elected president of the Artists Managers Guild. Election topped by presentation of a gold identification bracelet in recognition of his services to the guild. Also reelected were John McCormick, vice-president, Ralph Blum, secretary, and Harry Friedman, treasurer.

★★ Reported that Mark Hellinger plans to set up his own production unit on expiration of his current Warner deal.

★★ Mark Hellinger is slated to produce Warner’s Will Rogers autobiography after he completes with Errol Flynn in “The Frontiersman.”

★★ With release arrangements not yet set, Nat Goldstone is lining up plans for a super-musical “Hollywood Bowl,” and is nable already have completed arrangements with Leopold Stokowski, and leads out to Marion Anderson, Josef Hofman, and Jaska Heifetz. Harold Arlen planned for the score, and Cornel Wilde in the male story starring role.

★★ Ben Bogeas, producing independently for United Artists release, has plans for “The Romantic Life of Charles Dickens,” with Charles Laughton in mind to star.

★★ Alex Gottlieb has been assigned production reins on Warners’ “Dancing With Tears.”

★★ Eddie Golden is in the East for conferences with the sponsors of the “Breakfast in Hollywood” program which he plans for his first production under the new United Artists set-up.

Selznick ☆ ☆ ☆

★★★★ As part of the deal for the loan-out of Ingrid Bergman to RKO, David O. Selznick has acquired new rights to two of his favorite story properties, “Bill of Divorcement,” and “Little Women.” Both were Katherine Hepburn vehicles produced during Selznick’s term as RKO production head.
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... The Red Cross Works All the Time
The Box Office Digest

CURRENT PREVIEWS

"WONDER MAN"
"BLOOD ON THE SUN"
"SON OF LASSIE"
"THE SOUTHERNER"
"ESCAPE IN THE DESERT"
"CHINA'S LITTLE DEVILS"
"THE VAMPIRE GHOST"
"THE PHANTOM SPEAKS"
"EVE KNEW HER APPLES"
"HONEYMOON AHEAD"
"THE BRIGHTON STRANGLER"
"IDENTITY UNKNOWN"
"CRIME DOCTOR'S REVENGE"
"ZOMBIES ON BROADWAY"
"HITCHHIKE TO HAPPINESS"
"SONG OF THE SARONG"
"THE SCARLET CLUE"
"THE MISSING CORPSE"
"PHANTOM OF 42ND STREET"

The Box Office Reports:

"Flame of Barbary Coast" Tops

Republic Scores With Punchy Title and Hot Action Picture

See Page Five
Hats Off...

TO 3,327 GREAT SHOWMEN!

We of your War Activities Committee would like personally to thank every one of you who did such outstanding work in the Sixth War Loan Fan Magazine Contest. We realize the time and effort you put in on your campaigns. Your entries showed that! Yet time and the start of the even bigger Seventh deprive us of that pleasure.

But we can tell you this.

Not only is the Treasury Department highly grateful for your effort. Not only do they look again to you for leadership in helping make the Seventh War Loan an even mightier triumph. But . . . and this is something we know you'll be truly proud of . . .

The motion picture industry's campaign for the Seventh War Loan will be completely and precisely patterned on your expert showmanship in the Sixth!

In other words, the Seventh War Loan will be

THE SHOWMEN'S SEVENTH!

A real theatre man's campaign!
COME SEVEN!

An Editorial by ROBERT E. WELSH

In the face of the staggering amount of organization work that has gone into the industry’s preparations for the Seventh War Loan Drive, of the manner in which that advance effort is beginning to unfold in action, an editor feels just a trifle humble approaching the subject.

His objective, of course, should be to spur the industry’s workers on to even greater efforts. But they don’t seem to need any spur.

And the editor, with the limited resources of words and printed type, feels somewhat abashed as he surveys the facilities of the individual who is now, as always, the industry’s first front line—the exhibitor.

What comparison is there between the opportunity to press typewriter keys and the face to face, screen to eye, contact of the nation’s theatre men with the humble and the mighty whose purchases swell the bond sales?

However, let us say our humble say.

We are thinking of an exhibitor who may or may not exist—we hope not. But maybe there is the individual whose spirit is tiring, who thinks that life is becoming “just one drive after another.”

They don’t really need our words, because a moment’s thought will renew in their minds realization of the vital importance of the Seventh War Loan, and the tremendously important part of the motion picture in the success of that loan drive.

The first factor, the importance to the nation and to the cause of Victory, requires no elaboration or emphasis.

The second item, the theatre’s unique position in the drive, can never be too strongly accentuated.

If Uncle Sam so desired we imagine it would be possible for all the nation’s war efforts to be financed by drives bearing down solely on banks, insurance companies and other custodians of large wealth, the big industrial corporations.

That is the way it might be done in Nazidom, that would apparently save a lot of fuss and ballyhoo, that would merely require executive fiat and pressure from the nation’s capitol.

But that is neither the intelligent way, nor the American way.

There are years to follow AFTER the sale of these bonds, after the winning of victory.

And our country’s structure, its stability, its ability to chart a sane and successful course rests on the fact that America will be owned by ALL its citizens.

The high and the low, the young and the old, the fictional corporation and the very human youth, the soldier and the man who fought his own way on the home front.

Diversified interest—ownership—in these United States.

And that is where the motion picture theatre comes in. Our theatres are as close to the masses as their grocery stores, far closer and potentially effective in appeal to their emotions and their reason than any tie with the appetite.

We need Uncle Sam for the safety of our way of life; well, Uncle Sam needs us as he needs no other salesmen.

We reach the people, the people save the nation, and will make the nation and the world of tomorrow. We assure that each and every unit of the mass that makes “the peepul” will have a stake in that future.

And there is a slightly selfish thought:

No exhibitor or other motion picture worker will ever be presented with an opportunity for national and civic service such as is offered by stepping right out into the limelight, center stage, on every activity in connection with the Seventh War Loan.

That’s one way of looking at it—but also the way of living up to our obligations as workers in this great art-industry.

DISTRIBUTORS’ BATTING AVERAGE FOR ’45

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85 Releases
The Box Office

DIGEST "HONOR BOX"

This Week Republic Wins With:
"FLAME OF THE BARBARY COAST"

136%

ALLEN WILSON
V. P. in Charge of Production

JOE KANE
Producer and Director

JOHN WAYNE

ANN DVORAK

JOSEPH SCHILDKRAUT

THE PLAYERS
John Wayne
Ann Dvorak
Joseph Schildkraut
William Frawley
Virginia Grey
Russell Hicks
Jack Norton
Manart Kippen
Eve Lynn
Marc Lawrence
Butterfly McQueen
Rex Lease
Hank Bell
Al Murphy

THE PICTURE
Directed and produced by
Joseph Kane

Original Screenplay
Borden Chase

Photography
Robert De Grasse

Editing
Richard Van Enger

Musical director
Morton Scott
The Box Office: Republic Tops Week With "Flame of the Barbary Coast"

REPUBLIC—4 Releases

Republic Studios have one big box office attraction and three good programmers. "Flame of Barbary Coast" is the strongest box office picture to come out of Republic in a long time, and on its first openings this picture is averaging 136 per cent, which means hold-over weeks in many situations.

This adventurous tale of old San Francisco before the famous earthquake of 1906, co-stars the popular John Wayne, Ann Dvorak, who makes a swell comeback, after three years absence in England, and that talented trooper of stage and screen, Joseph Schildkraut. It is of particular importance to exhibitors to know that all three players are under contract to Republic and will be seen in other pictures from that studio this coming season. The supporting cast includes Bill Frawley, Virginia Grey, and Russell Hicks.

"Flame of the Barbary Coast" is Republic's special tenth-anniversary picture and will be released nationally from coast to coast on May 20th. Republic is celebrating their ten years of business under Herb Yates' supervision from May 20 to June 20. Joe Kane very capably produced and directed under the supervision of Allen Wilson, Vice President in charge of production.

Republic's second release, "The Phantom Speaks," 84 per cent is a strong murder mystery starring Richard Arlen, who is always a good bet in the nabc. Lynne Roberts has the feminine lead with Stanley Ridges, Tom Powers, and Marian Martin featured. John English directed for Producer Donald Brown.

"The Vampire's Ghost" also 84 per cent, is a fantastic tale of medieval superstitious laid in the African jungles. It will go over well where they like this type of product and mystery thrillers. John Abbott and Charles Gordon are co-starred. Peggy Stewart and Grant Withers are featured. Les Selander directed for Producer Rudolph Abel.

Republic's fourth and last release, "Identity Unknown," 81 per cent is still another picture starring Richard Arlen. This picture is very timely inasmuch as it is about a returned soldier suffering from amnesia.

Cheryl Walker has the feminine lead with Jan Keith, Bobby Driscoll, Lola Lane and Roger Pryor heading the feature cast. Walter Colmes directed and also co-produced with Howard Bretherton.

WARNER BROTHERS—1 Release

Warner Brothers' new entry is "The Horn Blows at Midnight," which is only averaging 146 per cent on its first openings—not very strong for a Jack Benny picture. Of course this figure will probably build on future bookings if the picture is properly exploited.

This comedy-phantasy was produced almost two years ago but is just now being released. After Benny's long absence abroad entertaining the troops, it is too bad he didn't have a stronger vehicle for his return to the screen. The stunt material and gags could have been much better; but Benny's name is bound to pull a strong box office. Alexis Smith has the feminine lead with Guy Kibbee, Allyn Joslyn, John Alexander, Reginald Gardiner and Franklyn Pangborn heading the strong supporting cast. Raoul Walsh directed for Producer Mark Hellinger. Incidentally Mr. Walsh's last two releases, "Objective Burma" and "Salty O'Rourke" are breaking box office records all over the country.

PARAMOUNT—Also 1 Release

"The Unseen," 117 per cent, Paramount's latest, is pulling fairly well, but considering the marquee names, it should be stronger and will probably build on future bookings. However the story material is on the heavy side with the popular Joel McCrea practically portraying a "heavy."

Opposite Mr. McCrea is Gail Russell with Herbert Marshall also co-starred. The feature cast is headed by Phyllis Brooks, Elizabeth Risdon, and Tom Tully. Lewis Allen directed "The Unseen" as his first assignment and John Houseman produced.

UA—1 Release

United Artists Exchange have a new picture from the Edward Small unit, "Brewster's Millions," which opened up very nicely at a 114 per cent average. This story, as most exhibitors will recall, was filmed twice before, but not in the past 20 years.

Dennis O'Keefe and Helen Walker are co-starred with June Havoc, Neil Hamilton, and John Litel featured. The cast also includes Rochester, Mischa Auer, and Gail Patrick. If properly sold exhibitors will show a nice profit on this one. Allan Dwan directed for Producer Small.

RKO—2 Releases

RKO-Radio Pictures have two new releases, one from their own lot and one independently produced picture. "Tarzan and the Amazons," 111 per cent is the latest in Johnny Weissmuller's Tarzan series, which are produced by Sol Lesser for RKO distribution. According to first box office returns this is the strongest Tarzan picture since Mr. Lesser took Weissmuller over from MGM.

Brenda Joyce, after a long absence from the screen, returns as Johnny's new leading lady with Johnny Sheffield, Henry Stephenson and Barton MacLane heading the supporting cast. Kurt Neumann directed and is also credited as associate producer to Mr. Lesser.

RKO's second release, "Two O'Clock Courage," 76 per cent is a fair program murder-mystery, built around a feminine taxi driver, one of the things we have to put up with in war time. Ann Rutherford and Tom Conway are co-starred, with Bette Jane Greer, Emery Parnell, Lester Matthews, Jean Brooks and Roland Drew featured. Anthony Mann directed for Producer Ben Stoloff.

FOX—Also 2 Releases

20th Century-Fox Studios have two new releases, one fairly strong while the second is just an average programmer.

"Molly and Me," a very amusing comedy-drama, is only averaging 96 per cent on its first openings, considerably below the figure we had estimated. Of course this is the type of picture that needs selling and furthermore it is SO English that it will probably pull better abroad than in the domestic market. Because of the strong human element, word-of-mouth advertising will probably help this picture on future bookings.

(Continued on Page 23)

PICTURES "GOING UP"

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(Continued on Page 23)
The Highlighter: Just Talks About Things That Are of Interest

The Fox organization is celebrating a 30th anniversary... 30 years in motion picture history is something like saying 150 years in any other industrial line—much like you read those slogans, “Founded by Paul Revere,” etc. It is difficult to vision the world-wide spread of today's 20th-Fox and at the same time let memory wander back to that birthday 30 years ago. William Fox, theatre man with a sprawling New York circuit that never seemed able to make up its mind whether the future lay in small-time vaudeville entertainment or in celluloid attractions, Winnie Sheehan, former New York newspaper man, then aide to Gotham’s Police Commissioner in turbulent days for the Big City. Combining forces and a few dollars—very few dollars as such matters could be considered today—and jumping into the scramble that was picture production and distribution those days... Having their headaches, frequently stretching the dollars when they had 'em, and making sheer ingenuity and determination substitute when there was no dinaro. But coming through on a policy that has had so much to do with shaping picture history—the Fox theatre interests, limited as they were, made the company exhibitor minded. Let other producers dabble in high art, Fox had its Theda Bara, its Annette Kellerman and “Neptune's Daughter,” its hokey favorites of the period like “Life’s Shop Window.”... The company from the start also knew what hallyhoo meant... It was first to splash a large metropolitan center with 24 sheets for regular releases, as distinguished from “road show” offerings. Prosperity came... From dinky rented offices on West 46th Street to the massive 57th Street structure, from Fort Lee's screwy studio facilities to the comparatively gigantic first Fox plant at Western Avenue, and on to the real gigantic at Westwood.

Growing pains were accepted in stride, but the days which Pegler calls the era of wonderful nonsense, and which in business parlance is associated with the dread numerals, “1929...” Topheavy stock structures, rambling ambitions.

On the scene two names appear—Schenck and Skouras. Joe Schenck to step into a production muddle and set the course which has brought the company to its present happy birthday... Spiros and Charles Skouras to firmly grasp the great theatre properties and chart a steady course... Schenck had previously grabbed what Warners foolishly lost, Darryl Zanuck, and established a trade value for the name 20th Century... The vigorous blood of a new independent effort combined with the great Fox facilities for the miracles of the 20th Century-Fox that has since colored so many pages of the industry's history. The practical Skouras boys, out of St. Louis and by way of First National on to wider interests, knew what to do about the theatre situation... And so we come to a glorious 30th anniversary... Many happy returns of the day!

There is significance in the belated discovery by Hollywood strike leaders that one most direct way to tie up the industry would be to tie up Technicolor... Significance in the fact that it underscores the importance of Technicolor in show minds today, whether they be the minds of producers or exhibitors. Sort of a left-handed compliment, but compliment nevertheless, to Technicolor, a completely innocent bystander in the issues that the strike concerns... And, incidentally, worthy of a word or more of praise to the Technicolor organization for its success in carrying on in the face of obstacles to meet its responsibility to the industry.

Thirty years is a long, long time for a great screen personality to remain great, particularly in the individual appeal to the affections of the millions of theatre-goers throughout the country. We haven't had many such personalities, but stalwart Jack Holt is one of them. Jack has always been a popular star, but now that he has returned to pictures after two years in army uniform, he is bound to be more popular than ever. We have heard many times admiring comments on what a rugged guy Jack Holt must be to go out in the field with the boys—at his age (Jack is somewhere in his early fifties)—but what impressed us most was the fact that it was characteristic of Jack Holt.

Jack had the rank of Major, and he was doing the work he knew best, in the Remount, handling horses. Now he has been inactivated with other officers of his age.

He has returned to pictures in the best possible manner, playing the role of the General in John Ford's production of "They Were Expendable," for Metro-Goldwyn-Mayer, along with such players as Robert Montgomery and John Wayne.

It is significant—and gratifying—to hear that everywhere Jack Holt appeared on location in Florida and elsewhere, civilians and service men alike, recognized him immediately, and often stepped forward to shake hands and wish him well. We wish him well too, as he has long been a credit to the motion picture industry.

"Showmen's Seventh" Roundup

State Chairmen Report Drive Plans
And Stunts to National Committee

Herman Levy, Connecticut: Lou Cohen, "Showmen's Seventh" War Loan city chairman for Hartford, has arranged for Loew's Poli Theatre to act as issuing agents for fraternal organizations, including the Elks, Odd Fellows, Knights of Columbus and others. A bond wagon will tour the city daily, selling bonds for immediate delivery. Jewelry stores will contribute alarm clocks and other hard-to-get items for those who buy bonds in $1,000 denomination. A contest has been started among Loew's Theatre employees to determine the champion bond salesman.

Ed Zorn, downstate Illinois: Jumping the Seventh War Loan gun, Springfield, Ill. Theatre Association ran a full-page cooperative ad in both dailies offering a free trip to Washington, D.C., for students selling the most bonds, in a three-week bond-selling contest. Theatre tickets for a special show at the Orpheum Theatre were given all students making a quota of $75 in bonds, and all schools making quotas were given free tickets for every student. Theatres also sponsored a bond premiere at the Senate Theatre, with a $25 bond for admission. This was publicized in full-page newspaper ads in three colors.

R.J. O'Donnell, Texas: Arrangements have been made for Texas showmen to obtain personal appearances of war veterans and the use of war material for display in front of theatres and for parades. Exhibitors are to make their requests to War Finance Committee chairmen. Requests will be cleared with Major John Briggs of the 8th Service Command.

Frank L. Newman, Sr., Washington: "Committee contemplates three big bond premiers in Seattle featuring shows staged by the armed forces from nearby camps, and is working on the possibility of booking these shows into some of the other key centers in the territory."

From John J. Friedl, Minnesota: "Northwest Theatres Division of WAC is making a determined effort through its publicity members to get all theatres to use the industry drive slogan in all ads: 'Buy a Bond at Your Favorite Motion Picture Theatre'"
Seventh War Loan Drive Set For Flying Start In Nation's Theatres

LOS ANGELES—Aimed to shatter all previous records one hundred million dollars in E Bond sales was the unprecedented quota established Thursday, May 3rd, for the Southern California motion picture theatres at the Seventh War Loan pre-campaign strategy meeting in the Ambassador Hotel, which was attended by more than 500 Southland circuit and independent showmen.

Proposed by Charles P. Skouras, honorary national chairman for the industry directly charged with the Drive May 14 through June 30 for the eleven western states and Gus Metzger, Southern California Theatres chairman, the Seventh War Loan quota was cited as the greatest theatres Bond sale goal on record, topping both the 49 millions of the Fifth and the 72 millions in E Bonds of the Sixth. For the eleven western states, comprising 450 film theatres, Skouras revealed the industry goal will be one billion dollars in E Bonds representing twenty-five per cent of the Treasury Department's national E Bond goal.

Announcing the acceptance and approval of the one hundred million dollars quota by the Bond committee, Skouras declared: *When our theatres first became active several years ago in home-front war activities, we dedicated our talents, our time and our facilities almost one hundred per cent to these efforts. Today the Southern California record in each of the War Loans, Red Cross. Infantile Paralysis and numerous other war measures is the proudest and brightest theatre record in the nation. Our Seventh War Loan goal of one hundred million dollars for this area is an ambitious one in the face of increasingly good war news; but with the combined showmanship talents and experience represented in our ranks, I am confident it will be met with over the top results. We cannot and must not let down now. A war half won is a job half done and there is still a long hard road ahead before any American at home may feel that his full contribution has been made.*

Speaking directly for the 600 theatres here Metzger pledged the complete cooperation in every phase of the forthcoming Bond Drive with a schedule of special activities that will include several hundred Bond premiers, free movie day, mobile units, special performances of film and live talent shows and joint participation with banks, newspapers, department stores and radio. Extensive plans and new ideas to be utilized by the film theatres in the impending loan campaign were discussed at the session and the film men saw a special preview of the War Loan film subject: “All Star Bond Rally,” starring Bing Crosby, Frank Sinatra, Bob Hope, Betty Grable and numerous other stars, which will be released in all theatres the week of May 14.

In addition to Skouras and Metzger, the speakers included R. H. Moulton, Treasury Department official; Dave Bershon, Southern California film industry chairman for the first five drives; Harry Cohen, distributor chairman; O. N. Albrecht and Sherrill Corwin, Southern California vice chairman; Henry Gerstenkorn, Treasury Department radio chairman; and Mort Goodman, publicity co-chairman.

SAN FRANCISCO—Two groups of leaders gathered with theatre men in all key cities of Northern California preparatory to the launching of the Seventh War Loan drive of the motion picture industry in this region.

San Francisco exhibitors on Tuesday, May 11th, held the first of this series of pre-campaign meetings. The second general meeting of exhibitors was held in Oakland Wednesday and during the current week other key cities in Northern California will be progressively covered.

George Mann, Northern California exhibitor chairman presided at today's meeting. Speakers included Rotus Harvey, co-chairman; Charles Hall, western regional coordinator; Roy Cooper, local war activities chairman; Herman Wobber, western regional distributor chairman; N. P. Jacobs, Northern California distributor chairman; Fay Reeder, publicity chairman. Charles P. Skouras called upon the exhibitors to have every theatre in the area pledged to the Drive and to achieve one hundred per cent in Bond premiers and free movie possibilities and urged them strongly to increase issuing and subsisting agents throughout their territory.

Jack O'Laughlin, distributor co-chairman, Cooper and Reeder will comprise the group holding subsequent meetings in Vallejo, Sacramento, Marysville, Redding. Other groups will be Joe Longo, publicity, Co-chairman Harvey, and Jacobs will conduct sessions in Stockton, Fresno, Tulare, Merced, and Salinas.

ST. LOUIS—Nearly 250 members of the industry from exhibition, distribution and publicity attended Eastern Missouri's “Showmen's Seventh” War Loan kickoff meeting at the Coronado Hotel here on Monday, May 30th. This was the largest turnout for a War Loan meeting ever held in this territory.

Speakers included Walter W. Head, State War Finance Committee chairman; Director of Public Safety Charles Riley, representing Mayor A. P. Kaufmann; J. F. Tegeler, metropolitan St. Louis WFC chairman, Seventh War Loan; Louis K. Ansell, for exhibitors, and B. J. McCarthy, distributor chairman.


Special guests included Eddie Peabody, John Boles and Chico Marx. Honored guest speaker was Corporal George J. Briede, Marine veteran of Iwo Jima. The program included music by the Guardsmen, members of the local Coast Guard unit.

BOSTON—A mammoth Parade of the Purple Hearts, paying tribute to outstanding war heroes, will be the kickoff event of the Seventh War Loan in Massachusetts, on Sunday, May 13, a day before the official start of the drive, Martin J. Mullin, “Showmen's Seventh” exhibitor state chairman, announced.

This event, which is sponsored by the “Showmen's Seventh” committee and the state War Finance Committee, will inaugurate a daily series of events in Boston until the conclusion of the drive which are intended to lead to actual bond sales. The impact will be felt throughout Massachusetts and New England.

The Parade of the Purple Heart will include one of the greatest displays of military might and personnel. The entire local industry has been organized to put it over.

Among the featured stars in the procession will be the survivors of the historic flag-raising on Iwo Jima. The procession will also feature 10 wearers of the Purple Heart from each of the services, and will be military in character with a few exceptions. Riding at the head with the Iwo Jima heroes will be Joe Rosenthal, the news photographer who ignored the hail of bullets to climb the mountain and snap the picture that has been adopted as the Seventh War Loan's symbol.

The parade will be reviewed by Governor Maurice J. Tobin at the State House and by Mayor Kerrigan at City Hall. It will start at 2 p.m. from Arlington and Beacon Streets.

NEW YORK—Tom J. Connors, National Distributor chairman of the “Showmen's Seventh” War Loan, today announced that Harry Balance, Southern division manager for 20th Century-Fox, has accepted the appointment of Southern area distributor chairman for the drive.

This appointment completes the territorial organization of the distributors' division of the “Showmen's Seventh” whereby the country is divided into four main geographic sections with a chairman for each.

The distributors' organization setup corresponds to that of the exhibitors' division, (Continued on Page 12)
In Cutting Room:
"THE MAGNIFICENT ROGUE"
with
JOSEPH SCHILDKRAUT
In Preparation:
"DAKOTA"
"IN OLD SACRAMENTO"
"PLAINSMAN AND THE LADY"

Thanks to Duke Wayne
and the entire gang for
sincere interest and co-
operation.

THE HONOR BOX WINNER
“Flame of the Barbary Coast”

A REPUBLIC PICTURE

John Wayne

Coming:
"BACK TO BATAAN"
(RKO)

In Production:
"THEY WERE EXPENDABLE"
(MGM)

THE HONOR BOX WINNER
“Flame of the Barbary Coast”

A REPUBLIC PICTURE

Coming:
"MASQUERADE IN MEXICO"
(Paramount)

In Preparation:
"IN OLD SACRAMENTO"
"WOMAN WHO CAME BACK"
(Republic)

Ann Dvorak

Management:
WILLIAM BRIGHTON

THE HONOR BOX WINNER
“Flame of the Barbary Coast”
A REPUBLIC PICTURE

Joseph Schildkraut

Coming:
"THE MAGNIFICENT RogUE"
A Republic Deluxe Production
Produced and directed by
Joseph Kane

Management:
E. A. DUPONT AGENCY

THE HONOR BOX WINNER
Theatres Deluged With Ideas And Practical Aids For War Loan Drive

(Continued from Page 7)

which includes four main areas with a coordinator serving each area.

Connors said that this setup permits more efficient coordination and greater service to the distributor groups in the field.

The nation's 31 exchanges are now zoned by areas, as follows:

West Coast, Herman Wobber, chairman (six exchanges): Los Angeles, Portland, San Francisco, Denver, Salt Lake City, Seattle.

Midwest, John E. Flynn, chairman, (eleven exchanges): Chicago, Des Moines, Indianapolis, St. Louis, Cincinnati, Omaha, Kansas City, Detroit, Milwaukee, Cleveland, Minneapolis.

Southern, H. G. Ballance, chairman (six exchanges): Atlanta, Memphis, New Orleans, Dallas, Oklahoma City, Charlotte.


LOS ANGELES—Preparatory to the official opening of the Seventh War Loan Drive of the Motion Picture Industry in the Western region comprising eleven states, Charles P. Skouras, national honorary chairman and western regional chairman, wrote to all Honored Hundred Showmen Veterans of the industry from this region urging their fullest support of the local state chairman and local state committees in the forthcoming drive.

There are twenty-six Honored Hundred Showmen Veterans in the eleven states which are under Mr. Skouras' direction. These men are among the all-time top bond sellers of the industry.

NEW YORK—"Showmen's Seventh" War Loan campaign kits are on their way to every theatre in the United States from the National Committee, Samuel Pinanski, national chairman, announced today.

The kit, in the form of an expandable looseleaf portfolio, contains everything essential for the showman to put on an all-out advertising, publicity and exploitation bond-selling campaign. The kits are being used in this drive in place of a press sheet, in order that the material may be kept up to date and in a convenient, practical form.

Some 55 separate items which the theatre can use locally are in the kit. An additional mailing of about 15 items was made on Friday, May 4. Additional material will be sent to exhibitors from time to time during the drive, thus keeping the sales ammunition up to the minute.

The kits weigh four pounds. They have gone forward by first class mail, with initial shipments to theatres on the West Coast and South, because of the distance from New York. Also receiving early shipments are the exhibitor, distributor and publicity chairmen.

Eight posters to be displayed by theatres are included in the kit. Three other posters are available gratis from National Screen Service exchanges on request.

Other theatre displays, including a flashy banner, pennants and ushers' badges are available from National Screen exchanges at nominal cost. A lapel button, an exclusive symbol of participation in the Seventh through the motion picture theatres of America, to be given each bond buyer, may be purchased at National Screen exchanges at the nominal cost of $3 per thousand.

The supply of these buttons is limited, and the National Committee urges early purchases.

Still another theatre display, a 35-foot bunting flag, may be ordered at a nominal price direct from the manufacturer, Hollywood Advertising Co., 600 West 45th Street, New York 19, N. Y. This flag is an innovation for the Seventh. With copy, "Buy Bonds at This Theatre—Mighty 7th—Speed Total Victory," the flag is specially designed to fit standard sidewalk flag pole sets and can also be hung from any horizontal flag pole.

NEWARK, N.J.—Meetings of exhibitors and distribution representatives will be held this week in each of Northern New Jersey's thirteen counties to mobilize the industry in this area for the "Showmen's Seventh" War Loan.

These meetings follow a Northern New Jersey committee meeting held at the Warner Circuit offices here, with more than 150 theatres in the area represented. The area campaign will stress an increase in bond purchases, children's premiers and participation in Free Movie Day.

Three major drive events have already been set by the Downtown Newark Theatres Committee, Adam Adams, chairman of the committee, reported at the meeting. These events will be held at the Adams Theatre here. The first is set for May 22, as a salute to Major Glenn Miller.

By May 14, the official starting date of the drive, all theatres in the area are expected to be decorated with appropriate bunting, flags and War Loan banners.

Co-chairmen Frank J. Danis and Harry Lowenstein conducted the regional meeting. Representing the national committee were E. K. O'Shea, Eastern area distributor chairman; Jerry Zigmond, coordinator of advertising, publicity and exploitation, and Pete Levistes, assistant to National Distributor Chairman Tom J. Connors.

Harry A. Murphy, Deputy Administrator of the New Jersey War Finance Committee, addressed the group, outlining the continued need for vast amounts of material still to be procured for the Pacific war. He asked for full cooperation in reaching the state's quota of $185,000,000 in E bonds during the drive. The state co-chairmen pledged more and bigger events to assure success of the theatres' efforts.

NEW YORK—Maurice Bergman, Eastern advertising and publicity director, Universal Pictures Co., has been named chairman of the public relations division of the War Activities Committee of the Motion Picture Industry.

Announcement of the selection of Bergman was made by Francis S. Harmon, vice chairman and coordinator of the Committee. The Universal executive is the latest of a group of distinguished motion picture advertising and publicity men who have headed the WAC division. Others include Major Monroe Greenhal, of United Artists; Oscar Doob, of Loews, and Harry Goldberg of Warner Brothers Theatres.

Mr. Bergman, who has been with Universal three years, previously was advertising manager of Twentieth Century-Fox, advertising and publicity director of Columbia Pictures and advertising executive for the Public Theatres, now a part of Paramount.

NEW YORK—The South is solid for the "Showmen's Seventh" War Loan, with state chairmen rapidly organizing committees which are swinging into action for the mighty drive, National Chairman Samuel Pinanski announced today.

Reports from the field to E. W. (Gene) Street, Southern Coordinator, indicate that the Southern states will have the greatest organization of any bond drive in that territory's history.

Twelve exhibitor state chairmen reported by telegraph and long distance telephone as follows:

R. J. O'Donnell, Texas: Most highly organized campaign to date with a closely-knit organization of 160 regional chairmen covering the huge state.

William K. Jenkins, Georgia: A state advisory committee of 30, including exhibitor and distributor representatives, civic leaders, newspaper executives and others, has been appointed to work with the state chairman.

Big industry rally scheduled in Atlanta.

R. M. Kennedy, Alabama: Seventeen district chairmen appointed and are organizing all theatres in the state.

H. F. Kinney, North Carolina: Eleven regional chairmen, a Bond Premier chairman, a Free Movie Day chairman and a special events chairman have plans well under way.

Arthur Lehmann and Burgess Walters. (Continued on Page 23)
More Great Pictures in One Year

Moss Hart's **WIN**

A. J. Cronin's **THE KEYS OF THE FIGHTING**

Laird Cregar - Linda Darnell - George Sanders in **HANG**

Betty Smith's **A TREE GROWS IN BRO**

Mary O'Hara's **THUNDER**

Tallulah Bankhead - Charles Coburn - Anne Baxter - William Eythe in Ernst Lubitsch's **A ROY**

At Popular Prices - Franz Werfel's **THE SONG OF MO**

Gracie Fields - Monty Woolley - Roddy McDowall in **DIAMOND**

Betty Grable and Dick Haymes in Billy Rose's
Than in the 30 Years Past

GED VICTORY

KINGDOM

LADY in Technicolor - The Narrator is Lieut. Robert Taylor, U. S. N. R.

OVER SQUARE

OKLYN with Dorothy McGuire - James Dunn - Joan Blondell - Peggy Ann Garner - Ted Donaldson - Lloyd Nolan

HEAD SON OF FLICKA - in Technicolor with Roddy McDowall - Preston Foster - Rita Johnson

AL SCANDAL

BERNADETTE with Jennifer Jones - William Eythe

LLY AND ME

HORSESHOE in Technicolor

-and keep celebrating with........
FRED MACMURRAY • JOAN LESLIE • JUNE HAVER in “WHERE DO WE GO FROM HERE?” in TECHNICOLOR *** CHARLES COBURN • WILLIAM EYTHE • JOAN BENNETT in BERRY FLEMING’S “COLONEL EFFINGHAM’S RAID” *** GEORGE RAFT • JOAN BENNETT • VIVIAN BLAINE • PEGGY ANN GARNER in “NOB HILL” in TECHNICOLOR with ALAN “Falstaff Openshaw” REED *** WILLIAM BENDIX • JOAN BLONDELL • PHIL SILVERS in “DON JUAN QUILLIGAN” *** JOHN HERSEY’S “A BELL FOR ADANO” starring GENE TIERNEY • JOHN HODIAK • WILLIAM BENDIX *** DARRYL F. ZANUCK’S “WILSON” in TECHNICOLOR *** DANA ANDREWS • JEANNE CRAIN DICK HAYMES • VIVIAN BLAINE in “STATE FAIR” in TECHNICOLOR *** BETTY GRABLE • JOHN PAYNE JUNE HAVER in “THE DOLLY SISTERS” in TECHNICOLOR *** “FALLEN ANGEL” *** FRED MACMURRAY in “CAPTAIN EDDIE” *** ERNST LUBITSCH’S “DRAGONWYCK” starring GENE TIERNEY • VINCENT PRICE *** “JUNIOR MISS” starring PEGGY ANN GARNER *** “THE LITTLE HORSE”

KEEP SELLING BONDS!
**“Wonder Man”**

**RKO-GOLDWYN**

*The Digest’s Box Office Estimate:*

170%

Producer .................................. Samuel Goldwyn
Director .................................. Bruce Humberstone


Photography .............................. Victor Milner, William Snyder
Time ...................................... 98 minutes

All the bubbling expectations concerning the future of Danny Kaye as one of the select big-timers of the screen are brought to full and overflowing fruition in “Wonder Man.” The super-talented star, backed by the thoughtful and lavish production guidance that is standard in Sam Goldwyn offerings, guided adroitly and superlatively by Bruce Humberstone direction, really socks home his claim to a screen place with “Wonder Man,” second of his feature screen appearances.

“Wonder Man” is a showman’s picture. It has about everything you would want of a top personality vehicle, more than you would expect of class and flash, melody that rockets and haunts. And best of all, to many of our exhibitor readers, is the fact that all this has been done in 98 minutes of running time. Proving that it can be done. As we all know it should be done more often.

All this is dressed in the best of Technicolor. Which about sums up the show factors.

The talents of this Danny Kaye are so varied that it should occasion no surprise to find that the writers settled on a dual characterization for their star. Two parts just double the opportunities. In the brother roles, Danny is first a show-off cafe entertainer who is given the bump-off treatment by a gangster because he might turn up unpleasantly as witness to a murder. But Danny’s shade takes possession of his brother, formerly a bookish shy worm, for the rest of the action. And you need little imagination to conceive the possibilities from a Miatquetrao character being prompted by the bashful and zaney Kaye. But you need plenty of imagination to encompass what the writers of this opus conceived for laugh purposes.

It is easily the top offering in Bruce Humberstone’s consistently successful directorial career. Kaye is all that we have said above, and more that you will realize when you see the picture. Sylvia Fine has contributed high-spot novelty musical numbers particularly in her setting for a Kaye version of “Otchi Tchernia.” Supporting cast is excellent.

**Exhibitor’s Booking Suggestion:** Sure-fire . . . Previewed April 24th.

**WHAT THE OTHER FELLOW SAID:**

**REPORTER:** “As neat a package of film entertainment of the musical comedy type ever to come out of Hollywood.”

**VARIETY:** “Sock comedy . . . to rack up tall stacks of box office coin.”

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**“Identity Unknown”**

**REPUBLIC**

*The Digest’s Box Office Estimate:*

80%

Associate producers: Walter Colnes, Howard Bretherton.

Director ................................. Walter Colnes


Photography .............................. Ernest Miller
Time ...................................... 70 minutes

After the first World War fiction writers frequently found inspiration for varying types of stories that concerned the problems of soldiers who had returned with lost identity—sometimes the boys had lost their memories of past life, at others their facial characteristics had changed while they retained memory, and plot writers could imagine what they might do in the lives of former neighbors who failed to recognize them.

Republic beats the gun with the theme this time, and does it with a smooth job of picture-making. In story, scripting and direction, “Identity Unknown” is of major quality as screen fare, with box office depending upon the ability of the exhibitor to sell its interesting theme to the passerby.

The story gives Richard Arlen the first meaty role he has had in many moons of routine releases and he takes full advantage of the opportunity. The premise that introduces him has Arlen sole survivor of the bombing of a cottage in France, four identification “dog tags” found, Arlen alone alive, but with no clue to his identity.

Arlen goes “AWOL” to trace down the four tags, and reestablish his own place in life. He first meets Cheryl Walker, mourning a husband lost in action. Arlen realizes he is not the man she awaits, but love ripens between them, which poses the problem to Arlen of further pressing his search for identity. He must learn everything about his lost past before he can feel free to marry the girl.

Walter Colnes’ production guidance on the script— in association with Howard Bretherton—and his direction emphasize the homely and intimate incident. Effectively underplayed for the most part, it takes hold of the spectator, and will maintain interest to the finish.

Miss Walker is fine opposite Arlen, with the well chosen support delivering to all requirements.

**Exhibitor’s Booking Suggestion:** Will nicely balance a frothy musical . . . will reward extra pushing in the trailers, etc . . . Previewed April 24th.

**WHAT THE OTHER FELLOW SAID:**

**REPORTER:** “Powerful drama . . . produced in excellent taste and craftsmanship.”

**VARIETY:** “Outstanding example of intimate drama of the heart-gripping type.”

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**Current Previews**

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**Unusual Drama**
“Blood on the Sun” . . . Timely and Action-Packed

(CAGNEY-UA)

The Digest’s Box Office Estimate: 160%

Producer . . . . William Cagney
Director . . . . Frank Lloyd


Photography . . . Theodor Sparkuhl
Production Designed by . . . Wiard Ihnen
Time . . . . 94 minutes

No single picture element has ever surpassed a good, old fashioned four-lined hero fight for high interest and punch—go way back to “The Spoilers” and check the years. “Blood on the Sun” does one of those epic of might and brain.

Which is only by way of introduction to a review of “Blood on the Sun.” The picture has more to offer than its lusty moment of battle, and a super-duper chase finale, though these are the melodramatic factors indicative of the wide audience appeal that has been sought in Jimmy Cagney’s second independent picture, again a William Cagney production. It has timeliness in its theme of dastardly Japs, authentic quality in production values, smooth direction by Major Frank Lloyd. Geared to the moment, fundamentally keyed to the Cagney audience, it should be a hefty grosser.

Unless its message be the obvious—and now universally known—one of warning against Japanese treachery and intrigue, “Blood on the Sun” cannot be said to attempt preachment so much as it aims at sound, solid melodramatic suspense and action values. Its tale of Japan prior to the war, the fermenting intrigues that led to its vain grasp for world domination, has been told with the accent on entertainment in the down-to-earth mass audience genre.

That story is told through the adventures of Jimmy Cagney, brash editor of an English language newspaper in Tokyo, his ferreting out of the infamous pre-war scheme of treachery and conquest, his courageous defiance of despotic enemies to bring his information to the light of publicity. Involved in the action of the story there are Tanaka, the evil god-father of Nippon’s world dream, the Tojo later to lead his nation to war, the colorful characters of Tokyo’s newspaper corps, the monkey-like stooges of the Jap higher-ups. And a girl—Sylvia Sidney, supposed Jap worker whose portion of Chinese blood really has her doing counter espionage and eventually teaming up with Jimmy for the stirring play of plot and counterplot.

It is a thoroughly workmanlike production, one of the best to offer Jimmy to his army of customers in a long time, a credit from every angle for Producer William. From the impressively effective production background supplied by Wiard Ihnen, this year’s Academy Award winner with “Wilson,” through the assured direction of Frank Lloyd—his first since returning from army service—and on to the work of a fine cast, it meets that description “workmanlike” in every respect. Sylvia Sidney’s return to the screen is a welcome one, surprising Japanese performances are given by John Emery and Robert Armstrong, that neglected trouper Wallace Ford scores solidly in the establishing opening sequences.

Exhibitor’s Booking Suggestion: Red Cagney meat . . . . Previewed April 25th.

WHAT THE OTHER FELLOW SAID:

REPORTER: “Highly exploitable picture, tightly knit melodrama, full of suspense, action and comedy.”

VARIETY: “Producer William Cagney has done it again . . . . not only a timely picture but a hit picture as well.”

“Vampire’s Ghost” . . . Will Sell on Title

(REPUBLIC)

The Digest’s Box Office Estimate: 85%

Executive producer . . . . Armand Schaefer
Associate producer . . . . Rudy Abel
Director . . . . Lesley Selander

The Players: John Abbott, Peggy Stewart, Grant Withers, Charles Bronson, Adele Mara, Emmett Vogan, Charles B. Burrett, Martin Wilkins, Zack Williams, Frank Jaquet, Floyd Shadoffard, George Carlton, Fred Howard.

Photography . . . . Robert Pittack
Time . . . . 59 minutes

Roll your tongue around the title and you have expended all the energy that is required for thorough covering of “The Vampire’s Ghost.” At that, you will have expended more energy than the producers and writers did on this one.

Yes, it is strictly blighted corn—they took the title, decided on a location in a colony on the coast of Africa, then let the murders, the villyuns, the vampires, the suspects, the what-have-ye, run wild. When 60 minutes were used up they called it quits, then cut the picture to 59 minutes for polishing.

It is not entirely fair to attempt a word about direction or playing, though the troupers do deserve something for almost getting it by.

And, after all, the title and the screwiness may get some extra nickels for the chiller houses. So, what right have we to use up Uncle Sam’s white paper when they are bestowing medals for waste paper salvage?

Exhibitor’s Booking Suggestion: You can take it, or leave it . . . . And you know best from the title . . . . Previewed April 13th.

WHAT THE OTHER FELLOW SAID:

VARIETY: “It’s horror all right—a horrible picture.”

REPORTER: “Routine, formula chiller.”

“Honeymoon Ahead” . . . In Budget Musical Groove

(UNIVERSAL)

The Digest’s Box Office Estimate: 85%

Associate producer . . . . Will Cowan
Director . . . . Reginald LeBorg


Photography . . . . Paul Ivano, Charles Van Eger
Time . . . . 60 minutes

Universal’s modest budget musical department is in its happiest vein with “Honeymoon Ahead.” Not overly ambitious in plot, the picture does possess a story line that is interesting and satisfactorily developed for interest, it abounds in moments of melody, light comedy and simple-hearted romance.

With Allan Jones the center of the attention, and delivering delightfully vocally, the picture will fit neatly into many program spots. The song numbers are good, well suited for effect, and the laughs are in able troupers’ hands.

Jones is seen as an unjustly convicted pen inmate, who has organized a choral group within the prison walls that eventually wins a national sponsor. Plot details concern the working out of his final exoneration of the charges on which he had been sentenced, and a happy ending to his romance with Grace McDonald. Gangsters and bank robbers enter the action, there is unjust suspicion of Jones, and sufficient of this story-telling to provide both laughs and action while the melodies are always just over the horizon.

Jones carries his role with personality, and is nicely teamed with Miss McDonald. Raymond Walburn, Sara Padden, have the outstanding opportunities in the capable support. The picture is a credit item for the list of Associate Producer Will Cowan and Director Reginald LeBorg.

Exhibitor’s Booking Suggestion: Pleasing escapists fare . . . Previewed April 26th.

WHAT THE OTHER FELLOW SAID:

REPORTER: “Fresh and satisfying musical comedy potpourri.”

VARIETY: “Trim parcel of musical comedy.”
**“Son of Lassie”**

(MGM)

The Digest's Box Office Estimate: 160%

Producer: Samuel Marx
Director: S. Sylvan Simon
Photography: Charles Schoenbaum
Time: 100 minutes

The maker of sequels has his problems, and MGM has met its very obviously tough problem in following up the highly successful “Lassie” by placing the accent on action for the adventures of Lady Lassie’s little son, Laddie.

All in all, it may be reported that Producer Sam Marx has successfully met the challenge given him. The novelty of “Lassie” cannot be repeated, of course, and there was a simple heart-thumping strength to its story of canine devotion that can never be entirely recaptured. But “Son of Lassie” possesses the fundamentals that gave “Lassie” so wide and enthusiastic an audience, and thrilling action will probably be a satisfactory audience replacement for charm.

The young Laddie is, for story purposes, considered not quite as smart as his mother. He even flunks training for the canine military services, but Laddie yields to none in devotion to his master—Peter Lawford is the grown up master—and wangles his way into quite a bit of real smart service before the thrilling adventures end. You see, Laddie and master in the RAF, are shot down over Nazi-controlled Norway, separated after parachuting to earth, and it doesn’t require much prompting of a scenarist’s imagination to get many fine moments, breath-taking dangers, out of the problem of getting Laddie and master reunited, and both to safety. Laddie’s devotion makes for quite a bit of the trouble, because his unerring tracking down of his master always brings the Nazis on the scene.

Leo’s chieftains have put the production values and technical skills to be expected behind the unfolding of the action elements. Director S. Sylvan Simon has handled both canine heart and human action with a sure hand. Adult members of the cast repeat as in “Lassie,” and the junior, Laddie, will sell himself into juvenile hearts.

**Exhibitor’s Booking Suggestion:** Worthy follow up of a hit...

**WHAT THE OTHER FELLOWS SAID:**

REPORTER: “Despite production launishness heaped upon it emerges as standard film melodrama.”

VARIETY: “Carries the same sentimental appeal to dog-lovers that made ‘Lassie’ a box office success.”

**“China’s Little Devils”**

(MONOGRAM)

The Digest’s Box Office Estimate: 90%

Producer: Grant Withers
Director: Monta Bell
The Players: Harry Carey, Paul Kelly, "Ducky" Louie, Hayward Soo Hoo, Gloria Ann Chew, Fred Mah, Jr., Ralph Lewis, Jimmy Dodd, Betty Soo Hoo, H. T. Tsing, Wing Foo, Oie Chan, Aen Ling Chow, Ching Ling Chow, Francis Jung, Jr., Ralph Linn, Charles Sherlock, Allen Fox, Jon Gilbreath, Nancy Hsu, Joseph Kim, Don Pon, Jean Wong, Marlowe Chuck, Kenneth Chuck, Roland Tso, Bobby Chung, Ben Quon, Didi Chang, Walter Soo Hoo, Wesley Luck, Charles Luck, Jr., George Q. Chan, Chin Kuang Chow, Walter Eng, Howard Soo.
Photography: Harry Neumann
Art Director: Ernest Hickson
Edited by: Dick Carrier
Time: 74 minutes

"China’s Little Devils" has fundamentally sound human values for audience appeal, and it has a swell title and theme for exploitation. In addition, under the executive producer guidance of Trem Carr, it has been given thoroughly fitting and authentic production values, sympathetic direction, and excellent casting.

This subject, coming from a company in the growing stages as Monogram is, is the sort of offering that we like to tip exhibitors off to as worthy of that extra pressure that makes for dollars otherwise lost. Harry Carey and Paul Kelly must carry the name burden, and while those two real troupers are always on the beam for performances, they are not, of course, automatic ticket-sellers. The Chinese youngsters of the cast, headed by Duckie Louie, are a delight to watch, but they too must be sold.

The patriotic qualities of the picture, its tear-jerking strength, its intelligent underplaying of a theme that could have been far more hokey, will make it for audience values. Adults will find it pleasantly off the beaten path, the kids will go to town for it.

"China’s Little Devils" tells the story implied in its title. After ruin has been brought to a Chinese village, young Duckie Louie is adopted by a Flying Tiger unit of Americans, with Paul Kelly most intimate foster parent. Comes the day when Duckie must go off to school, and he goes to the mission station conducted by Harry Carey. America is still neutral, and there is the clash of viewpoints between Duckie and his teacher, still leaning towards the idea that battle is no endeavor for kids. Duckie organizes his younger classmates, and the ensuing tale tells of their harassment of the Japs, builds to a last-ditch mountain stand, loosens the tear ducts along the way.

Harry Carey and Paul Kelly, as mentioned, hold proceedings together excellently in the top adult roles, young Duckie scores effectively. Support, mostly Chinese tykes, has been well chosen.

**Exhibitor’s Booking Suggestion:** Sleeker exploitation bet...

**WHAT THE OTHER FELLOWS SAID:**

REPORTER: “An exploitation picture spelled with a capital ‘E’.”

VARIETY: “Lends itself to exploitation...will depend a great deal upon the amount of pressure put behind its play dates.”

**“Crime Doctor’s Revenge”**

(COLUMBIA)

The Digest’s Box Office Estimate: 80%

Producer: Rudolph C. Flothow
Director: George Sherman
Photography: Al W. O’Connell
Time: 69 minutes

"Crime Doctor's Revenge" is above average for this Columbia series, a competent combination of scripting and direction that results in 69 minutes of consistent interest.

Warner Baxter again delivers his assured, smooth performance in the title role. This time the psychiatric-sleuth has come to Southern California for a vacation, only to run into a mystery and eventual murder when he undertakes to help Hilary Brooke, who fears that her husband, Stephen Crane, is insane. Crane is the murder victim, and there is a proper assortment of suspects and share of continuing dangers before the solution is reached.

Production guidance by Rudolph Flothow and selection of players for all roles measure up to the general excellence of the offering.

**Exhibitor’s Booking Suggestion:** Good program bet with publicity aid of the radio series...

**WHAT THE OTHER FELLOWS SAID:**

REPORTER: “Absorbing mystery drama.”

VARIETY: “Neat whodunit film package for dual bookings.”

**At Series Standard:***

*Note: The text contains a few grammatical errors and misprints, but the main content is still understandable.*
**Hitchhike to Happiness**

*The Digest’s Box Office Estimate:*

80%

Associate producer ................................Donald H. Brown
Director ..................................................Joseph Santley

The Players: Al Pearce, Dale Evans, Brad Taylor, William Frawley, Jerome Cowan, Willy Trenk, Arlene Harris, Joyce Compton, Masque Ehrune, Irving Bacon, Lynn and Jeanne Romer.

Photography: .........................................Jack Martz
Time .......................................................70 minutes

"Hitchhike to Happiness" strings the radio-Broadway-backstage formula around four above average songs and on the personalities of Al Pearce and Dale Evans. Without rising above budget limitations it does the job in efficient fashion, an easy-moving script combining with Joe Santley’s experienced direction to round things out pleasantly.

The slender story presents Pearce as a waiter in a typical Broadway show-talk restaurant, Miss Evans as a top femme radio star who has returned to her old haunts in New York without disclosing her stellar identity, and then winds around concerning Al’s being a playwright, and Dale’s helping of a struggling song-writer, Brad Taylor. There is the usual misunderstanding between boy and girl and the build-up to final success for the show and boy-girl reconciliation.

Pearce gives real quality to his impersonation of the waiter-playwright, while not missing any laugh possibilities, Miss Evans is a refreshing surprise vocally, and establishes herself for bigger opportunities.

The quartet of songs mentioned are "Hitchhike to Happiness," "My Pushover Heart," "Sentimental," and "For You and Me." "Sentimental" is the stand-out.

*Exhibitor’s Booking Suggestion:* Satisfactorily pleasing in its class. . . . Previewed April 18th.

**WHAT THE OTHER FELLOWS SAID:**

**REPORTER:** "A joy ride to entertainment. . . . will delight audiences in city and country."

**VARIETY:** "Will fare okay on the lower half of double bills in the outlying houses."

**Phantom Speaks**

*The Digest’s Box Office Estimate:*

85%

Executive producer ................................Armand Schaefer
Associate producer ................................Donald H. Brown
Director ..................................................John English


Photography: .........................................William Bradford
Time .......................................................68 minutes

With Richard Arlen’s consistent following to help the ticket-selling, "The Phantom Speaks" also offers audiences a workmanlike job in the budget school of mystery yarns. Script is tight, direction by John English well paced and adequate in holding suspense elements, cast supporting Arlen and Miss Lynn Roberts is capable.

The story accentuates the horror angle that its title will sell it for. We have Stanley Ridges as the scientist with a theory concerning the ability of a strong will and mind to live on after death in another person’s body. The plot has Ridges succeeding to the fearful intentions of an executed murderer. Arlen is seen as the reporter on the fringe of activities through interest in the scientist’s daughter, Miss Roberts.

*Exhibitor’s Booking Suggestion:* Safe mystery-horror number. . . . Previewed April 13th.

**WHAT THE OTHER FELLOWS SAID:**

**REPORTER:** "Will serve adequately as a valuable exploitation attraction in locations catering to devotees of this type of film."

**VARIETY:** "Will give an able account of itself."

**Eve Knew Her Apples**

*The Digest’s Box Office Estimate:*

85%

Producer .................................................Wallace MacDonald
Executive producer ....................................Will Jason

Photography: .........................................Burnett Guffey
Time .......................................................63 minutes

For a Five and Dime edition of "It Happened One Night," you can safely place "Eve Knew Her Apples" in a filling spot. It has Ann Miller, a frothy but time-killing story, and direction that makes the most of its reminiscent and time-proven situations.

A disappointment to patrons with interest in Ann Miller is the fact that she does no dancing, though six vocal numbers are on her list. Miss Miller is seen as a radio singer setting out on an incognito vacation and becoming teamed with a reporter, William Wright. From that point on you can develop your own outline of Miss Miller and Wright in the Colbert-Gable roles of "It Happened One Night." Just allow space for the moments of song.

**Phantom of 42nd Street**

*The Digest’s Box Office Estimate:*

75%

Associate producers ................................Martin Mooney, Albert Herman
Director ..................................................Albert Herman


Photography: .........................................James Brown
Time .......................................................58 minutes

Strictly synthetic, and not exceeding its budget possibilities, "Phantom of 42nd Street" suffers from a surplus of "tricks of the trade" in mystery writing and direction, and too little time for proper development of characterizations.

As might be guessed from the locale, it is murder in the theatrical world that concerns us. Dave O’Brien, drama critic, and taxicab driving pal, Frank Jenks, are the center of the action, the killer is a costumed phantom who flits hither and yon, in and out, to do his dastardly deeds. There are tempting elements in the story not fully brought out by the loose-knit script and hurried direction.

*Exhibitor’s Booking Suggestion:* Filler fare. . . . Previewed April 27th.

**WHAT THE OTHER FELLOWS SAID:**

**REPORTER:** "Low budget mystery which resembles many others."

**VARIETY:** "Strictly run-of-the-mill melodrama destined for the grind houses."
A right, tight entertaining story played by a group of people who give you a great show... all bound round with swell music, dancing and romance.

A Song for Miss Julie

featuring
SHIRLEY ROSS • BARTON HEPBURN
and
JANE FARRAR • ROGER CLARK
CHERYL WALKER • ELISABETH RISDON
and
ALICIA MARKOVA and ANTON DOLIN
by courtesy of S. Hurak
Directed by William Rowland
Screen Play by Rowland Leigh • Original Story by Michael Foster • Adaptation by Leighton R. Wells
Co-Producers:
William Rowland and Carley Harriman
A REPUBLIC PICTURE

ALICIA MARKOVA • ANTON DOLIN
dancing sensations of Billy Rose's "Seven Lively Arts"... first time on any screen

KEEP YOUR BOX OFFICE EYE ON REPUBLIC!
“Escape in the Desert”. . . . Packs Punch

(WARNERS)
The Digest’s Box Office Estimate:

Producer..........................Alex Gottlieb
Director..............................Edward A. Blatt
Photography.........................Robert Burks
Time.................................81 minutes

Warner Brothers can come up with the darnest ideas. Here we have their highly successful “Petriﬁed Forest” of a few seasons back sprouting new coloration as a meller of gangsters and Nazi spies. Under the production guidance of Alex Gottlieb, and Edward Blatt’s direction the effort turns out pretty well as standard meller fare, though audience value will not be any higher than the limited marquee appeal of the cast.

The new story twist presents Philip Dorn as a Dutch aviator, en route to action in the Paciﬁc, but mistakenly suspected of being one of a group of escaped Nazi prisoners. An encounter, and mutual interest, with Jean Sullivan who works in her father’s cafe, sets the stage for the “Petriﬁed Forest” situation. Helmut Dantine arrives with his crew of spies and the build-up is on for the shoot-em-up climax.

Too much could not be expected of the writers ﬁtting the old clothes to a new model, and too much does not result. But the picture will stand up as standard melodramatic fare. Director Blatt places his reliance on the action and handles it well.

Exhibitor’s Booking Suggestion: Will satisfy. . . . Previewed April 23rd.

WHAT THE OTHER FELLOWS SAID:
REPORTER: “Undistinguished melodrama that will only just get by as a dueller in secondary theaters.”

VARIETY: “Variation of ‘Petriﬁed Forest’ with more corn among the cactus.”

“Brighton Strangler”. . . Top Notch Psycho Meller

(RKO)
The Digest’s Box Ofﬁce Estimate:

Executive producer........................Sid Rogell
Producer...............................Herman Schloom
Director.................................Max Nosseck
The Players: John Loder, June Duprez, Michael St. Angel, Miles Mander, Rose Hobart, Gilbert Emery, Rex Evans, Matthew Boulton, Olaf Hytton, Lydia Bilbrook, Ian Wolfe.
Photography...........................J. Roy Hunt
Time.....................................67 minutes

“The Brighton Strangler” is aimed for the sort of audience satisfaction that accepted “The Lodger,” “Woman in the Window” and other skillfully contrived menace-chillers of the past year and will only suffer in the box ofﬁce comparison because of the relative differences in box ofﬁce names.

Yes, this is a neatly constructed tale of a sort of psychological murder that seems to have a deﬁnite place in audience appetites these days. An entry from the Sid Rogell unit at RKO, produced by Herman Schloom, it is certain of a solid word-of-mouth build-up, and worthy of pressure on the exploitation above its program status.

Workmanship is the answer. It has been given to the script, which starts with a deﬁnitely arresting premise, along the inexcusable murder line beloved of the shivery fanatics, spices the line with numerous surprises, twists and turns. It has a real trooper in John Loder to key the proceedings, exceptionally well-chosen support, and ﬁne atmospheric production backgrounding.

The premise that starts things happening is in the character of Loder, who has been appearing as a murderer in a long-run London hit when a Nazi bombing demolishes the theatre. Stunned, the actor wanders, and eventually takes on the identity of the character he had been portraying—which opens the gate to more murders, never-failing suspense, and is topped by an effective trick ending.

Direction by Max Nosseck milks his opportunities, leisurely at times but probably more effective dramatically for that reason.

Exhibitor’s Booking Suggestion: Possible sleeper. . . . Previewed April 30th.

WHAT THE OTHER FELLOWS SAID:
REPORTER: “Wham’s target, should prove satisfactory, h.o. fare with shudder-minded audiences.”

VARIETY: “Will go down in the books as chiller-dillerism at its best.”

“Zombies on Broadway”. . . . Kids the Killers

(RKO-RADIO)
The Digest’s Box Ofﬁce Estimate:

Executive producer........................Sid Rogell
Producer...............................Ben Stoloff
Photography...........................Jack MacKenzie
Time.....................................68 minutes

Here is a humdinger of a title for the horror houses, only the potential ticket buyers better be warned that this time they will take their zombies with a plenteous share of hoke and laughs.

The names of Wally Brown and Alan Carney in the top roles will be their cue, and the presence of Bela Lugosi assurance that the shivers have not been entirely overlooked.

It’s a screwball yarn which presents the two comics in the roles of Broadway press agents, who plan to ballyhoo the opening of a night club with the presence of a real zombie and are then faced with the necessity of really delivering one. Their search brings them to the West Indies, and a meeting with Bela Lugosi, that veteran scientist of the horror pics. Lugosi tries zombie experiments among other zany happenings that manage to cover the 68 minutes.

The treatment is for broad comedy, and a preview audience accepted it happily in that vein, rewarding with many laughs and more chuckles, while taking the near-horrific in stride. Brown and Carney are seen to advantage, a nice change of fundamental gags from previous pictures. Lugosi and supporting players get full values from the material.

Exhibitor’s Booking Suggestion: Kidding the chillers should ﬁnd a welcome spot on many bills. . . . Previewed April 16th.

WHAT THE OTHER FELLOWS SAID:
REPORTER: “Pleases moderately in its bracket.”

VARIETY: “Should prove an okay dueller.”

Never Time to Stop Selling War Bonds!
F.L.A.S.H.E.S. KEEPING UP WITH THE STUDIOS

Universal

With Robert Siodmak directing, and Geraldine Fitzgerald starring, "Uncle Harry" is under way, initial shooting however being by a background seeking unit in New England, Bill Miller heading the camera crew.

Walter Wanger has returned to the studio after an extended New York visit which included conferences with Fritz Lang on "Scarlet Street."

Ticket has been renewed on Director Wallace Fox, who now starts on Universal's next seven picture series of Westerns.

First picture of Jane Murfin as scripter-producer has been set as "Time Out of Mind," from a best-selling Rachael Field novel.

20th - Fox

Dorothy Gish has been set for a top role in "Centennial Summer," planned for a biggie, Jerome Kern and Leo Robbins are collaborating on the score.

Important news was the War Department's okay on the script for "A Bell for Adano," a controversial subject since it portrays a top Army officer in a less pleasant light.

Shooting is under way on "Fallen Angel," which has Alice Faye, Dana Andrews and Linda Darnell in the top spots.

Option has been lifted on Charles Russell, who has just finished in "The Beemunder."

Lloyd Bacon is in New Orleans for three weeks of Technicolor shooting on "The Enchanted Voyage." Walter Morosco is producing.

After an extended illness, W. R. Sheehan is back on the lot to check the final editing of his special, "Captain Eddie," the long-awaited Eddie Rickenbacker story.

Paramount

Clashing temperaments resulted in Noel Madison quitting the direction of B. G. DeSylva's "Stork Club," replaced by Hal Walker.

Hal Wallis, currently in New York, has announced his definite program. There are five pictures on the 1945-46 production schedule, three to be made at Paramount studios in Hollywood, two for British production. "Whenever I Remember," with Ray Milland and a British female lead, is the first set for Great Britain.

Two Hal Wallis subjects are in line for a September start, "The Crying Sisters," with Barbara Stanwyck, and "The Searching Wind." Three Wallis subjects are completed, with "The Affairs of Susan" already breaking in pre-release engagements. The others finished are "You Came Along," and "Love Letters."

An original, "Break-Up," by Robert Florey, has been added to the Paul Jones production schedule. Jones is also preparing on "June Bride."

Official title for Sol Siegel in his new Paramount post will be "executive assistant to Henry Ginsberg."

Republic

Three pictures are on the schedule for early production:

"Mexicana," with Al Santell as producer-director; "A Goy Could Change," William K. Howard producing and directing; and the next Al Pearce subject, to be directed by William Beaudine, just moving over from Monogram.

An original idea, "Frontier Nurse," based on a series of historical articles in the Louisville Courier-Journal, has been bought for Armand Schaefer production. Schaefer is on his way to Louisville to collect local data.

Al Rogell, under his new producer-director deal, put "Love, Honor and Goodbye," before the cameras this week. Virginia Bruce and Victor McLaglen are in the top spots, and the story is an original by Rogell.

RKO-Radio

Dudley Nichols bowed out of the writing assignment on "The Diary of a Chambermaid," Paulette Goddard's independent production for RKO and Jean Renoir will both script and direct the picture. Burgess Meredith holds the production reins.

First production for Stephen Laird under his new ticket will be "Palace on Main Street," a yarn which concerns the adventures of Laird's father as operator of a small town Pennsylvania theatre after World War I.

Uncle Sam having called Robert Mitchum, top honors in the Zane Grey series will go to James Warren, after a long series of testing possibilities.

Currently shooting is "Ding Dong Williams," with Herman Schlom producing and William Berke directing.

The Sid Rogell unit has purchased an original, "Lend Lease for Penny," to feature the eight-year-old Sharyn Moffett. Harry Gondell authored.

Part of the wind-up on the extended Orson Welles negotiations includes a commitment for the triple-threat to produce and star in "My Friend Bonito," with Norman Foster directing, and Mexico City the background.

P-R-C

Leon Fromkess is closing a deal with Cinecolor which contemplates three or more features in the tinted medium for next year's program.

Reports continue from New York that PRC is at work on a deal for the purchase of an important theatre chain embracing some thirty houses.

Leon Fromkess has returned to the studio after an extended Eastern visit, among his any deals being the purchase of PRC's former Philadelphia franchise holder's interest in the Quaker City exchange.

International

William Goetz, as chairman of the United Jewish Welfare Fund drive, sparked the campaign with a meeting of studio chairman at the Beverly Wilshire Hotel. A meeting last week addressed by Brigadier General O'Dwyer, with Eddie Cantor as master of ceremonies, gave impetus to the drive.

Columbia

Norman Deming, who has served as "assistant to the producer" on many recent Columbia specials, has had his option lifted. Next assignment will be on "Second Call It Love," starring Rosalind Russell.

Janet Wood has been appointed Eastern story editor for the company.

Marjorie Reynolds, originally slated for the lead in "Song of Broadway" will be replaced. Script trouble.

M-G-M

Leslie Ayres, New York stage director, will make his screen directing debut with "Till the Clouds Roll By," story built around the compositions of Jerome Kern.

Fred Stephani, who has returned to the MGM producer fold, has scheduled for his first, "She Went to the Races," with James Craig and Frances Gifford in the top spots, and Edmund Gwenn and Reginald Owen featured.

Producer Joe Pasternak announces plans for a production, "Invitation to Dance," inspired by recent incident at Toscanini's Los Angeles performance when ambitious girl stepped from the audience to the stage while the maestro was directing "Invitation." The girl, incidentally, was inspired by incidents in two past Pasternak productions starring Deanna Durbin and Margaret O'Brien.

(Continued on Page 23)
Has Mr. Exhibitor done
Sure, but he's just begun

THE GENIAL GENTLEMAN on your right
is the greatest salesman in America!
He's sold billions of dollars in War Bonds
during six gigantic drives . . .
He's collected millions of dollars for the
Red Cross and poured billions of dimes into
the Infantile Paralysis Fund . . .
And given support by hard work to every other
effort that will bring total Victory sooner.
Someday he's going back to just selling
motion pictures, but now he's preparing to

WAR ACTIVITIES COMMITTEE
1501 Broadway,
In cooperation with the War Finance Comm
devote his efforts 100% to the Seventh War Loan...giving his best with the smash campaign that he and his fellow Showmen have created from practical ideas submitted by Showmen all over the nation.

... 

This grass roots planning has every indication of being the most powerful bond selling campaign ever set in motion by the EXHIBITORS OF AMERICA—DESIGNED TO HELP SPEED TOTAL VICTORY.
“The Southerner”

(PRODUCING ARTISTS-UN)

The Digest’s Box Office Estimate:

110%

Producers .............. David Loew, Robert Hakim
Associate producer ...... Samuel Rheiner
Direction and screenplay Jean Renoir
Photography .............. Larien Andriot
Time ................... 96 minutes

Jean Renoir successfully combines the chores of scripting and directing to produce a powerful dramatic document in “The Southerner,” his first American film. “The Southerner” is a definite stand-out in the year’s dramatic releases; what its fate will be at any particular theatre’s box office is a question demanding careful exhibition consideration.

This is no frothy musical, zany comedy, or spine-chilling mystery. It is starkly realistic drama of factual background; “Grapes of Wrath” with the locale transferred to the South, the Oakie characters replaced by cotton share-croppers.

David Loew has given it authentic and convincing production background. Jean Renoir’s approach to his difficult subject has been both sincere and skillful, the players respond to story and direction with a full dozen of solid trucking characterizations.

Adapted from the novel “Hold Autumn in Your Hand,” it has only minor moments of comedy as it depicts the fate of human creatures battling against twin foes—a faulty economic system and the too often cruel hand of nature. Zachary Scott and his wife Betty Field are the characters with whom we are principally concerned, though their tale encompasses a grandmother, and two children. Nature, disease, and economics are the real villains, while there is a human one in the person of J. Carroll Naish, grasping farmer neighbor.

The epic qualities of the theme are in the stubbornly brave determination of Scott and his brood to stick by the land, even after disastrous flood has swept away the result of backbreaking days of labor, and temptation calls in the prospect of a typical city job—with real cash reward, seven bucks a day.

Zachary Scott places a ditto mark on the promise he gave in “The Mask of Dimitrios,” for Warners. He is a thorough trooper, personable in a he-man way. Miss Field steps right along with him, while the tale offers opportunity for a number of outstanding characterizations to the supporting players. J. Carroll Naish, with a growing habit of stealing pictures, scores especially strongly, and the grandmother as played by Beulah Bondi is something to remember.

Exhibitor’s Booking Suggestion: The strong-minded picture, must be dated with care to get full results. . . . Previewed May 1st.

WHAT THE OTHER FELLOW SAYS:

REPORTER: “A great motion picture, compelling in attention from start to finish, and containing all the elements of entertainment.”

VARIETY: “Excellent piece of motion picture making . . . sheer human drama grippingly told.”

Off Beaten Path

At Least Has Sarong

“Song of the Sarong”

(UNIVERSAL)

The Digest’s Box Office Estimate:

80%

Associate producer ...... Gene Lewis
Director .............. Harold Young
Photography .............. Maury Gertsman
Time ................... 63 minutes

If they are willing to pay for this sort of title, and experience says that there are many who are willing, then serve it up and close your eyes and ears to any of the customers above voting age mentally.

It is strictly formula hoke to fit the title, weak in story inspiration and sloppy in script development, with the players going through the motions in adequate automaton fashion. Events concern William Gargan’s search for some priceless pearls in a South Sea island, his encounter with Nancy Kelly, in that old Tarzan and serial role of the native princess who was really a castaway and who boasts the blood of the superior race. Story gets a Pocahontas twist to justify a special effect climax in which Nancy saves Gargan from just punishment for his greed.

Cheerful Shivver Yarn

“Missing Corpse”

(PRC)

The Digest’s Box Office Estimate:

75%

Associate producer ...... Martin Mooney
Director .............. Albert Herman
Photography .............. James Brown
Time ................... 62 minutes

PRC customers will greet “The Missing Corpse” with enthusiasm as a laugh-mystery audience item, and there will be many spots outside the signed accounts where it will be spotted for program relief on bills with the marquee values in the top offering.

Harry Hoyt’s story premise has sufficient of legitimacy to get the action off to a deceptively convincing mystery pace, from which point he picks up with events that could happen nowhere but in an “anything for a laugh” game. Associate Producer Martin Mooney, Director Albert Herman, and Scripter Raymond Schrock work with tongue in cheek and considerable of construction skill to milk all the possibilities from the screwy set-up.

It all happens because newspaper publisher J. Edward Bromberg was foolish enough to threaten death to a rival publisher, racketeer. You can do your own guessing as to what is apt to happen when Publisher Bromberg and Chauffeur Frank Jenks find the murdered rival in the back seat of the Bromberg auto. Problems of keeping the corpse out of sight run parallel with the necessity of solving the crime and travel a fun-giving pace for the full hour of running time.

Cast names include some of the best of our standard Hollywood trouping names, with all delivering ably under the pace-setting of Bromberg and Jenks in the top roles.

Exhibitor’s Booking Suggestion: Many spots for this one hour fun-mystery package. . . . Previewed April 20th.

WHAT THE OTHER FELLOW SAYS:

REPORTER: “Entertaining screen fare.”

VARIETY: “Should prove acceptable to PRC audiences . . . practically in sleeper class.”
Mississippi: Sixteen regional chairmen have been selected to serve with the exhibitor state co-chairmen.

Warren Irvin, South Carolina: A chairman for each of the state's six Congressional districts, and Bond Premiers, Free Movie Day and special events chairmen have been named to execute plans.

Lew Hensler, Kentucky: State organization of fifteen district chairmen has been set up and is in action. Chairmen will personally contact exhibitors in their districts.

Hunter Perry and Frank O'Brien, Virginia: Entire state organized at four regional meetings this week. Chairman appointed for each region.

Claus Muno and M. J. Pruniski, Arkansas: State divided into seven districts, with a chairman for each.

J. L. Cartwright, Florida: Exhibitors well organized. He wired: "You can definitely rest assured that Florida theatres will really sell a tremendous amount of bonds."

S. J. Hyman, West Virginia: A chairman for each county in the state has been appointed to serve with the state chairman.

Kermit Stengel, Eastern Tennessee: Seven regional Chairmen have been named and are organizing their districts.

ST. LOUIS—An all-industry rally of exhibitors and exchange men kicked off Eastern Missouri's "Showmen's Seventh" campaign at the Coronado Hotel here.

Local branch managers and salesmen, meeting here previously, were told that their job is to obtain a drive pledge from every exhibitor in Eastern Missouri as rapidly as possible and to acquaint them with all phases of the campaign.

B. J. McCarthy, distributor chairman, presided, and with Albert Stetson, acting for Exhibitor Chairman Harry C. Arthur, Jr., and M. L. Plessner, publicity chairman, led the discussions.

NEW YORK—A departure in motion picture industry drive organizations is the establishment by Samuel Pinanski, national chairman of the "Showmen's Seventh," of a field Coordinating Committee as part of the national campaign executive personnel in New York.

This committee includes four area coordinators who act as liaison between Seventh War Loan headquarters in New York and the state chairmen and committees. Their task is to render prompt and efficient service to the committees and workers in the field.

The coordinators are theatre men who know their territories and theatremen intimately.

Charles M. Thall of San Francisco, Western area coordinator, has these eleven states: Arizona, California, Colorado, Idaho, Montana, Nevada, New Mexico, Oregon, Utah, Washington, and Wyoming.

F-L-A-S-H-E-S

(Continued from Page 19)

Monogram ★ ★ ★

With "Sunbonnet Sue" already under way, May shooting will include "The Cobra Strikes" and the third picture in the new "Cisco Kid" series.

W. Ray Johnston announces the appointment of Maury Goldstone, 24 years with MGM's sales organization, as Eastern sales manager, succeeding Harry Thomas.

Monogram is set for a publicity break with the premiere of "China's Little Devils" at the Esquire and Tivoli theatres in San Francisco on May 19th, tied up with the international conference.

"Sunbonnet Sue" is a Scotty Dunlap production, Ralph Murphy directing, and Phil Regan and Gale Storm holding down the top spots.

Memifee Johnson, veteran of the agency field, and before that holding posts with the major casting offices, has been named casting director for Monogram.

Sam Katzman plans a new series for Monogram release, "High School Kids" being the general title. They will be jitterbug musicals, with four contemplated for the year's list.

Here & There ★ ★ ★

Ben Schulberg has resigned from his post as assistant to David O. Selznick.

King Brothers Monogram producers, have purchased the William Irish mystery novel, "I Wouldn't Be In Your Shoes," with plans for a major releasing deal, and negotiations in progress for Pat O'Brien to star.

Now it's official—Col. Frank Capra and Sam Briskin having incorporated their new million dollar company under the name Liberty Films. Briskin will proceed with plans pending Capra's return from the Army.

Jack Goldstein, Eastern publicity director for Vanguard, is in town for conferences with David O. Selznick and Don King.

Dore Schary, Selznick producer, and Allen Riskin, scripter, are in Washington, D.C. for conferences with Marine officials on "They Dream of Home," next Schary production.

Sam Coslow, preparing on Mary Pickford's first independent production, "One Touch of Venus," announces an innovation—the shooting of the entire ballet sequences in the stage production as a guide to routines when the screen version gets into production. Scenes are being photographed of the company currently playing in Chicago.

Reported that Henry Blanke, long a top Warner producer, may soon get together with the Burbank studio on a new deal, old contract having expired some weeks ago.

Burke and Van Heusen Music Co.—Johnny Burke and James Van Heusen—is expanding operations and taking on works of outside composers. Deal has already been closed for forty numbers by Hogy Carmichael and Paul Webster, with other writers in prospect. All Burke and Van Heusen publications will have important hit picture tie-ups.

The Box Office . . . . .

(Continued from Page 5)

Gracie Fields, Monty Woolley and Roddy McDowell are co-starred, which should mean a lot on the average marquee. Reginald Gardiner, Natalie Schafer and Edith Barrett are in the supporting cast. Lew Seiler directed for Producer Robert Bassler.

"The Bull Fighters," 84 per cent, Fox's second release, is a feature comedy, co-starring Laurel and Hardy. Naturally this will make an excellent filler when booked with a heavy melodrama. Due to the Latin background this picture will probably "clean up" south of the border. Ralph Sanford, Richard Lane and Carol Andrews are in the supporting cast. Bill Girard of the Bryan Fox unit produced and Mal St. Clair directed.

COLUMBIA—2 Releases

Columbia Studios have two new programmers, both quite a bit above average. "Eve Knew Her Apples," 84 per cent, is the strongest of the two, although not quite up to par for an Ann Miller picture. The critics all agree that this girl can sing, dance and act; and yet Harry Cohn continues to put her in programmers.

Co-starred with Miss Miller in this fast-moving comedy is William Wright with Robert Williams, Ray Walker, and Charles Brown featured. Jason directed for Producer Wally MacDonald.

"Power of the Whistler," 80 per cent, is Columbia's second release. This latest in the "Whistler" series of radio fame again stars Richard Dix, Janis Carter, Jeff Donnell and Tala Birell are featured. Lew Landers directed for Producer Leonard S. Picker.

UNIVERSAL—Also 2 Releases

Universal Studios have two new releases, neither of special importance, but both okay for fillers, "I'll Remember April," 83 per cent is a musical comedy with a murder-mystery also thrown in.

Gloria Jean, Universal's young songbird, is co-starred with Kirby Grant. The supporting cast includes Morgan Wallace, Samuel Hinds and Hobart Cavanaugh. Harold Young directed for Producer Gene Lewis.

"Song of the Sarong," 81 per cent, is a fairly entertaining melodrama of the South Seas. William Gargan and Nancy Kelly are co-starred with Fuzzy Knight, Eddie Quillian, George Cleveland and George Dolenz in the supporting cast. The same producer-director team—Gene Lewis and Harold Young—also are responsible for "Song of the Sarong."
“The Scarlet Clue”

(MONOGRAM)
The Digest’s Box Office Estimate:

Producer: James S. Burkett
Director: Phil Rosen
Photography: William A. Sickner
Time: 65 minutes

Radar keeps butting in on our mystery plots more and more, and, of course, television gadgets for mystery prompters must be just around the corner.

Charlie Chan does right well by the radar gimmick in “The Scarlet Clue,” and the picture rates among the better numbers of the series. Charlie Sidney Toler Chan has the gol dunriddle problem to solve this time. Some nasty meanic has control of radio elements sufficiently well to bring on an actual epidemic of murders in the ether studio. All sorts of things can be done, and are here done, when playing with the mechanical and scientific resources of a radio station. It almost begins to look as though the fantastic danger may get away from Charlie—but you know the old boy.

Mystery elements are tightly scripted, comedy is not forgotten, resting safely on the Chan assistants, Benson Fong and Mantan Moreland. Direction keeps events fast-moving, suspenseful in the veteran hands of Phil Rosen.

Exhibitor’s Booking Suggestion: Good number in the series...Previewed April 18th.

WHAT THE OTHER FELLOWS SAID:
REPORTER: “Neatly executed and nicely paced package.”
VARIETY: “Fast-moving crime thriller.”

All Features Released in 1945

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CURRENT PREVIEWS

"Pillow to Post"
"That's the Spirit"
"The Silver Fleet"
"Divorce"
"Flame of the West"
"Youth on Trial"
"Bells of Rosarita"

The Box Office Reports:

"Diamond Horseshoe"
Money Hit

20th-Fox Clicks With Perlberg Production

See Page Five
This is Yvonne DeCarlo, the girl whom Walter Wanger selected from among 20,000 American beauties to play Salome in his Technicolor production, "Salome, Where She Danced."

She looks like a million, and that's just the half of it; the other half is talent. In addition to being beautiful, she is a fine actress and has a great gift for dancing and singing.

Universal believes her to be box-office dynamite.
TROUBLE AHEAD
An Editorial by ROBERT E. WELSH

Published reports that Darryl Zanuck’s trip to San Francisco, and his several conferences with important figures attending that international gathering concerned the subject of post-war freedom of expression for the screen, might well be true. We hope so.

It is the sort of task that Zanuck would tackle. And it is a job on which the industry had better get busy pretty quickly.

For the signs are on the horizon. It is becoming increasingly clear that for the motion picture industry “post-war” is going to mean bigger and buzzier headaches.

The problem of the international exchange of funds was the most obvious one to be expected. War-stripped countries may want our pictures, they will want them, for important domestic morale reasons. But they are going to build all varieties of fences to hold within their own countries the money those pictures will earn.

That was to be expected, and that is the problem of the industry’s leaders who will become international commuters, from New York, to Washington, to London, and to points beyond.

But, important as the dollar is, the matter that Darryl Zanuck is concerned about is even more vital to screen progress.

* * *

The war has made governments, both the living and those just struggling back to life, supremely conscious of the screen’s place in the affairs of the human race.

And it is becoming increasingly evident that this awareness has taken the form of plans for control of the screen’s THOUGHTS.

Not only abroad. There are many hints that our own State Department and other Washington bureaus are formulating ideas about just what the screen should think and say.

It is clear that many of these officials, and their power is great, have their own nebulous ideas about the part of the screen in portraying “the American way of life” to the four corners of the earth.

Some of them are ready to write the scripts, all of them are prepared to tell the industry what not to do. None of them has the slightest conception of the inherent values in American pictures as the industry itself developed them.

Granted that the motto and aim of the stupendously successful American motion picture industry has been ENTERTAINMENT. But in the search of that entertainment it has roamed a wide and free range—from such as “Grapes of Wrath” to the frivolity of a “Diamond Horseshoe” might be one way of stating it—and the evidence of the correctness of its attitude is in the success achieved.

Success for itself as an industry, success in carrying the bright picture of the American way of life—crudely, its manufactured products from Ford cars to shoes and to cosmetics—to every section of the globe.

Are we to be asked to hog-tie this proven ability and to start a new life where every thought of story, every line of dialogue, every conception of characterization, will be guided by the whims and whiskery of petty dictators, international and at home?

* * *

That must be the coming danger that Darryl Zanuck has sensed.

Look at the past—the prewar past. We had reached the point where the only villains a script writer could create had to be American villains. A German, French, English, yes, even a Japanese villain “would disturb international good will.” For a time the hapless Chinese could be cast for the menace, and before Soviet recognition it was even safe to hint at a character’s past on the steppes. But the American was the real goat.

The same sort of minds responsible for those idiocies of taboo are now sharpening the pencils for new lines of attack.

Engaged in a war for freedoms, we are to be told how much and how little of picturization of those freedoms may be entrusted to the lowly people of the world.

Don’t shrug off the dangers.
This Week 20th Century-Fox Wins With "DIAMOND HORSESHOE" 171%
The Box Office: Grable and Haymes Tops With “Diamond Horseshoe”

By NORMAN WEBB

Of 20 New Releases in the Past Two Weeks, 14 Ran Over 100%, 6 Came Through Okay, and Only 1 Fell Below Par

20 NEW RELEASES NOT IN LAST ISSUE

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so popular. The featured cast is headed by Lucille Ball, Keenan Wynn, Pat Morrison and Felix Bressart. Larry Weingarten, who has alternated as an MGM executive and producer, takes production credit on this picture, the first time for him to do so in several years. Harold Bucquet, who jumped into the top director ranks with “Dragon Seed,” megaphoned this one.

MGM’s second release is the new Judy Garland picture, “The Clock” which has opened up at the high average of 165 per cent, in face of very tough competition in all important key cities. In regards to “The Clock” it is of particular interest to us at this time, to note one thing—sometimes critics have praised pictures “to the heavens” and they have flopped—and other times they have “panned” films that have gone out and made box office history. After the preview of this picture most of the critics were of the opinion that it was a swell piece of entertainment and being so very timely, would prove to be a big box office hit.

However, The Hollywood Reporter, which generally has excellent reviewers stated that “The Clock” as a whole, was slow-moving and rather dull, thus indicating a flop. The first box office figures prove very much to the contrary and the hold-over weeks are very strong. It so happens that Arthur Freed, the producer, Vince Minnelli the director, and Judy Garland the star, together recently scored a terrific success with “Meet Me in St. Louis,” which MGM figures is going to run close to the $4,000,000 mark.


MGM’s third big hit, “The Valley of Decision” has opened up at 162 per cent average, with strong indications of building, as most Greer Garson pictures do. Furthermore, Gregory Peck (instead of Walter Pidgeon) is her new leading man and ever since the release of “The Keys of the Kingdom” his fan mail indicates that he is heading for a top position in the masculine star ranks.

Donald Crisp, Lionel Barrymore, Preston Foster, Marsha Hunt, Gladys Cooper, Reginald Owen and Dan Duryea, a big group of the screen’s best, head the featured cast. Tom Garnett, who directed Miss Garson in the very successful “Mrs. Pargeter” also directed this one and Edwin Knopf produced. “Gentle Annie,” 83 per cent, MGM’s fourth and last release is a fairly entertaining Western melodrama of the early 1900’s. James Craig, who deserves a much better break, is co-starred with Donna Reed, with Marjorie Main and Barton MacLane featured. Not particularly good for first runs, but okay for the nabes and districts where Westerns are popular. Andrew Marton directed for Producer Robert Sisk.

UNITED ARTISTS—3 Releases

United Artists Exchange have three new pictures available for their big exhibitor clientele. Two of these are the pictures that exhibitors want immediate play-dates on, while the third is just another picture.

“Blood on the Sun,” 165 per cent, is one of those pictures that can hardly miss. With Bill Cagney as producer, Frank Lloyd as director, and Jimmie Cagney as star you have a perfect box office combination—and furthermore, now that Germany is finished all eyes are focused on Japan.

In the tale of the famous “Tanaka Plan” of the days previous to Pearl Harbor, all Americans and for that matter our Allies are

(Continued on Page 6)

PICTURES “GOING DOWN”

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<td>Molly &amp; Me</td>
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bound to be interested. Sylvia Sidney has the feminine lead with Porter Hall, John Emery, Robert Armstrong, Wally Ford, and Rosemary DeCamp featured. Smart exhibitors will double their playing time on this one and exploit it to the limit. Two down and one to go!

United Artists' second release, "It's In the Bag," is certainly in the bag at the box office, as the first box office figures indicate a 144 per cent average. This is the first picture to come from the new Jack Skirball-UA unit and it looks as if they are going to do all right. Furthermore, we hear that their second production "Guest Wife" now in the cutting room will even top this one.

"It's In the Bag" is a fast-moving comedy starring Fred Allen of radio fame who has his pal Jack Benny in a guest appearance spot, as are also Don Ameche, Victor Moore, and Rudy Vallee. However the actual featured cast is headed by Bill Bendix, Binnie Barnes, Bob Benchley, Jerry Colonna, John Carradine and William Terry. Dick Wallace, as usual, turns in an excellent directorial job.

"Delightfully Dangerous," 92 per cent, is the third release from United Artists. This is a little better than average for the recent Charles Rogers pictures, but it is one of those productions that needs plenty of selling, one thing in which this unit is definitely lacking.

With Jane Powell, Ralph Bellamy and Constance Moore co-starred in this entertaining comedy, the picture could do much better if properly publicized and exploited. Arthur Treacher, Louise Beavers and Andre Charlot head the featured cast. Art Lubin directed for Producer Charles Rogers.

PARAMOUNT—3 Releases

Paramount Studios have three new entries—two strong box office attractions and one good programmer. "The Affairs of Susan," 153 per cent, is the first Hal Wallis Production for Paramount release and is certainly hitting a fast pace. Paramount definitely did their organization a fine turn when they signed Academy Award winner Hal Wallis to make three pictures a year for their release. For the past ten years, as everyone knows, Mr. Wallis was in charge of production for Warner Bros, where he had a long list of box office successes.

"The Affairs of Susan" is a fast-moving, spicy comedy co-starring Joan Fontaine and George Brent with a featured cast headed by Dennis O'Keefe, Walter Abel, Don DeFore and Rita Johnson. Bill Seiter turned in an excellent directorial job, his third big hit this year, the two previous ones being "It's a Pleasure" and "Belle of the Yukon."

Paramount's second release is the new Alan Ladd box office hit, "Salty O'Rourke," which has a large number of openings and is averaging 160 per cent, meaning hold-overs in every situation. Opposite the popular Ladd in this fine melodrama of the turf is Gail Russell, with Bill Demarest, Stan Clements, Bruce Cabot and Spring Byington in supporting roles.

Raoul Walsh (on loan-out from Warner Bros) directed "Salty O'Rourke," his second headset in two months, as his Warner Bros production "Objective Burma" is also running a very high figure. E. D. Leshin was Associate Producer to B. G. DeSylva, who was then in charge of Paramount production.

Paramount's third and last release "High-Powered" is the latest in the program series from the Pine-Thomas unit. Robert Lowery and Phyllis Brooks are co-starred in this war production plant thriller with Mary Treen, Joe Sawyer and Roger Pryor featured. William Berke directed for Producers Bill Pine and Bill Thomas.

RKO—2 Releases

RKO-Radio Pictures have one big box office hit and one so-so programmer. "The Enchanted Cottage" on an important number of key city openings is averaging 153 per cent, proving to be one of the strongest pictures to come off the RKO lot this year. Robert Young and Dorothy McGuire, who recently scored heavily in "A Tree Grows in Brooklyn" are co-starred in this modern version of the returned injured aviator who finds romance in spite of his being terribly disfigured, with Herbert Marshall as the match-maker. Accordingly the story is very timely and veteran exhibitors will remember this story was also produced after World War I, with Dick Barthelmess and May McEvoy co-starred.

Mildred Natwick, Spring Byington and Hillary Brooke are in the featured cast, Harold Parsons, Louella's little daughter and formerly a Republic producer, made this as her first picture for RKO under the guidance of Executive Producer Jack Gross. John Cromwell, who rates so high for his direction of "Since You Went Away" also handled the megaphone on this film. Incidentally, Mr. Cromwell was just signed to a seven year contract by Producer Darryl F. Zanuck, to make his forthcoming pictures for 20th Century-Fox.

RKO's second release, "Zombies on Broadway," 83 per cent, the latest in the Wally Brown-Alan Carney comedy series, is a burlesque on the horror type of melodrama. Bela Lugosi, Anne Jeffreys and Frank Jenks are featured. Gordon Douglas directed for Producer Ben Stoloff under Sig Rogell's supervision.

UNIVERSAL—Also 2 Releases

Universal Studios have two new releases—one a big box office special, while the second is also turning in very good figures.

Walter Wanger's new Technicolor romantic production "Salome, Where She Danced" is very strong at a 146 per cent average—especially considering the fact that this picture introduces a new star, Yvonne De Carlo. Now that Maria Montez has gone on to Bali and is currently under suspension it rather looks as if Miss De Carlo will step into her roles, and she certainly got off to an excellent start with "Salome." In spite of the fact that the title is a little misleading the picture is "standing them up" all over the country, according to wires just received by Mr. Wanger's office.

Rod Cameron plays opposite Miss De Carlo with a fine cast of featured players headed by David Bruce, Walter Slezak, Albert Dekker, Marjorie Rambeau, John Litel and others—really a great bunch of troupers. Charles Lamont capably directed for Producer Walter Wanger.

"Patrick, the Great," 124 per cent, will be Universal's last Donald O'Connor-Peggy Ryan co-starring comedy for the duration, and the former in the service. Like the rest of the series this one is doing very nicely on its first runs and they always pick up when they hit the nabes. In supporting roles are Frances Dee, Donald Cook, Eve Arden and Irving Bacon. Frank Ryan turned in a very fine directorial assignment for Producer Howard Benedict.

WARNER BROS.—1 Release

 Warner Bros.-1st National's only new release is the Bette Davis starrer, "The Corn is Green." This is more or less of a class picture and it is hard to tell yet just where it will end up; but at present it is averaging 143 per cent. It is a good critic's picture but like some Academy Award winners it may not be too strong at the box office.

Bette Davis hit an all-time high with her last release, "Mr. Skeffington," 182 per cent. But "The Corn is Green" is a dry, somber melodrama that may not be too pleasing for Bette's average fans, of which there are so many. If Hal Wallis were still in charge of production at Warners this is not the type of story he would select for Miss Davis. The role was really meant for an older woman, such as Ethel Barrymore who appeared in the stage version.

There really is no leading man, but the featured cast includes Nigel Bruce and introduces two promising newcomers from the stage—John Dall and Joan Loring. Irving Rapper directed for Producer Jack Chertok, who recently resigned from Warner Bros. and signed with the Hunt Stromberg production unit.

COLUMBIA—Also 1 Release

Harry Cohn's Columbia Studios have their best box office hit since "A Song to Remember" with "Counter-attack," 142 per cent, a strong melodrama of the present war laid on the Russian front. Producer-Director Zoltan Korda, who gave exhibitors a big hit a little over a year ago with Humphrey Bogart in "Sahara," is responsible for the success of "Counter-attack." This story also deals with operations of the tank corps in a different locale. Paul Muni is starred with Marguerite Chapman portraying the feminine lead. Larry Parks, Roman Bohnen, Erik Rolf and George Macready appear in supporting roles.

MONOGRAM—2 Releases

Monogram Exchanges have two new programmers, both of which will make excellent fillers, or possibly get by in the nabes and (Continued on Page 20)
20th Century-Fox acquires ANOTHER BEST SELLER - The BOOK of the MONTH CLUB SELECTION for MAY

AMERICAN GUERRILLA IN THE PHILIPPINES

by IRA WOLFERT

MILLIONS ARE READING THE BOOK and MILLIONS MORE READ IT IN THE "READERS DIGEST"
“That’s the Spirit” . . . . . . . Rollicking Fun

Current Previews

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Previews: May 17th.

“Divorce” . . . . . . . Made For Exploitation

“Divorce” is a vaudevillian of the early 1900’s who has married a banker’s daughter—Gene Lockhart, of course is the banker—and only escapes from the father-in-law’s domination when death takes him on the night of that wife. June Vincent, brings daughter Peggy Ryan into the world. Mother and daughter grow up under the Lockhart whip, till comes that day, when Oakie gets a seven-day pass from the Keeper of the Gate to return to the earthly sphere and straighten things out. You see—Peggy has inherited her father’s show talent, but grandpa has her hick.

That is the premise, and from that premise develops every element of entertainment you could desire—the range going from heart-tug interest to song and dance, and missing few spots in between. The in-between spots are heightened by the skillful use of the “fact” that Oakie is invisible to all but his daughter, Peggy, and with specialist John Fulton’s aid has little difficulty walking through doors and anything else in the way.

The picture is a big-league addition to the credit list of the Fessier-Pagano team, they tackled a tempting toughie and came through with flying colors. It is a smoothly workmanlike job by Charles Lamont.

Exhibitor’s Booking Suggestion: Grand fun for any type of audience. . . . Previewed May 17th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: “Entertainment from start to finish.”

VARIETY: “Lackadaisical comedy drama which should intrigue the popular palate.”

“Divorce” (MONOGRAM)

The Digest’s Box Office Estimate: 90%

Written and produced by Michael Fessier and Ernest Pagano.

Director: Charles Lamont


Photography: Charles Van Enger

Time: 91 minutes

Pictures that treat of the hereafter, particularly those that approach the touchy subject with a comedy slant, always walk a tattering tightrope. It is greatly to the credit of Michael Fessier and Ernest Pagano, aside from the solid entertainment values of “That’s the Spirit,” that they walk the tape adroitly and in the best of taste.

These are the Fessier-Pagano credits for production, authorship, and scripting; properly proportionate honors go to Director Charles Lamont who skates his thin ice with the greatest of ease, and a cast that responds fully to the demands of the occasion.

“That’s the Spirit” gives Jack Oakie opportunity to shade his work, as contrasted with most recent all-out corn characterizations. He is still the Jack Oakie we know, but he is given moments for the tremolo, for the sincere touches of a father-daughter relationship. Oakie’s role is the key of the picture’s plot, but the entertainment values are rounded out with the addition to Oakie talents of capable performances showing personality and talent from Peggy Ryan and Johnny Goy, sustenance from such reliable as Andy Devine, Gene Lockhart, and Arthur Treacher, and able trouping support from June Vincent, Irene Ryan, and Edith Barrett.

Our tale is a simple one to tell. Oakie is a vaudevillian of the early 1900’s who has married a banker’s daughter—Gene Lockhart, of course is the banker—and only escapes from the father-in-law’s domination when death takes him on the night that his wife, June Vincent, brings daughter Peggy Ryan into the world. Mother and daughter grow up under the Lockhart whip, till comes that day, when Oakie gets a seven-day pass from the Keeper of the Gate to return to the earthly sphere and straighten things out. You see—Peggy has inherited her father’s show talent, but grandpa has her hick.

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WHAT THE OTHER FELLOWS SAID:

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VARIETY: “Lackadaisical comedy drama which should intrigue the popular palate.”

“Divorce” (MONOGRAM)

The Digest’s Box Office Estimate: 90%

Executive Producer: Trem Carr

Produced by: Jeffrey Bernerd and Kay Francis

Director: William Nigh


Photography: Harry Neumann

Time: 70 minutes

Many, many years ago—but many old-time exhibitor readers will remember—Al Lichtman, now MGM’s general poo-bah, and Ben Schulberg, then just leaving Paramount, joined with Jack Bachman, present Hollywood agent, in a company called “Preferred Pictures.”

The infant organization got off to a flying start with a picture that is still worth listing in picture history. It was an able treatment of the story of the trial of a rich man’s wife by Claire Windsor in the top role.

The picture mopped up. There seemed to be an inexhaustible audience of women who revelled in dapper tear-ducts over the problems of estranged parents and a neglected child.

History may repeat itself in the case of “Divorce.” The title is blunt and solid showmanship. The production, with the executive guidance of Trem Carr and the direct production handling of Jeffrey Bernerd and Kay Francis, is good picture making, with no more faults than its ghostly ancestor, and with the same corny virtues.

Helen Mack is the wife in this version of the eternal yarn, Bruce Cabot is the warring husband, Kay Francis gives us the “other woman.” There are two children to be concerned about—probably on the old Hal Roach comedy principle that if one mouse is funny, let’s use two mice and make it twice as good. The youngsters are Larry Olsen and Johnny Calkins.

The story is told interestingly, justifies its 70 minutes, with earned credits to Director Bill Nigh and the cast. Miss Francis will not suffer by her return to the screen, and a neglected trooper with a lot on the ball, Helen Mack, really goes to town on the mother’s characterization.

The picture is primarily an exploitation bet, and, without being big, will justify the exploitation it gets and please the segment of customers responding.

Exhibitor’s Booking Suggestion: Tie on to that title and there are extra dollars. . . . Previewed May 17th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: “Exploitation value which enterpriseshown can virtually milk dry in all situations.”

VARIETY: “Smooth production job.”
**“Pillow to Post”**

(WARNERS)

_The Digest’s Box Office Estimate:_

135%

**Producer**..........................Alex Gottlieb

**Director**.........................Vincent Sherman


**Photography**..................Wesley Anderson

**Time**..........................94 minutes

The fun about housing shortages is beginning to wear a bit thin, so it is to the credit of Producer Alex Gottlieb and Director Vincent Sherman that they successfully call into play their tricks of the trade to make this a thoroughly easy-to-take piece of entertain-

ment. Though 94 minutes does seem a trifle stretching in the case of a production with no higher ambitions.

Ida Lupino, stepping out of established screen character, sparks the proceedings and turns in the sort of clever comi-farce performance that one would expect of so fine a trouper. Producer Gottlieb protected his ace card with a fine supporting cast, headed by Sidney Greenstreet.

This current “shortage” yarn is built around the idea that Ida Lupino is a travelling sales person, that a situation arises in which she cannot get a hotel or auto camp room unless she can show she is married, that a young Army officer is hounded for the role of pretended husband.

Basic farce. Married in name only, etc. Complications must arrive. In this case they take the form of the “husband’s” command-

ing officer, living at the same auto camp. He snoops benevolently, and everything he does makes for trouble, and a healthy portion of fun. You need not our assurance that in the end this “marriage of convenience” becomes truo-oo love and the real thing.

Gottlieb and Sherman do an entertaining job with a script that would have helped by being tightened. There is lots of fun, but the weight of the matter was not sufficient to balance the weight of the script pages.

**Exhibitor’s Booking Suggestion:** Safe laugh bet even if overlength. . . . Previewed May 14th.

**WHAT THE OTHER FELLOWS SAID:**

**VARIETY:** “Moderately amusing comedy . . . events do not justify the running time of 94 minutes.”

**REPORTER:** “Bats an easy homer in the field of hilarious farce comedy.”

**“The Silver Fleet”**

(PRC)

_The Digest’s Box Office Estimate:_

110%

**Producers:** Michael Powell, Emeric Pressburger.

**Associate producer**...............Ralph Richardson

**Directed and written by** Vernon Campbell Sewell, Gordon Wellesley.


**Photography**....................Eugene Springer

**Time**..........................78 minutes

This British made production, offered by PRC, has many audience values that will justify it in booking spots where the lack of familiar American marquee names will be compensated for by the top offering of the bill.

First of all, the picture has that element of authenticity which we have come to take for granted in British war subjects, then it touches a new field for such themes with the presentation of Holland’s particular part in the now victorious struggle for liberation. To top all—production and direction are thoroughly workmanlike, the cast, headed by Ralph Richardson, is a superb presentation of British thespian and casting skill.

**“Bells of Rosarita”**

(REPUBLIC)

_The Digest’s Box Office Estimate:_

80%

**Associate producer**...............Eddie White

**Director**..........................Frank McDonald


**Photography**....................Ernest Miller

**Time**..........................68 minutes

Republic gives followers of Westerns a heavy-laden dish in “Bells of Rosarita,” not only presenting their top cow-poke, Roy Rogers, in an above budget offering from a production standpoint, but surrounding him with close to a half dozen names that will be familiar to the outie fans.

There is George “Gabby” Hayes, of course, and then on to quite a list—Wild Bill Elliott, Allan Lane, Donald Barry, Robert Livingston and Sunset Carson. In the midst of this star-group the constantly improving Dale Evans, and for trimmings there are such items as the Robert Mitchell Boy Choir, Bob Nolan and Sons of the Pioneers, Wild Bill Elliott, Allan Lane, Donald Barry, Robert Livingston, Sunset Carson.

Very satisfactorily, the story is strictly formula in the best sense of the word as applied to Westerns. There is an initial touch of novelty in the fact that Roy is playing himself, Roy Rogers, the picture star, and from there on it is the usual tale of the fight to save the gal’s ranch, with sufficiently menacing Grant Withers hovering around.

Frank McDonald has kept his subject moving, spots the many musical moments to advantage, does not neglect his comedy, and rounds everything up as a very welcome offering for the vast Roy Rogers audience.

**Exhibitor’s Booking Suggestion:** Nice balance of music and Western action makes it safe offering aside from Rogers fans. . . . Previewed May 11th.

**WHAT THE OTHER FELLOWS SAID:**

**REPORTER:** “Follows the set formula for Westerns starrers . . . certain to draw heavily.”

**VARIETY:** “A cinch for the Western market.”

**Strong in Laughs**

Roy Rogers Super

Never Time to Stop Selling War Bonds!
**ANNOUNCING THE WEEK'S PREMIER**

**F.L.A.S.H.E.S. KEEPING UP WITH THE STUDIOS**

**20th - Fox**

- Announcement is made that Darryl F. Zanuck will personally supervise "The Razor's Edge," for which George Cukor has been signed as director. Picture is from a W. Somerset Maugham story.


- No surprise is the news that the option has been picked up on Dick Haymes, currently scoring in "Diamond Horseshoe" and now at work in "Kitten On The Keys."

- John Harvey, leading man, secured release from his contract to go back to New York where stage offers await.

- Reports say that 20th may release the Lewis Milestone independently made "A Walk In The Sun," produced on a million dollar budget with a 20th player, Dana Andrews, in the lead.

- Much buzzing around the studio about those San Francisco huddles Darryl F. Zanuck held with top diplomats, including Anthony Eden. There is big news on the horizon, but not here yet. Zanuck confining his report to the fact that he discussed the general principle of post-war freedom of the screen, comparative to that enjoyed by the press.

- "Clancy Brown" has been set as John Cromwell's first directorial chore at 20th-Fox under his new long term deal. It is an Ernst Lubitsch production.

- A Pulitzer Prize Award has been given "A Bell for Adano," John Hersey novel, already completed in picture form by 20th-Fox.

- Jeanne Crain will have the feminine lead in "Centennial Summer."

- Sy Bartlett, former screen writer, recently serving Uncle Sam and now a Lieutenant-Colonel, has been signed to a post-war pact by 20th which includes the tags writer-producer-director. Takes effect 30 days after Bartlett's release from the Army.

- Gene Lockhart was last week added to the cast of "Now It Can Be Told."

**Universal**

- William Dieterle is reporting to Universal on loan-out from David O. Selznick, to direct "As It Was Before," which will star Merle Oberon, with Charles Korvin in the male lead. Start is slated for June.

- Three subjects are on the current preparation list for Walter Wanger. They are: "Scarlet Street," the Fritz Lang-Joan Bennett special, "Canyon Passage," and "The Ballad and the Source," latter a working title.

- Charles Lamont is on studio shooting for "Frontier Gal," starring Rod Cameron and Yvonne de Carlo. The Fessier-Pagano production has been on location for some time.

- Gene Lewis, associate producer, has checked off the lot. The Lewis roster includes "I'll Remember April," "Song of the Sarong," and "Blonde Ranson."

- Front office is currently reported looking for a player to build as a new Western star for the four picture series which Wally Fox will produce and direct.

- Charles K. Feldman has made it a definite move to Universal, to house his expanding Charles K. Feldman Productions. Feldman hit the target with "Follow the Boys," George Kaft-Vera Zorina starrer, but will not state what he has up his sleeve for his next Universal.

- Joan Harrison, producer, has placed the mystery yarn "The Third Eye" on her schedule. Ethel Lena White authored.

**RKO - Radio**

- Edward Killey has been set by Producer Herman Schlom to megaphone "Wanderer of the Wasteland," shooting starting this week.

- Manny Wolfe has been renewed as head of the studio's story and script writing departments.

- William Berke, originally signed to direct "Ding Dong Williams," will also handle "Dick Tracy," on the Schlom production schedule for a start late this month.

- "Deadline at Dawn," first directorial effort for Harold Clurman, from New York's Group Theatre, is lining up cast, with Osa Massen, Marvin Miller, Joseph Calleia and Joe Sawyer so far nominated.

- Joan Bennett has been named to star in "None So Blind," a psycho-chiller slated for production by Val Lewton.

- Jesse L. Lasky and his aide, Walter MacEwen, check in at RKO under a deal by which they bring their story properties along for independent productions to go through RKO distribution. First will probably be a Claudette Colbert vehicle, with August tentatively set for starting date.

- Leon Errol and Marcy McGuire will carry top roles in a musical "Riverboat Rhythm" starting in June. Nat Holt produces in the Jack Gross unit.

- Theron Worth, one-time film editor, has wound up his associate producer deal with RKO.

**Paramount**

- B. G. DeSylva has set arrangements for Betty Hutton's services in a second picture for his independent unit, following completion of "Stork Club." Present plans concern an original by DeSylva titled "The Honest Woman."

- Hal Wallis is back from his important New York trip to resume production activity by polishing off "You Came Along," and starting script work on "The Crying Sisters."

- Check-up reveals that there are currently 33 writers working on Paramount scripts, 12 stories being blanketed by the large corps.

- John Houseman has secured a release from his producer ticket to accept a luring offer from OWI for government work in Europe, a special job in Germany. Houseman's production list during his two years at Paramount includes "Miss Susie Slagle's" and "The Dulcet."

*(Continued on Page 17)*
JOHN WAYNE

FLAME OF BA

IT'S ANOTHER HIT FROM REPUBLIC PICTURES CORPORATION

1935 10th ANNIVERSARY 1945
ANN DVORAK

BARY COAST

featuring

JOSEPH SCHILDKRAUT

with

WILLIAM FRAWLEY • VIRGINIA GREY

and

RUSSELL HICKS • JACK NORTON

PAUL FIX • MANART KIPPER

JOSEPH KANE Director

Original Screen Play by BORDEN CHASE

BLIC
ADVERTISING TO 45,000,000 THROUGH EVERY IMPORTANT MAGAZINE
NEW YORK—Unleashing a veritable barrage of showmanship, exhibitors are blanketting the nation with events and stunts aimed to sell the maximum in "E" bonds.

The heavy showmanship fire power in some sections got under way in advance of official B-Day on Monday. Everywhere the industry's colorful promotional drive is spearheading the War Loan—and there will be no letup until the Seventh War Loan is over the top.

Theaters are going all-out in staging rallies and other events, in many instances in cooperation with other groups. The following wired reports are typical:

William Miskell, Nebraska: Theatremen in Omaha, cooperating with local merchants, staged a mammoth parade through the downtown sections of the city. The lobby of the Orpheum Theatre has been named bond headquarters for Douglas County for the duration of the drive, and as of the opening of the campaign, the city of Omaha has two theatre premiers, one auditorium and two outdoor rallies set.

Frank A. Vennett, Vermont: Headed by theatre owners, the state has arranged an armada air show for the opening week of the drive which will cover all key cities. Opening week is being dedicated to a native son, General Benjamin Pilot, whose son, a former prisoner of war, will attend all rallies.

Frank L. Newman, Sr., Washington: Drive opened Monday with Seattle military parade, the Army covering all important intersections with gun emplacements. In addition, the Army stage show, "Bonds of Freedom," was staged in the evening at the Music Hall Theatre in Seattle. Women's Division of the War Finance Committee is launching a miniature aircraft carrier, "Fighting Lady" to be used as a mobile bond unit.

Harold Fitzgerald, Wisconsin: June 6 (Free Movie Day) set as "Ernie Pyle Day" with bond purchasers admitted free. A display board is being erected in Victory Square, Milwaukee, depicting the Iwo Jima flag-raising with the copy, "Buy A Bond At Your Theatre—Open Evenings, Sundays and Holidays."

Fred S. Kogod, Washington, D.C.: Sunday was the kick-off. In addition to a three-hour Bob Hope show for a War Bond audience, for the first week of the drive an "American Seaman" visit for bond buyers has been arranged through the Maritime Commission, and the Army Infantry show has been set.

A. H. Blank, Iowa: Des Moines set a Bond Premiere dance, with officers and men from Hondo Field attending Sunday and Monday. Theatre men are working closely with local retailers for a top bond sales.

C. J. Latta, Albany: Kicked off with bond premiere at the Strand Theatre, with the Sampson Naval Band. The Palace Theatre set a mammoth children's show for the opening of the drive. Many theatres are augmenting their bond premiers with stage shows.

John Friedl, Minnesota: Minneapolis theatres are attracting great public attention by arranging displays of secret war material in the lobbies.

Don Rossiter, Indiana: Industry publicity men are handling the promotion of 22 Infantry shows to be presented throughout the state. The kickoff was a statewide broadcast over 18 Indiana radio stations.

H. F. Kinney, North Carolina: Scores of theatre rallies have been held by exhibitors in cooperation with the local merchants. As of the opening of the drive 76 bond premiers, 237 free movies and 8 children's shows have been set, in addition to a score of special events.

Rick Ricketson, Colorado: The state kicked off its campaign, all theatres cooperating, with a "strafing" by the Civilian Air Patrol of all cities over 250,000. On May 14 and 15, the Army Show, "Here's Your Infantry," was put on at the Denver Civic Center. Throughout the first weeks of the drive, jeeps will tour the state setting up children's bond premiers. In addition, such events as an airborne invasion of Denver air fields, boxing shows and baseball games, where admission will be by bond purchase, have been set.

T. E. Knight, Wyoming: Opening gun was sounded by Fremont County, which was bombed from the air with bond literature. All theatres in the county are cooperating in this and other county-wide activities.

Frank J. Damis, Northern New Jersey: Ten outdoor dates on the "Here's Your Infantry" show are set, in addition to 24 bond premiers and 32 children's shows already booked. Practically 100 per cent free movie day cooperation has been promised, and numerous auction nights scheduled. The state drive will strive for variety, with emphasis on school tieups as a new source of bond sales.

Harry C. Arthur, Jr., Eastern Missouri: Every Monday will be Free Movie Day in Metropolitan St. Louis, with the result that there will be more days on which admissions are restricted to bond purchasers than in any other drive. Also, bond shows will reach a new high.

Mel Morrison, New Hampshire: Stage unit of 25 professional players is touring theatres for bond premiers. In addition, Strand Theatre, Dover, has adopted the Victory Bowl plan, with a prize drawing at the end of the drive, and local merchants have contributed $350 in bonds as prizes.

Gus Metzger, Southern California: Drive opened with a large-scale beachhead invasion" off San Diego on Sunday. Eight thousand men, 500 landing craft, hundreds of jeeps, half tracks, tanks, 1,000 planes for air cover, six large transports, smoke screens and battleship protection were used in the maneuvers. The show was climax by a reenactment of the Iwo Jima flag-raising. On Monday, the Willert Theatre, Los Angeles, presented a bond show featuring Bing Crosby, Abbott and Costello, Rochester, Andrews Sisters, Paulette Goddard and Rise Stevens. Those were two of many events taking place in Southern California during the first week. A series of bond shows at Los Angeles theatres is set with the cooperation of retail stores, which are helping to sell bonds.

E. C. Rhoden, Western Missouri: The Kansas City committee kept the drive before the public for weeks by planning, for May 11, a series of three-minute bond appeals at all first-run theatres by winners of an oratorical contest held in high schools. This was the kickoff in that area.

C. J. Russell, Jr., Maine: Bangor jumped the gun, holding a bond rally at the Opera House on May 9. All business places were closed from 9 to 10:30 a.m. The same program with the same speakers was repeated in Portland.

HOLLYWOOD—Ten of Hollywood's top screen stars will be selected as Associate Regional Chairmen of the War Finance Division of the Treasury Department and will tour sixty cities in the interest of the Seventh War Loan Campaign. Announcement of the honorary designation was made in Washing- ton by Ted R. Gamble, national director of the War Finance Division.

Six tours have been set up through the Motion Picture and Special Events Section of the War Finance Division under J. Edward Shugrue. These are to cover important rallies and defense plants. Handling of the tours has been placed in the hands of Tom Bally, Motion Picture Industry Consultant to the Treasury.

First of the luminaries to leave Hollywood was Walter Pidgeon, who arrived May 15th in Akron where he kicked off the Ohio Seventh War Loan Campaign. Other events in which Pidgeon will appear are scheduled for Cleveland, Canton, Martin's Ferry, Dayton, Columbus and Chicago.

BOSTON—Mullin & Paninski Circuit in Massachusetts took advantage of the star and entertainment values in "All-Star Bond Rally," a 19-minute "Showmen's Seventh War Loan subject, and ran a 2-column, 294-line ad in Boston newspapers on May 10, when the picture opened throughout the circuit.

M and P managers were instructed to give
THE HONOR BOX WINNER

WILLIAM PERLBERG

Produced

“Diamond Horseshoe”

A TWENTIETH CENTURY-FOX PICTURE
THE HONOR BOX WINNER

GEORGE SEATON

Directed

“Diamond Horseshoe”
A TWENTIETH CENTURY-FOX PICTURE
THE HONOR BOX WINNER

Betty Grable

"Diamond Horseshoe"
A TWENTIETH CENTURY-FOX PICTURE
THE HONOR BOX WINNER

Dick Haymes

"Diamond Horseshoe"

A TWENTIETH CENTURY-FOX PICTURE
Mack Gordon ★ Harry Warren

Lyrics and Music

"I WISH I KNEW"
"THE MORE I SEE YOU"
"AT THE ACAPULCO"
"PLAY ME AN OLD-FASHIONED MELODY"
"A NICKEL'S WORTH OF JIVE"

“Diamond Horseshoe”

A TWENTIETH CENTURY-FOX PICTURE
“Youth on Trial” . . . . . Serves its Purpose

(COLUMBIA)
The Digest’s Box Office Estimate: 80%
Producer ........................................... Ted Richmond
Director .......................................... Oscar Boetticher, Jr.
Photography ..................................... George Mehan
Time ............................................. 59 minutes

Provided the customers are not getting too strong a run on pictures attempting to solve the problem of juvenile delinquency, they will find “Youth On Trial” an acceptable budget offering in that group. It will handle its place on double bills and there are even spots where exploitation of the theme may still gather some extra shekels.

Don’t promise too much on the sensational angle, rather a workmanlike job of sixty minute picture making, with the theme for its excuse and an intelligently developed script to maintain the hour’s interest.

“Youth On Trial” blazes many new paths in placing the blame for delinquency on the parents and lackadaisical civic authorities. It has an angle for school and college communities in placing emphasis on the opportunities of student bodies to help solve the problem.

The story is told through what happens to Cora Sue Collins, Daughter of a woman judge campaigning for better handling of the youth problem, Cora finds herself innocently involved in scandal through contact with the town’s bad boy. There is a night club episode, murder, and police action to bring the necessary elements of plot into the picture.

Direction is well paced, does not overplay obvious opportunities for meller, and the cast, particularly the youngsters, both personable and capable.

Exhibitor’s Booking Suggestion: Safe filler. . . . Previewed May 15th.

WHAT THE OTHER FELLOW SAI D:
VARIETY: “Manages considerable interest and suspense.”

“Flame of the West” . . . . . Makes the Grade

(MONOGRAM)
The Digest’s Box Office Estimate: 80%
Producer ........................................... Scott D. Dunlap
Director .......................................... Lambert Hillyer
The Players: Johnny Mack Brown, Raymond Hatton, Joan Woodbury, Douglass Dumbrille, Lynne Carver, Tom Quinn, Harry Lewis Woods, Raphael Bennett, Riley Hill, Jack Ingram, John Merton, Jack Rockwell, Steve Clark, Pec Wee King, and His Golden West Cowboys.
Photography ..................................... Harry Neumann
Time ............................................. 70 minutes

Monogram put production and story assets into “Flame of the West” that were probably intended to lift the subject from standard Western classification to that indeterminate group known as “outdoor features.”

The result of the effort is not entirely happy, leaving “Flame of the West” just another offering in the wide open spaces category. Meebhe horse operies should accentuate the horse, lather on to the operie, and not mess with Mr. In-Between.

Director Lambert Hillyer has too much story to tell to develop pace, and the story quickly becomes two or three stories to further scatter interest. Miss Buffington’s script has the “gambler and the baby” angle, it has the sturdy local citizen in the person of a medico, it has a near Mae West, a spot or two of music, and a little too many things for cohesion.

Here & There

(Continued from Page 19)

★★★ Forthcoming novel, “The Wayfarers,” current Literary Guild selection, has been bought for the screen by Paramount.

★★★ Abe Burrows reports this week on a producer-writer contract, being snagged by Paramount from his long service heading the “Duffy’s Tavern” radio writing staff.

★★★ Richard Mealand, head of the story and writing departments, trains out this week for a New York gander.

★★★ David Loew has served notice that he will vigorously fight Warners attempt to make the town of Casablanca a personal property, on notice that Warners would object to the Marx Brothers comedy “A Night in Casablanca.” Loew points out that Warners own skirts are not entirely spotless in the matter of appropriating geographical names, mentioning “Destination Tokyo” and MGM’s “Thirty Seconds Over Tokyo.”

★★★ Sonja Henie and Bette Davis are among the top stars at present on the way or packing for tours of the European battle-front.

★★★ Dore Schary, Vanguard producer, is back at the studio from New York and Washington conferences on “They Dream of Home,” marine yarn.

Your Support of . . . The Red Cross . . . Helps Your Boys
this film all possible backing, and are going all-out in its advertising, publicity and presentation.

Playing another War Activities Committee subject, “Two Down and One to Go,” at the same time, the circuit eliminated the second feature on the program where necessary in order to make room for the two WAC films.

Lobby and outside displays on “All-Star Bond Rally” called the public’s attention to this super bond-selling film. The campaign will continue the entire two weeks the circuit will play the subject, with billing in all ads.

Martin Mullin directed the handling of the film in the circuit. Mullin is exhibitor state chairman for the Seventh War Loan drive in Massachusetts.

NEW YORK—With an all-time industry record of 1,200 prints in work, “All-Star Bond Rally,” 15-minute “Showmen’s Seventh” War Loan subject, is being enthusiastically acclaimed by theatre audiences and making itself felt as a potent bond salesman.

These findings are based on a survey made by the National Committee of a cross-section of theatres around the country and voluntary expressions received from exhibitors.

The subject is scheduled to be shown in more than 16,000 theatres throughout the country during the seven-week period of the Seventh War Loan, which extends to June 30.

Tom J. Connors, national distributor chairman for the drive, stated that the film is in great demand following state and local meetings of the drive committees, at which it was screened. Exhibitors have hailed it as the best subject made to date for selling bonds.

Typical of the fast booking of the subject, Burgess Waltmon, exhibitor co-chairman for Mississippi, reports that virtually all theatres in that state served out of Memphis have already booked the film. Some 300 theatres served out of New Orleans have placed bookings.

Maurice Saffle, Seattle area distribution chairman, reports the most complete coverage ever obtaining for a film in that territory with bookings worked out for every situation, including a print for Alaska, for the Lathrop and Gross circuits. He gave a great deal of credit to Gordon Wallinger, Paramount head booker in Seattle, who spent many hours working out bicycling and shipment schedules.

The National Committee is asking all theatres to play this subject at every performance. In some instances exhibitors will be asked to reshup prints to another theatre, to save time.

“All-Star Bond Rally” is being handled for the War Activities Committee through 20th Century-Fox exchanges nationally, with the distributors’ division of the “Showmen’s Seventh” and exhibitor chairmen cooperating in lining up dates.

NEW YORK—Roma Wine Company has enthusiastically accepted the motion picture industry’s War Loan drive slogan for broadcasting on its Thursday evening program, “Suspense,” over the coast-to-coast CBS network, John Hertz, Jr., publicity director for the “Showmen’s Seventh” War Loan, announced today. This is the first time such cooperation has been extended in an industry loan drive.

This program is heard over 81 stations reaching an estimated 64,000,000 listeners. The slogan, which will be broadcast on each of the Thursday night programs for the duration of the drive, is: “Buy Bonds at Your Favorite Motion Picture Theatre—Always Open for Bond Sales, Including Sundays, Evenings and Holidays.”

Hertz, who arranged the tieup, revealed that many other leading network programs will carry this slogan. Roma Wine Company, being the first to accept the slogan, is the first to be announced. Its program is heard at 8 to 8:30 p.m. EWT.

WASHINGTON—Hollywood, Broadway and radio provided Washington with a double-barreled kickoff for the $4,000,000 Seventh War Loan campaign on Sunday, May 13, when Bob Hope brought a trainload of stars to the capital for a mammoth in-person and radio show.

Accompanying the indefatigable Hope were his regular cast which includes Frances Langford, Jerry Colonna, Vera Vague, Tony Romano and Skinny Ennis and his Orchestra, as well as a number of other celebrities who added color and fun to the three-hour entertainment. This “all-star War Bond Salute” took place at Uline’s Arena, starting at 7:45 p.m.

A special feature was a coast-to-coast broadcast over NBC, 8:30 to 9 p.m. when Bing Crosby was cut in.

Admittance to the three-hour entertainment was by purchase of War Bonds at any motion picture theatre in the District of Columbia.

NEWARK, N.J.—An all-star stage show, “Salute To Major Glenn Miller,” will launch the Newark downtown theatres’ promotion activities for the city’s $200,000 Seventh War Loan drive. It will be at the Adams Theatre, Tuesday, May 22, at 8:30 p.m., with admission by bond purchase only.

A. A. Adams, special events chairman of the Newark War Finance Committee, announced that many stage, screen and radio notables including Joan Edwards, Phil Brito, Jo Stafford, Helen Parrish, Pat Henning, Lew Parker, Susan Miller and Mal Hallet and his orchestra, will appear in the production being readied by Ben Briefer and Frank Dailey.
Special Days

To Sock The

These are the days when history will be made in your theatre... the days when your Bond quota will surge over the top! By applying the Showmen's 1% Inspiration and 99% Perspiration you can make them really count in Bond Sales!

EXHIBITORS—PLEASE!
Upon termination of two weeks' use of your War Bond trailers, return to National Screen Service Exchange so it can be used by another theatre.

THIS MESSAGE IS SPONSORED AS PART OF THEIR CONTRIBUTION TO THE WAR LOAN CAMPAIGN BY COLUMBIA, METRO-GOLDWYN-MAYER, PARAMOUNT, RKO RADIO, 20th CENTURY-FOX, UNITED ARTISTS, UNIVERSAL AND WARNER BROS.
satisfactorily, probably partly because of the title and then again the cast is much above average for this studio. Gale Storm, Peter Cookson and Arlene Judge are co-starred with Frank Jenks, Jerome Cowan and Jonathan Hale featured. Phil Karlstein directed for Producer Lindsley Parsons.

“Fashion Model” 78 per cent, is an entertaining little programmer co-starring Robert Lowery and Marjorie Weaver. Tim Ryan and Lorna Gray are featured. Bill Beaudine, the only director who turned out twelve pictures last year directed "Fashion Model" for Producer William Strohbach.

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<th>Feature</th>
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<td>The Great Flamarion</td>
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<td>The Big Show-Off</td>
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<td>Dangerous Passage</td>
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<td>G. I. Honeymoon</td>
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<td>Big Bonanza</td>
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<td>Under Western Skies</td>
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<td>A Song for Miss Julie</td>
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<td>High Powered</td>
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<td>Song of the Sarong</td>
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<td>Identity Unknown</td>
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<td>Tahiti Nights</td>
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<td>What a Blonde</td>
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<td>Power of the Whistler</td>
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<td>Leave It To Blondie</td>
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<td>Fog Island</td>
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<td>Nothing But Trouble</td>
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<td>A Guy, A Gal, and A Pal</td>
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<td>Crime Doctor’s Courage</td>
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<td>Two O’Clock Courage</td>
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<td>Fashion Models</td>
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<td>Night Club Girl</td>
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<td>My Gal Loves Music</td>
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<td>Nevada</td>
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<td>Rogue’s Gallery</td>
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<td>There Goes Kelly</td>
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<td>Castle of Crime</td>
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<td>Ducks of New York</td>
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<td>The Kid Sister</td>
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<td>Youth on Trial</td>
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<td>Mr. Emmanuel</td>
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CURRENT PREVIEWS

“NOB HILL”

“THRILL OF A ROMANCE”

“BACK TO BATAAN”

“WHERE DO WE GO FROM HERE?”

“I’LL TELL THE WORLD”

“THREE’S A CROWD”

“The Power of the Whistler”

The Box Office Reports:

“Medal For Benny” Tops Week

Paramount Picture Well Received

See Page Five
This Week Paramount Wins With: "A MEDAL FOR BENNY"

141%
NEW AUDIENCES
An Editorial by ROBERT E. WELSH

We can’t quite line our sights with a few in the industry, both in production and exhibition, who see the post-war box offices taking a nose dive. Payrolls will disappear and be cut, they say, ergo the poor box office will go into a terrible slump.

True it is that there will be the basic payroll problem to affect the spending habits of the public. There will be geographical readjustments — many a community whose lush prosperity has been of mushroom origins will be sharply affected. Many a community with even more solid industrial foundations will feel a certain tapering when “round the clock” labor schedules return to normal and we no longer have so large a floating army of potential customers at seemingly all hours of the day and night.

But these factors do not spell slump.

They are minor in the balance against one outstanding fact:

The new audiences for pictures that the war has created.

Yes, tremendous new audiences that is staggering to attempt to number. At home, in the camps, behind the fox-holes.

In the best of our pre-war days we liked to consider the motion picture as the great mass entertainment. It was. But in our most prosperous periods there never was a fraction of the number of people who had the inveterate picture-going habit that would compare with the audiences of these hectic years.

Recreation hungry, people on the home front who may have considered themselves fans on the strength of attendance once or twice a month now tread on the heels of each change of bill.

They have acquired the habit. And the backbone of the industry’s economy through the years has been the fact that it was the one form of entertainment — relaxation might be a better word — that could create a habit for all the family, for all ages.

Sports can attract the male, the legitimate theater the mature, the mere idea of staying at home to play cards satisfied a certain generation, and so on.

But only the motion picture has the universal appeal that can satisfy all from child to grandparent, male and female, literate and nearly illiterate.

Thus it could create a habit to satisfy all the family.

The war years have seeded that habit in the lives of millions who were never before inoculated.

They won’t lose that habit overnight, no matter what the problems of post-war living. To some extent, the greater the problems the more the motion picture habit will offer escape and at a price.

It is staggering, we have said, to consider the millions of new patrons created on the home front.

But consider the armed forces, both the millions at home and abroad.

Do we really believe that the motion picture had ever reached all of these boys and girls as frequently, with as warm a welcome, as it has during their days of service?

Of course not. And here is that second big audience.

Boys who have come to know the stars and all the players as well as any fan magazine addict of pre-war days, boys who have acquired the habit.

They won’t lose that habit either. They are coming home — ready to fill theater seats with greater frequency than could ever have been imagined in pre-war days.

Dry your tears, prophets of slumps. The country will have its readjustments, the industry will have its share. But the overall picture is in that vast new audience which has been created. An audience so immense it cannot be calculated, so wide-spread that it will by sheer overlapping size smother many of the ills and pains that might normally come to any industry in a troublesome new world.

Our job is to provide that new audience with the type of entertainment it will want. That’s what we must start to find out.

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Men Behind Republic’s Big Anniversary

HERBERT J. YATES
President
Republic Productions, Inc.

AL WILSON
Vice President
Republic Productions, Inc.

JACK BAKER
Assistant to Vice President
and Production Manager,
Republic Productions, Inc.

ROBERT V. NEWMAN
Assistant to the Vice President
Assistant Secretary
Republic Productions, Inc.

HY J. GLICK
Secretary, Comptroller, Treasurer,
Republic Productions, Inc.

MORRIS GOODMAN
President
Republic International Corp.

JAMES R. GRAINGER
President and General Sales Mgr.,
Republic Pictures Corp.

EDWARD L. WALTON
Executive Assistant to
JAMES R. GRAINGER
and Assistant General Sales Mgr.

WALTER L. TITUS, JR.
Executive Assistant to
JAMES R. GRAINGER
in Charge of Branch Operations
The Box Office: “A Medal For Benny” Going Strong For Paramount

By NORMAN WEBB

Of Six New Releases in the Past Week 3 Ran Over 100%, 2 Came Through Okay, and 1 Was On the Weak Side

6 NEW RELEASES NOT IN LAST ISSUE

We % Est. A Medal for Benny PAR 141...140 Dillinger MONO 132...110 Escape in the Desert WAR 106...110 Pan-American RKO 90...85 Hitchhike to Happiness REP 81...80 Man Who Walked Alone PRC 76...80

have stated, this is his most impressively outstanding role to date. The supporting cast includes Mikhail Rasumny, Charles Dingle, Frank McHugh and Grant Mitchell. Irving Pichel turned in a masterful direction job for Producer Paul Jones.

Republic Celebrates Tenth Anniversary With $20,000,000 On Line For Pictures

Another cycle of motion picture history was being recorded in Hollywood as Republic Studio observed the tenth anniversary of its organization with 20 million dollars on the line for new production and $2,000,000 for studio expansion.

Herbert J. Yates, president and founder, is receiving acknowledgments of the occasion from high sources in the nation, the state and the industry.

Yates himself, spoke of the studio property a decade ago as “a hole in the ground out in nowhere.” Today, it contains on 70 acres a modern motion picture plant employing 1,200 workers. It has 11 sound stages, permanent exterior sets, a western cow town and a new music stage said to be the most complete in Hollywood.

Once classified among the so-called independent production units, Republic definitely ranks with the major studios in its tenth year, producing pictures on budgets that range from a million dollars to a million and a half.

“During 1945 we have planned to establish the necessary equipment for Technicolor,” Yates said. “This equipment, consisting largely of lighting, generators, air conditioning, and so forth, will cost 180 thousand dollars. We will produce two pictures in Technicolor in 1945.”

First of these will be an impressive romance, “Concerto,” an original story by Borden Chase, which will be the initial picture produced and directed by Frank Borzage, now under long term contract to Republic.

Alfred Santell, another noted producer and director, also under contract, now is filming a lavish musical, “Mexicana,” starring Constance Moore and Tito Guizar. Republic is announcing its stellar anniversary picture as “Flame of Barbary Coast,” which was directed and produced by Joseph Kane, dean of his profession at the studio, who was there when Yates organized it in 1935.

Republic was the outcome of a merger engineered by Yates, between four independent companies, Mascot, Liberty, Monogram and Select. He was then head of Consolidated Film Industries, which he still controls. Production was started with the memorable film, “Tumble Tumbleweeds,” written by Armand L. Schaefer, now assistant general manager of the studio.

At first, Republic concentrated on westerns, featuring Gene Autry, in more recent years acquiring Roy Rogers. The sagebrush sagas continued to get bigger and better, and Republic’s bankroll kept pace. In late years the studio has expanded to produce high budget musicals and dramatic films with top ranking stars.

The anniversary celebration will extend through July 27. In that period Republic will conduct a national newspaper and magazine advertising campaign while a series of events at the studio and in the New York home offices will fete the occasion.

Stars under contract to the studio this year who will join in the celebration, include Constance Moore, Tito Guizar, Vera Hruba Ralston, John Wayne, Joseph Schildkraut, Ann Dvorak, Roy Rogers, Wild Bill Elliott, Victor McLaglen, Edward Ashley, Virginia Bruce, Michael O'Shea, Ona Munson, Al Pearce, Eugene Pallette, Jane Withers, Walter Catlett, Stuart Hamblen, Don Barry, Stephanie Bachelor, George "Gabby" Hayes, James Lydon, Roy Acuff, Bobby Blake and others.

Yates said that the 1945 production schedule will be the heaviest yet undertaken by Republic. At the same time, as soon as war restrictions are lifted, construction will be launched on large scale to provide additional stages, office buildings and technical housing.
“Nob Hill” . . . . . . Smash Hit For 20th-Fox

(20TH CENTURY-FOX)
The Digest’s Box Office Estimate: 170$

Producer: Andre Daven
Director: Henry Hathaway


Photography: Edward Cronjager
Special effects: Fred Sersen
Time: 95 minutes

“Nob Hill” is forthright red point audience meat. Its box office returns should be solid. But it is the sort of picture that confounds a certain sort of critic—he seems to sense that because red meat entertainment can be so showmanly geared to mass audience likes there must be something wrong even when the job appeals to the lowly customer.

“Nob Hill” has the vigor of the never-failing San Francisco yarn, the showmanship of Technicolor and all the resources of 20th-Fox, the services of a coking cast, and the know-how punchy direction of Henry Hathaway.

It all wraps up as safe, sound, thrilling, and dazzling entertainment.

“Nob Hill” does not surprise by presenting George Raft as a saloon keeper of the Barbary Coast days. It then offers its novelty in keying the story to young Peggy Ann Garner, Irish waif who is lifted from George Raft’s doorstep by that toughie and cared for by him and Vivian Blaine, songstress of the era.

But San Francisco has a section called “Nob Hill”—in other words the section that might be called “the right side of the tracks.” From this snooty district comes Joan Bennett, introduced by Peggy to Raft, and destined to be the rift in the Raft-Blaine romance. Action from here on is that of the eternal triangle, with lovable Peggy Ann involved in all the proceedings.

George Raft gives an assured preformance, returning full values to the patrons who will respond to his name on the marquee. Miss Bennett’s is the neatly shaded troupers performance that one would expect of that blooded thespian, though footage opportunities throw greater advantage to Miss Blaine. The latter delivers with conviction that cements her claim to Fox build-up. No one is foolish to report that Peggy Ann Garner is superb.

Possibilities in the background have been taken in full stride and generously by Producer Andre Daven and Director Henry Hathaway—there are good musical moments, specialties, and always the richness of Technicolor to enhance the proceedings.

Exhibitor’s Booking Suggestion: Solid hit for mass audiences. . . . Previewed May 24th.

WHAT THE OTHER FELLOWS SAID:
VARIETY: “Run of the mill Barbary Coast yarn.”

“Back to Bataan” . . . . . . Packs a Punch

(RKO-RADIO)
The Digest’s Box Office Estimate: 165$

Executive producer: Robert Fellows
Associate producer: Theoton Worth
Director: Edward Dmytryk


Photography: Nicholas Musuraca
Time: 95 minutes

It is coming to be a safe bet that the Edward Dmytryk tag for the direction of a picture assures that certain "something" which distinguishes the major league touch in direction from the garden variety of megaphoners.

Dmytryk has not disappointed us in “Back to Bataan.” Naturally, timelessness is the keynote of the picture’s exploitation values, adroit blending in the script of the factual with acceptable fiction is the foundation of its appeal, but from there on it acquires the Dmytryk touch in characterization, pacing, and sincerity.

RKO has beat the gun with a picture really big enough in itself, but bigger for the moment in its first presentation of the significance of American and Filipino relationships. And it hasn’t jumped the gun with a cheater.

Opening with factual scenes of the release by MacArthur’s men of the prisoners at Cabangutan, the picture takes us to the story behind those prisoners and their years of captivity. We go back to Bataan’s grim days, and on to the heroic and desperate war of the guerillas. John Wayne is an American colonel, Anthony Quinn a Filipino captain, Beulah Bondi an American schoolteacher who is almost mother to her Filipino charges, schoolboy Ducky Louie and Fely Franquelli as widely contrasting Filipino patriots.

Along the route of safe picture plot construction for entertainment purposes, you learn without pause in action, of the deep-seated reasons for American and Filipino collaboration, and its glorious result. Aside from China’s age-old war with the Nip idea of conquest, here is the only nation, the Filipino, among all the overrun colonies of the superior white man in Asia that fought to the finish, and to victory. There is an American that one would expect of that blooded thespian, though footage opportunities throw greater advantage to Miss Blaine. The latter delivers with conviction that cements her claim to Fox build-up. No one is foolish to report that Peggy Ann Garner is superb.

Possibilities in the background have been taken in full stride and generously by Producer Andre Daven and Director Henry Hathaway—there are good musical moments, specialties, and always the richness of Technicolor to enhance the proceedings.

Exhibitor’s Booking Suggestion: Solid hit for mass audiences. . . . Previewed May 24th.
3rd Week at 3 Theatres

with the record-breaking rush to see it still unabated...

Hear the Newest Hit Parade Songs by

MACK GORDON & HARRY WARREN

"I WISH I KNEW"
"ACAPULCO"
"THE MORE I SEE YOU"
and others

FLASH! — Three theaters not enough for third week's crowds! Now playing also at Carthay Circle.

Twentieth Century-Fox presents

BETTY GRABLE * DICK HAYMES

in

Billy Rose's

"DIAMOND HORSESHOE"

with

Phil Silvers * William Gaxton
Beatrice Kay * Carmen Cavallaro
Willie Solar * Margaret DuMont

Directed and Written for the Screen by
GEORGE SEATON

Produced by
WILLIAM PERLBERG

Suggested by a play produced by Charles L. Wagner and written by John Kenyon Nicholson. Dances staged by Hermes Pan

Photographed in TECHNICOLOR

Grauman's CHINESE • Loew's STATE • UPTOWN
“Thrill Of A Romance” . . . . . Brilliant Show

(MGM)
The Digest’s Box office Estimate: 170%

Producer: Joe Pasternak
Director: Richard Thorpe
The Players: Van Johnson, Esther Williams, Frances Gifford, Henry Travers, Spring Byington, Lauritz Melchior, Carlton Young, Ethel Griffies, Donald Curtis, Jerry Scott, Fernando Alvarado, Helene Stanley, Vince Barnett, Billy House, Joan Faye MacAvoy, Tommy Dorsey and orchestra.
Photography: Harry Stradling
Time: 108 minutes

The oft-proven Joe Pasternak knock—that’s almost a pun—for combining the entertainment elements of music, beauty, and a reasonable amount of plot, are again seen in “Thrill Of A Romance.”

So you can take off with your box office guess from there. It is a Pasternak production, Dick Thorpe is in fine stride as director, such hot numbers as Van Johnson and Esther Williams are present for the marquee, the wealth of music is keyed by Tommy Dorsey and orchestra, not to forget operatic Lauritz Melchior, and Cinematographer Harry Stradling extracts the last ray of richness from his Technicolor.

Yes, “Thrill of a Romance” is a money picture from any angle you view it.

The story gives us Van Johnson—how the bobby sockers squealed at the preview, and mebbe their mothers, too—as an Air Force major who enters the life of Esther Williams, married to Carleton G. Young, who has more of his mind on business contracts than on the immediate incident of his honeymoon.

The new hubby goes off to Washington for a business trip, leaving the author with the delightful potentialities of Van Johnson and Esther Williams for the bulk of his footage. Plus the inevitable misunderstanding on hubby’s return.

The story is light but sufficient, and script development has been aimed at balancing the lush appeal of swimming pool scenes with a well-charted musical feast. There are no dull moments, there are many socko ones.

Miss Williams and Johnson score solidly and it is a rosy picture indeed to imagine what cash-in-hand assets these two are going to be to Leo. The reviewer must hasten to report that Lauritz Melchior’s presence is not merely a sore-thumb “guest appearance” but that the operatic star registers with definite force. Support is major league throughout, with top opportunities going to Frances Gifford, Carleton G. Young, Spring Byington, and a couple of unusual spots for youngsters Jerry Scott, negro warbler, and Helen Stanley.


WHAT THE OTHER FELLOWS SAID:
REPORTER: “Has possibilities of becoming one of the top grossing pictures of the year for MGM.”

VARIETY: “Neat package of musical entertainment . . . box receipts should climb accordingly.”

“Where Do We Go From Here?” . . . . . Novel

(20th-FOX)
The Digest’s Box office Estimate: 155%

Producer: William Perlberg
Director: Gregory Ratoff
The Players: Fred MacMurray, Joan Leslie, June Haver, Gene Sheridan, Anthony Quinn, Carlos Ramirez, Alan Mowbray, Fortunio Bonanova, Herman Bing, Howard Freeman, John Davidson, Rosina Galli, Fred Esser.
Photography: Leon Shamroy
Time: 78 minutes

“Where Do We Go From Here?” is the contradiction to the oft-heard statement that all musicals follow the same deep trodden path. “Where Do We Go From Here?” follows no particular path, unless it can be the very wide one that aims just at entertainment, and in search of that goal ranges from broad gag comedy to delightful light opera.

It is a thoroughly enjoyable picture, a certain money-maker, but not a picture that can be definitely tagged for every audience. “Fantasy” is the key word for that reservation.

You can chart the course of the fantastic happenings by following the time-table—from Fred MacMurray, 4F who has failed in efforts to get into the 1945 service, transformed by magic to General Washington’s Boys of ‘76, jumping further back to the Columbus of 1492, and even spending some time in 17th century Manhattan.

All these happen happen because 4F Fred, resigned to patriotic service in the scrap drive, stumbles on a sort of Aladdin’s lamp with an obbliging genie who offers to make good his every wish. Naturally his desire is for military service. The genie’s chronology balls things up.

This is the framework on which Producer Bill Perlberg has built a consistently interesting 78 minutes—strong in comedy values, of top class in presentation of Ira Gershwin lyrics and Kurt Weill music, not lacking in romantic angles of light opera weight, always beautiful and frequently spectacular in stagey effects.

Gregory Ratoff’s direction adroitly changes pace with the sprawling requirements of the subject. His treatment is that of the stage, probably a necessity in so fantastic a yarn. 20th’s technical forces have taken full advantage of the opportunities offered by a Leon Shamroy-Technicolor combination.

An excellent cast carries the proceedings in the musical comedy key of the vehicle. Fred MacMurray again registers his remarkable versatility, romantic angles are in delightful hands in the person of Joan Leslie and June Haver.

Exhibitor’s Booking Suggestion: Class musical offering. . . . Previewed May 21.

WHAT THE OTHER FELLOWS SAID:
REPORTER: “Superior mixture of music and merriment that will tickle the funnybone of the nation.”

VARIETY: “Ambitiously conceived and lashingly executed.”

“I’ll Tell the World” . . . . . Doesn’t Say Much

(UNIVERSAL)
The Digest’s Box office Estimate: 80%

Associate producer: House
Director: Frank Gross
The Players: Lee Tracy, Brenda Joyce, Raymond Walburn, June Preiser, Thomas Gomez, Howard Freeman, Lonor Baker, Janet Shaw, Pierre Watkin, Peter Potter.
Photography: Paul Ivano
Time: 61 minutes

“I’ll Tell the World” is unambitious budget combination of comedy and music tailored to exploit the fast-talking routine of Lee Tracy without giving much of an opportunity to do anything more than talk. It rounds up as satisfactory filler fare.

Radio is the background of the yarn, thus excusing the three songs pleasantly presented by Brenda Joyce, some really worthwhile specialties, and assorted musical moments. Lee is the boy whose tongue works him into fine jobs and quickly out of them. Starting as an insurance salesman he eventually becomes a sports announcer. Such plot as there is concerns the rivalries of two radio stations and the necessity of saving one from bankruptcy.

Supporting cast has been well chosen, obvious from such names as Raymond Walburn, Thomas Gomez, Howard Freeman, etc.


WHAT THE OTHER FELLOWS SAID:
REPORTER: “For the filler spot and less discriminating audiences.”

VARIETY: “Mildly amusing combination of broad comedy and music.”
An exciting story of a cunning ruthless killer...

ERICH VON STROHEIM
MARY BETH HUGHES

THE GREAT FLAMARION
"GREAT WITH A GUN"

with DAN DURYEA • STEPHEN BARCLAY

ANTHONY MANN – Director • Screen Play by ANNE WIGTON, HEINZ HERALD, RICHARD WEIL
Story by ANNE WIGTON • Based on a character "BIG SHOT" by VICKI BAUM from Collier's Magazine
Producer – WILLIAM WILDER

A REPUBLIC PICTURE
Why Mr. & Mrs. America Will Want To Buy Bonds At YOUR Theatre...
This is the BILLION TIME Bond Message That will cover the Nation Like a Tidal Wave!

“Buy Bonds At Your Favorite Motion Picture Theatre!
Always Open for Bond Sales, Including Sundays, Evenings and Holidays!”

48 million Americans will read it in 32 national magazines!

460 million is the total listening audience for the top network programs and regularly scheduled O.W.I. spots that will carry the message!

560 million is the total movie-going audience that will see it week after week in newsteels and 3 special trailers, plus the “ALL-STAR BOND RALLY”!

100 million will read it on 4500 Railway Express truck signboards!

520 million will be the total reading audience to see it in cartoon strips . . . national syndicated columns . . . national motion picture reviews . . . motion picture page mastheads . . .

The Slogan will be carried by the three major press wire and photo services!

Sent to Every Exhibitor. Practical Portfolio containing 77 best bond selling aids and ideas.

National Tie-ups with American Legion . . . Boys' Clubs of America . . . and other youth organizations.

Arrangements with Treasury, War and Navy Departments to man your Bond Booths with returned wounded veterans.

Plus all the promotion 16,000 energetic showmen will put in their own theatres.

That is why the American public will make your theatre its bond buying headquarters in the MIGHTY SEVENTH!
NEW YORK—With a total of 4,378 Bond Premiers, 1,687 children’s Bond shows and 8,558 Free Movie Days already pledged by exhibitors for the “Showmen’s Seventh” War Loan, an all-time record for such events is in prospect.

Tom J. Connors, National Distributor Chairman for the “Showmen’s Seventh,” reported these figures to National Chairman Pinanski, following telegraphic reports from distributor chairmen in the 31 exchange areas.

As compared with the Sixth War Loan, children’s shows have scored a tremendous increase. Adjusted totals for the entire Sixth War Loan were 975 children’s shows, 1,557 Bond Premiers and 8,911 Free Movie Days.

Connors stated that while the figures for the nation are highly encouraging for “E” Bond sales at theatres, much remains to be done in a number of territories to bring the standings up. Sixth War Loan totals, and urged intensified activity in contacting individual exhibitors for pledges.

He particularly stressed the urgency for effort by the distributors division in the field, in cooperation with exhibitor chairman, to bring up the number of Bond Premiers and Free Movie Days.

The Minneapolis exchange territory tops the nation in Bond Premiers, with 331 already lined up, only 47 behind its Sixth War Loan total of 378, which was a record for the country.

Excluding metropolitan New York, Dallas leads in Free Movie Days, with 550 against 268 in the Sixth, and is tops in children’s shows with 147, as compared with 29 in the Sixth. Dallas is a leader in all events.

Metropolitan New York promises to outdo every record it has set. Of more than 700 theatres in the area, 611 have pledged for Free Movie Day, topping the nation. New York also has pledged 74 Bond Premiers, close to its Sixth War Loan total, and 82 children’s shows, compared with 49 in the Sixth.

Boston, with 475 Free Movie Days compared with 143 in the Sixth, 97 children’s shows and 214 Bond Premiers, and Los Angeles, with 225 Free Movie Days, 167 children’s shows and 192 Bond Premiers, show large increases. Outstanding results were also reported by Chicago, St. Louis, New Orleans, Oklahoma City, Philadelphia, Albany, Pittsburgh, Memphis, Kansas City and Buffalo.

NEWARK, N. J.—One million dollars in “E” Bonds, maturity value, was sold for the all-star “Salute to Major Glenn Miller,” all-stage show, at the Adams Theatre here May 22, A. A. Adams, chairman of the local Special Events Committee, announced.

This was the first “Salute to Major Glenn Miller” Bond show in the nation.

The event, featuring more than a score of stage, screen and radio personalities, was staged by Ben Grieger, Frank Dailey and Jay Wren, in cooperation with the Newark War Finance Committee.

TRENTON, N. J.—RKO Theatres in this area are going all-out for the “Showmen’s Seventh” War Loan. Isodore Epstein, exhibitor co-chairman for Southern New Jersey, announced following receipt of a report from John C. Hears, RKO Theatres division manager. A recent Bond premiere at the Capitol Theatre was sold out two days in advance, and additional premiers will be held June 14 at the Hildinger Mayfair Theatre and June 28 at the RKO Lincoln. Tickets for Bonds are being exchanged at all Trenton theatres, and publicity is being carried on in the lobby of the theatre and the lobbies of these theatres. Local radio stations are cooperating by supplying talent and plugs.

OMAHA—Theaters, retailers and newspapers of this city have joined hands in intensively promoting the Seventh War Loan, the cooperation extending throughout Douglas County. County bond headquarters have been set up in the large lobby of the Orpheum Theatre, manned by 24 workers of the Women’s Division of the War Finance Committee, representing various organizations.

First day the booth was open, the theatre processed $75,000 in Bonds.

The concentrated drive is in charge of William Miskell, Nebraska co-chairman for exhibitors, D. V. McLucas, distributor co-chairman, and Allan Hupp, for the merchants.

The Omaha World-Herald is offering $300 in prizes and two recognition flags to stimulate bond sales, the prizes to be divided between the retail store and the theatre showing the largest per-employee sale of bonds.

Bonds went like hot cakes for the Paramount Theatre’s Bond premiere May 23, with all seats sold for the 2,775-seat house, Paramount donating “The Affairs of Susan.” Bond booths have been set up in all theatre lobbies, staffed by women workers, as well as in downtown stores. A Liberty Bond bungalow is in operation at the city’s busiest corner. All sold bonds for the premiere.

Two full Bond pages ads were promoted in the World-Herald, made up by theatre ad men. One of the pages was a cooperative ad on the Paramount’s Bond premiere.

LOS ANGELES—An additional strong impetus to the coming weeks of the Seventh War Loan drive here is assured with today’s announcement that Los Angeles’ 425 schools, acting as a unit, will cooperate with the motion picture committee.

The first three Fridays in June at 3:15 P.M. have been set aside for school children to see especially arranged matinees at their neighborhood theatres in conjunction with their bond-selling efforts.

Each pupil who buys a War Bond of any denomination, converts a War Stemp album into a Bond or influences an adult to buy a Bond will be eligible for admission to the matinees. The programs will feature a major current film plus cartoons, travelogues, scientific subjects and War Activity shorts.

The tieup with the school system was made through Burton M. Oliver, supervisor of the School-At-War Thrift Department of the Board of Education.
The “Enchanted Voyage” troupe, currently on location in Florida with Lloyd Bacon directing, is expected back for shooting on the lot about June 11.

W. R. Sheehan has journeyed to New York clutching a print of “Captain Eddie,” the Rickenbacker yarn, for showing to the home office execs. Lloyd Bacon also directed this one.

Louis D. Lighton, after six months hiding away for story work, is back at the studio ready to start action on “Anna and the King of Siam.”

Director Bruce Humberstone turned college for a lecture on screenwriting to the extension class at University of California in Berkeley.

Dick Haymes will have the male lead in “The Shocking Miss Pilgrim,” a Technicolor biggie which George Seaton will direct and William Perlberg direct.

Author — now Captain — Richard Macaulay has been placed on the inactive status and is expected back at the studio within a week or so.

“Now and Then,” W. Somerset Maugham novel not yet completed, has been optioned by Leo.

Commander John Ford’s auto accident brought star Robert Montgomery into action as pinch hitting director for sequences on “They Were Expendable.”

Arthur Hornblow has given the production ticket on the Sinclair Lewis novel, “Cass Timberlane.” Hornblow’s next production will be “Great Temptation,” starring Greer Garson, with a September starting date scheduled.

The “Cheaters,” H. J. Yates was quick to add further ties to Joseph Schildkraut. The actor’s previous two-a-year contract for three years has been upped to three-a-year.

Studio executive Al Wilson announced purchase of “Pennies To Burn,” forthcoming novel by Rose Simon Kohn, for a hefty $30,000 figure after spirited major competition.

Dorrell and Stuart MacGowan will do the associate producer chores on their own original, “Night Train to Memphis.” Another title currently on the MacGowan list is “Valley of the Zombies.”

Term deal has been given Thomas Carr, who has directed three of the Sunset Carson series.

Recent Selective Service changes have left the status of Roy Rogers indefinite. The star just completed a hospital entertaining tour that had been planned as his last before entering the army.

B. G. Springsteen, who has been directing Wild Bill Elliott in the Red Ryder series, also draws a term pact.

James Hazen, vice-president of Hal Wallis productions, is in Hollywood for a lengthy visit to discuss future production plans for the independent Wallis unit.

Brian Donlevy is the latest addition to the cast of “Too Good To Be True,” Ray Milland starrer, which is being directed by Sidney Lanfield. Theresa Wright has the top female role.

Producer Danny Dare is preparing on the Heywood Broun novel, “The Sun Field.”

Commander John Farrow is back in Hollywood after completion of his special European assignment for the Canadian government but his return to the studio is indefinite as there are other service assignments in prospect.

George Marshall is well into shooting on “The Blue Dahlia,” which has Alan Ladd, Veronica Lake and William Bendix in the top roles.

The next Pine-Thomas production for Paramount will be “Hot Cargo,” tale of army ex-tank men who take on a peace time job in the timberlands.

A new record for any Monogram picture was set by King Brothers “Dillinger” at the Victoria in New York when the attraction passed the $100,000 mark in the fourth week. The fifth week continues strong.

Phil Rosen will direct “Gregory,” a mystery yarn, on which Louis Berhoff makes his production debut for Monogram.

Shooting is under way on “The Shanghai Cobra,” Charlie Chan yarn which Phil Karlson is directing, James Burket producing.

The company’s recently completed convention in Chicago was told of plans for bigger productions as soon as present raw stock limitations are lifted. Announcement was also made of the definite set-up which has Trem Carr in complete charge of production and Steve Broidy of distribution.

“Double Trouble” is a new yarn bought for Leon Errol.

The first story to be bought from a Russian writer since the war started is “Die Gently, Stranger,” bought for production by Val Lewton. The novel by David Tuteau has scored in book form in England and is scheduled for early publication here.

New York reports say that RKO is going in heavily for Broadway stage production next season, with deals set for association with Max Gordon, Charles Casanave, Jed Harris and Oscar Serlin. Charles Koenner, production chieftain, planned the deals with his assistant, William Dozier, in the East to arrange the details.

Ed Golden, whose first United Artists offering was based on the popular “Breakfast Club” radio program has lined up another radio specialty “Queen For A Day.” The Mutual airer is sent out by over 200 stations, and will come to the screen under the production guidance of Bob Golden.

Dinah Shore has been renewed for her top radio spot for another year by sponsor Birds Eye Foods.

Alice Young has been named assistant to story editor Jack Jungmeyer at R.C.

Marjorie Reynolds is at Columbia for the feminine lead in “Song of Broadway.” Star is on loan-out from Paramount.

Jack Moss, who has been both top business agent and producer, steps into directing at Columbia on the important “Snafu” from George Abbott’s stage success. Moss will also be associate producer.

Irv Fichel has wound up shooting on International’s “Tomorrow Is Forever,” after 13 weeks and a new budget record for the company — past the two million mark, with musical scoring and other details to come.

“Tomorrow Is Forever” has Claudette Colbert, Orson Welles, and George Brent in the top roles. David Lewis produced, Ward Ihnen, Academy Award winner, designed the production, Joe Valentine was on the cameras.

William Goetz has announced an early production start for “It Had to Be You,” from the Cosmopolitan magazine story “Pygmalion Jones” by Dorothy Kilgallon.
THE HONOR BOX WINNER

PAUL JONES

Produced

“A Medal For Benny”

A PARAMOUNT PICTURE
IRVING PICHEL

Director

“A Medal For Benny”

A PARAMOUNT PICTURE
Arturo de Cordova

Exclusive Management:
LOU IRWIN, Inc., Agency
9134 Sunset Blvd.

“A Medal For Benny”
J. Carroll Naish

“A Medal For Benny”
“Power of the Whistler” . . . Series Standard

(COLUMBIA)

The Digest’s Box Office Estimate:
80%

Producer: Leonard S. Picker
Director: Lew Landers

The Players: Richard Dix, Janis Carter, Jeff Donnell, Loren Tindall, Tala Birell, John Abbott, Murray Alper, Cy Kendall
Photography: L. W. O’Connell
Time: 66 minutes

“The Power of the Whistler” maintains the workmanlike standard of this Columbia series, and with the added values of radio familiarity and the consistent Richard Dix following, should make a very satisfactory booking for the mystery fans.

It is the psychopathic type of yarn, Dix being presented as a killer whose twisted mind includes several personalities. He is of interest to us because his bad habits involve Janis Carter, foolish girl who rushes in where only movie heroines dare to tread.

Dix has temporarily lost his memory and identity, and is helped by the girl who starts to run down clues not knowing that as they unfold Dix will start a campaign of vengeance against those he believes to have harmed him, and that before long she will herself be a potential victim.

Script has its halting moments, but on the whole moves steadily forward under the direction of Lew Landers and really builds to a tense climax.

Performances are surprisingly good in a medium budget offering; Dix giving a real flavor to the psycho, Miss Carter making a tricky role believable, and support, particularly Jeff Donnell, excellent.

Exhibitor’s Booking Suggestion: Very safe mystery booking for a 66 minute spot. . .
Previewed May 24th.

WHAT THE OTHER FELLOW SAID:
REPORTER: “In the better than average class.”
CARIETY: “An okay entry for supporting positions.”

“One’s A Crowd” . . . . .

(Republic)

The Digest’s Box Office Estimate:
80%

Exec. producer: Armand L. Schaefer
Associate producer: Walter Goetz
Director: Les Selander

Photography: Bill Bradford
Time: .58 minutes

Mignon Eberhardt’s mystery novel, “Hasty Wedding,” which memory tells us was a Satepost serial, does not come off completely fortunate in its screen transition. Maybe, and again raking a mystery-glutted memory, we don’t believe the original was really a top stride offering for Miss Eberhardt.

It’s about the gal who is going to marry one man, thinks she loves another, pays a night-before-the-ceremony visit to the latter, and then finds herself in a mess of trouble when the guy is bumped off. There are too many characters and vaguely floating motivations for the scripter ever to get his hand in on the job, and Director Les Selander carries the same handicap.

“Three’s A Crowd” . . .

(REPUBLIC)

The Digest’s Box Office Estimate:
80%

Exec. producer: Armand L. Schaefer
Associate producer: Walter Goetz
Director: Les Selander

Photography: Bill Bradford
Time: .58 minutes

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Cast is adequate, without ability however to rise above the strictly mechanical parade of incident and the synthetic characterizations provided by the author. In other words, the people just don’t seem to do anything sensible, while the author pushes them here and there.

Exhibitor’s Booking Suggestion: Strictly filler. . . Previewed May 24th.

WHAT THE OTHER FELLOW SAID:
REPORTER: “Loosely knit, slowness of pace, and contrived ending.”
VARIETY: “Celluloid clambake that should never have happened.”

The Box Office

(Continued from Page 5)

negative cost, “Dillinger” will show a very handsome profit for both Monogram and the exhibitors.

Lawrence Tierney, on loan-out from RKO, portrays Dillinger; and Edmund Lowe, Anne Jeffreys, Eduardo Ciannelli and Ralph Lewis head the featured cast. Max Nosseck directed for Producers M. and F. King, the independent producers who release all their product through Monogram.

WARNER BROS.

Warner Brothers-First National’s only new release this week is “Escape in the Desert,” 106 per cent. This remake of “The Petrified Forest” is both timely and gripping, but the marquee names are not pulling in many customers. If exhibitors exploit this picture they will get excellent results, because of the present newspaper headlines.

Phillip Dorn, Helmut Dantine and Jean Sullivan are co-starred and all turn in fine performances, even if they are not big marquee names. Edward Blatt directed for Producers Alex Gottlieb.

PRC

PRC Pictures also have one release, “The Man Who Walked Alone,” 76 per cent. The story idea on this one is timely, because of so many returned servicemen; but the picture will only draw fairly well as there are no marquee names, unless exhibitors go out and exploit it. David O’Brien and Kay Aldrich have the romantic leads with Walter Catlett and Big Boy Williams featured. Christy Cabanne directed and also acted as Associate Producer to Executive Producer Leon Fromkess.

Never Time to Stop Selling War Bonds!
All Features Released in 1945

Here Come the Waves ... PAR...201
A Tree Grows in Brooklyn FOX...191
Diamond Horseshoe FOX...178
Practically Yours PAR...171
Without Love MGM...167
The Clock MGM...165
Blood On the Sun UA...163
Affairs of Susan PAR...163
Valley of Decision MGM...162
A Song to Remember COL...160
Salty O'Rourke PAR...160
God is My Co-Pilot... WAR...159
Objective Burma... WAR...156
It's A Pleasure RKO...154
The Three Caballeros RKO...154
The Enchanted Cottage RKO...153
Thunderhead—Flicka FOX...151
Between Two Women MGM...149
Picture of Dorian Gray MGM...147
Bring On the Girls ... PAR...144
Salome Where She Danced UNIV...143
A Royal Scandal FOX...143
Tonight and Every Night COL...143
The Corn Is Green WAR...143
Counter Attack ... COL...142
A Medal For Benny PAR...141
Keev Your Powder Dry MGM...139
Flame of the Barbary Coast REP...139
Belle of the Yukon RKO...138
Murder, My Sweet RKO...136
Sudan UNIV...134
Hangover Square FOX...134
Here Come the Co-eds UNIV...133
It's In the Bag... UA...133
Hotel Berlin ... WAR...133
Dillinger MONO...132
Roughly Speaking ... WAR...131
This Man's Navy ... MGM...130
The Suspect ... UNIV...125
Patrick the Great ... UNIV...124
Fighting Lady ... FOX...123
The Body Snatcher RKO...122
Tomorrow the World ... UA...121
Brewster's Millions ... UA...119
Having Wonderful Crime RKO...117
The Unseen PAR...115
Tarzan and the Amazons ... RKO...113
Col. Blimp ... UA...111
Escape In the Desert... WAR...106
Horn Blows at Midnight ... WAR...106
Earl Carroll Vanities ... RKO...103
See My Lawyer ... UNIV...100
Mollie and Me ... FOX...94
Delightfully Dangerous ... UA...92
Betrayal from the East RKO...90
Pan-Americana ... RKO...90
She Gets Her Man ... UNIV...87
Crime, Inc. ... RCO...86
Forever Yours MONO...84
Eddie Was a Lady ... COL...84
Eye Knew Her Apples ... COL...84
Vampire's Ghost ... RKO...84
Phantom Speaks ... RSP...84
Mummy's Curse ... UNIV...84
Rough, Tough & Ready ... COL...84
House of Fear ... UNIV...84
I'll Remember April ... UNIV...83
Zombies On Broadway RKO...83
Gentle Annie ... MGM...83
Circumstantial Evidence ... FOX...83
Blonde Fever ... MGM...83

The Great Flamarion ... RSP...83
The Big Show-Off ... RSP...83
Dangerous Passage ... PAR...83
They Shall Have Faith MONO...82
G. I. Honeymoon ... MONO...82
Big Bonanza ... RSP...82
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High Powered ... PAR...81
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Hitchhike to Happiness ... RSP...81
Power of the Whistler ... COL...80
Leave It To Blondie ... COL...80
Fog Island ... RCO...80
Nothing But Trouble MGM...80
A Guy, A Gal, and A Pal ... COL...80
Crime Doctor's Courage ... COL...80
1 Love a Mystery ... COL...79
Strange Illusion ... RCO...79
Two O'Clock Courage RKO...78
Fashion Models ... MONO...78
Night Club Girl ... UNIV...78
My Gal Loves Music ... UNIV...78
Nevada ... RKO...78
Rogue's Gallery ... RCO...78
There Goes Kelly ... MONO...78
Castle of Crime ... RCO...78
Ducks of New York ... MONO...77
The Kid Sister ... RCO...76
Man Who Walked Alone ... RCO...76
Youth on Trial ... COL...76
Mr. Emmanuel ... UA...76

Your Support of . . . The Red Cross . . . Helps Your Boys
The Box Office

Reports:

“Thrill of A Romance”

Soaring

Pasternak-Thorpe
Combo Clicks

See Page Five
EDDIE'S TAKING IT ON THE CHIN AGAIN IN THE FUNNIEST FILM OF HIS CAREER!

Steppin' in Society

with
EDW. EVERETT HORTON
GLADYS GEORGE
and RUTH TERRY
ROBERT LIVINGSTON

JACK LARUE · LOLA LANE
ISABEL JEWELL · FRANK JENKS

Directed by Alexander Esway
Adaptation and Screen Play by Bradford Ropes
Based on a Novel by Marcel Arnac

A Republic Picture
Ernie Pyle keyed the wave of enthusiastic recognition for the part played by the ground-plodding infantry in the winning of wars. The man of the infantry, less spectacular in action, and less tempting for headline writers, came into his own.

There is no doubt now that the mud-mired doughboy is receiving the gratitude and the honor that is his due.

So we switch from the army of the fighting front to the army of the home front—and one division of that army, the men who sell the War Bonds to back up that front.

We nominate for the infantry of War Bond selling, the lowly member of the team, the motion picture exhibitor. And the individual theater manager in chain operations.

His is the plodding, plugging, never fully appreciated task in the spectacular drive.

*   *   *

He needs the other branches of the service. Just as the Army needs its air corps, its service of supply, its tank dervishes, and so on, he needs the prominent star personality, the flash of creative genius in pictured messages and airborne salestalk.

Yes, he needs the spectacle. And all credit to the personalities and brains that provide that spectacle.

But there is also the infantry in war. And the infantry does the mopping up. The infantry alone can tell you when you have won.

The exhibitor is the infantryman of the drives.

He is right down there on the ground, face to face with his problems, not viewing from the heights.

*   *   *

And consider those problems:

Let us grant that first of all he should be a business man. He must show a profit on his daily activities in order to live.

But his way of getting that profit is the selling of ENTERTAINMENT—the appeal to customers who are seeking an escape from the daily chores and worries of life.

That is his trap—entertainment. It is a sweet trap—buttered, and relished by the customers.

Aha!—there is a trap. He must turn around on these people who have come to him with their cash for ESCAPE—and he must sell them.

Yes, sell them. Plain downright selling, no matter how beautifully you wrap it in patriotic phrases.

That's where the parallel grows—the infantryman comes face to face with an individual enemy, the exhibitor is face to face with the man who has the dollars to buy the bonds.

Face to face. No spotlight for his efforts, few rewards to be compared with the medals of battle action, only in most cases—like in the infantry—the consciousness of giving a needed job all the strength he can muster.

*   *   *

There is another parallel between the infantry and the exhibitor.

The individual foot soldier might mean little in the mass of armies numbered in millions. The individual motion picture theater measures very small in a patriotic effort that enlists all the might of a nation.

But add them up.

It is the Jones, Smith, and Brown combination that makes up the infantry's pile-driving punch; it is the individual motion picture theater, from Broadway palace to Main Street shooting gallery that makes up the infantry of War Bond selling.

The air force demolishes a city in spectacular fashion; the spectacular in bond-selling totals in millions the accomplishments of a single night—

But the E Bonds that spread the investment in Uncle Sam among all his people, the E Bonds that pull out the reluctant dollar, the neglected dollar, are sold by the infantry of the drives—the exhibitor.

The exhibitor in a single theater, multiplied by the exhibitors in ten thousand houses.

Salute the infantry!
This Week MGM Wins With "THRILL OF A ROMANCE" 163%
The Box Office: MGM Week’s Winner With “Thrift of A Romance”

By NORMAN WEBB

Of Nine New Releases in the Past Week, Three Ran Over 100%, Four Came Through Okay, and Two Were Very Weak

9 NEW RELEASES NOT IN LAST ISSUE

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<tbody>
<tr>
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<td>MGM 163.165</td>
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<td>China Sky</td>
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<td>Pillow to Post</td>
<td>WAR 123.125</td>
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<td>Brighton Stranger</td>
<td>RKO 88.90</td>
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<td>Fighting Guardsman</td>
<td>COL 85.85</td>
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<td>Thoroughbreds</td>
<td>RPR 81.80</td>
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<td>Phantom of 42nd St</td>
<td>PRC 80.80</td>
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<tr>
<td>Hollywood &amp; Vine</td>
<td>PRB 77.75</td>
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<td>Swing Out, Sister</td>
<td>UNIV 77.75</td>
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Max Nosseck directed and also collaborated on the screen play and Herman Schloom produced. The P-T-A says not particularly recommended for children, so better try and book this one in the middle of the week.

WARNER’S—1 Release

“Pillow To Post,” 123 per cent, is the only new Warner release this week and is doing very satisfactory business, and as the theme is so timely it is a picture that will definitely build on word-of-mouth advertising. This fast moving wartime comedy dealing with the housing shortage presents Ida Lupino very effectively in a comedy role, for a change. William Prince is her new leading man with Sydney Greenstreet, Ruth Donnelly, Stuart Erwin, Billy Best, Paul Harvey, and Louis Armstrong and his orchestra heading the featured cast.

Warner’s young and promising new director, Vincent Sherman, turned in a fine directorial job for veteran producer Alex Gottlieb, who has produced many of Warner’s top pictures, of which “Janie” was the best to date.

COLUMBIA—1 Release

Alexandre Dumas’ “The Fighting Guardsman,” 85 per cent, is Columbia’s new release this week and is not too strong at the box office, considering what the studio had anticipated. While this French and English costume picture has considerable production value, it is lacking in marquee names.

Anita Louise, long absent from the screen, is co-starred with Willard Parker. Janis Carter, George Macready, Lloyd Corrigan, and Edgar Buchanan head the featured cast. Henry Levin directed for Producer Michel Kraike. Not strong enough for single billing.

PICTURES “GOING DOWN”

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REPUBLIC—Also 1 Release

Republic’s latest, “Thoroughbreds,” 81 per cent, is a fairly entertaining programmer about a cavalry officer and his horse. As “Flicka” has made this type of story popular, this picture will probably prove quite satisfactory in the nubes, although this one is not strong enough for big first run situations. The story is built around the horse “Sireson,” with Tom Neal starred, as his owner. Adele Mara has the feminine lead with Gene Garelick, Paul Harvey and Roger Pryor featured. George Blair directed for Producer Lester Sherman.

PRC—2 Releases

PRC Exchanges, most of which are now being bought up by executive Leon Fromkess, have two new programmers this week that will get by as satisfactory fillers.

“The Phantom of 42nd St,” 80 per cent, is a fairly entertaining murder mystery—but is minus strong marquee names. Dave O’Brien and Kay Aldridge are co-starred, with Alan Mowbray and Frank Jenks featured, Al Herman directed and co-produced with Martin Mooney.

PRC’s second release, “Hollywood and Vine,” 77 per cent, is an entertaining romantic comedy, co-starring Jimmy Ellison and Wanda McKay, that will satisfy your patrons but will not pull any too strong at the box office. So better book this one with a big percentage picture. Ralph Morgan, Franklyn Pangborn, and Leon Belasco are featured, Alexis Thurn-Taxis directed for Producer Leon Fromkess.

UNIVERSAL—1 Release

“Swing Out, Sister,” 77 per cent, is a Universal program musical comedy of no special importance and minus marquee names. Rod Craig and Frances Rackett have the romantic leads with Arthur Treacher, Bill Burke, Samuel S. Hinds, and Fuzzy Knight featured, Edward Lilley directed for Producer Bernard Burton.

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Buddy De Sylva, now on the mend after some serious hours in the hospital following a recent heart attack, can warm his spirits with realization of how the news of his illness affected all of Hollywood. De Sylva is a maker of friends, and the evidence is in the terrible shock it was to the studio world to hear of his illness. With all of his brilliant stage success on New York's White Way, Buddy De Sylva is really of Hollywood, and Hollywood's creative workers. He grew up with "the gang." Was one with them in the early days before he travelled off to the bright Broadway horizon, has been one with them since he returned to perform that miracle for Paramount production. It has been just the toughest possible sort of break in the luck that he should have to answer hospital call just when he was embarking on the future so close to his heart—the handling of his own independent production unit, and without the backbreaking chores of complete program guidance. Hurry up and get well, Buddy, the boys want you back.

The Society of Independent Motion Picture Producers is stepping into the limelight. Acquisition of Donald Nelson, who has been quite a big figure in the conduct of this particular war, is certainly evidence that the independents are not just a social gathering, resolution-passing organization. They must have important things on the grindle and an eye to the long view. Nelson's title, announced by David O. Selznick, will be President of the Society of Independent Motion Picture Producers. He brings with him to the new post as assistant, David M. Noyes, former New York advertising man and more recently his chief aide in the War Production Board. The one-time Sears-Roebuck chief will maintain offices in New York and Hollywood.

And so what? Certainly the independents are not playing tidlewinks when they step out to corral a man of the Donald Nelson calibre. This is the man who sat on the hottest seat of the war, who performed his job, who was trusted to journey to Moscow and China to make it an international job. And he comes to represent a group of motion picture producers. Not for peanuts in money reward, and certainly not for mild expectations as to some certain job to be done. Efficienct John C. Flinn continues as executive secretary. Flinn, whose experience in many branches of the industry dates back to the original Famous Players-Lasky that grew up to today's Paramount, will be invaluable to a man new to our ways.

If you wonder why this group formed as a "Society of Independent Motion Picture Producers" feels that it needs a strong man to front—and that it has coming problems to be met—then you should talk occasionally with the important type of independent who belongs to the organization. These are not the independents of the old Gover Street or the fictionalized Poverty Row. They are big time operators who shoot the wad on big time pictures. Most of them bid with anybody for vehicles, they pay over ceiling for stellar names, they shoot the limit on the production. But there isn't a one who feels that he is getting a fully square deal when he goes to market with his wares. The producer-distributor set-up. Now that is a problem too big for Your Highlighter to enter in these off-hand remarks, but it is a problem that worries the ambitious, money-willing independent, both as a business man and as a creator of screen entertainment. Donald Nelson's appointment is notice that these men have some ideas about the future handling of that problem.

You have food for quite a lot of thought by just glancing over the roster of that Independent Motion Picture Producers Association—or Society, if you must be correct. Here are the names: Benedict Bogeaus, William Cagney, Charles Chaplin, Edward A. Golden, Leo Spitz, William Goetz, Jesse L. Lasky, Jules Levey, David L. Loew, Mary Pickford, Arnold Pressburger, Rainbow Productions, Charles R. Rogers, Harry Sherman, Jack Skibby, Andrew Stone, Hunt Stromberg, United Artists, Orson Welles, Walt Disney, Walter Wanger, Sol Lesser, Edward Small, Samuel Goldwyn, David O. Selznick. Have you any plans for setting up a distributing organization? How would you like to sign up that roster of producers just as a start?

A stray news item that Warner Brothers have renewed their contract with Alan Hale reminds the Highlighter that he will have to take time out some of these weeks to give considerable space to the character players—the phrase never quite tells us the true standing of these trouper—who play so important a part in the success of pictures and in the hold of pictures on fan followings. We could start with Hale, Barry Fitzgerald, J. Carroll Naish, and go on and on. But it happens to be Alan Hale's name that is in mind just now because it was mentioned in an exhibitor letter the same day that we heard the news about his new deal at the Valley studio.

In the course of some interesting comments on current attractions this exhibitor, probably prompted by some recent attraction, got around to Hale's name. He was talking about the many different angles that go to make up audience draw—title, stars, Technicolor, etc., and on to say about Hale:

"He plays every conceivable kind of role equally well, and sometimes audiences seemed to like our fine actors who are featured in support about as well as they do the stars. Certainly the brilliant character actors like Alan Hale are the backbone of our pictures because they can always be depended upon to contribute splendid performances. My checkup shows that Alan appears in a large quota of Warners pictures, playing even small roles as well as his featured roles, with the same fidelity and appeal. Such actors are invaluable, which is probably the reason Hale goes along like Tennyson's immortal brook."

This Hale is quite a remarkable fellow. Every time we sink down into one of those comfortable pushback chairs at a Hollywood news reel theater, we mentally salute Alan because he is the clever "business man" who put them in there. Alan had the foresight to back the inventor, finally sold the idea to a big Chicago furniture company, and now the Kroehler pushback chair has been installed in many of the leading theaters in the country. Personally, we think it is a boon to the human race of theatergoers. At least to their—backbones.

You Can Not Go Wrong on Box Office Digest Figures!
Darryl Zanuck announces that much of the filming of "American Guerilla in the Philippines" will be done in Puerto Rican islands to duplicate Leyte and other South Pacific spots in the famous yarn. Director Henry King leaves Hollywood July 9th ahead of the company to scout locations.

William Bacher, currently shooting "Leave Her To Heaven" has been rewarded already with an option lifting continuing his services—for 20th-Fox for another year.

George Jessel's option has also been picked up. He has completed production of "The Dolly Sisters," is currently on "Kitten On the Keys," and is preparing the O. Henry yarn.

Winnie Sheehan never did get off to New York with that "Captain Eddie" print. On advice of his physician the trip was called off.

Anne Baxter is due back at the studio after a hospital trip for the soldiers to start in "Smoky." Technicolor version of the Will James horse classic.

Otto Brower is handling a second unit on "Fallen Angel."

Ben Slivey's second production, "The Spider" will have Faye Marlowe in the lead. Robert Webb directs.

Veteran big-time star of the silent days Tom Moore, recently drama coach for the highly successful Studio Players, has been given a term contract to do his own acting in the studio's pictures.

Distribution presy Jimmy Grainger and many of his aides from New York and Western offices have been at the studio holding conferences with Al Wilson, production head.

FBI officials in Washington are currently checking the script of "Baby Face," original by Don "Red" Barry which William Sullivan will handle as associate producer.

Shooting is under way on "A Guy Could Change," with William K. Howard as producer-director. Allan Lane is starred, the cast includes Joseph Crehan, Gerald Mohr, Wallace Ford, Stephanie Bachelor, Wally Vernon, Twinkle Watts, Adele Mara.

Al Rogell, now winding up on "Love, Honor and Goodby," Harry Grey production, has signed a new deal calling for two pictures a year as producer-director, with an option on a third. New termer takes effect after completion of present chore.

Frank Borzage, starting "Concerto" July 1st, has set "That Man Malone," with John Wayne in view as star, for his second under the producer-director deal. Story was purchased from RKO.

Illness of Mrs. Charles Koerner may cause studio tops Koerner to miss out on the projected trip of picture executives to the European battlefronts.

Bill Williams, tagged by Louella Parsons as the Van Johnson of RKO, has been set for the lead in "Tomorrow Is Here."

Richard Berger will hold producer reins on "Never Say Die," story about a newspaper man, ex-soldier, who believes he has only six months to live. Scheduled for the Frank Gross unit.

Dewey Starkey, 20 years with the company, steps up in the production department, taking over the assistant production manager job vacated by Argyle Nelson, who has joined David O. Selznick as production chief.

Playwright Robert Sherwood, long associated with the late President in the war effort, has been optioned by MGM for a future biographical subject on his chief.

Shooting is under way on the latest Joe Pasternak-Henry Koster special, "Two Sisters From Boston," Kathryn Grayson and Jimmy Durante top the cast, which also includes Lauritz Melchior, June Alleyson, and Peter Lawford.

Commander John Ford has resumed shooting on "They Were Expendable," following a two-week auto accident lay-off.

Roy Rowland, assigned to direction of "Alley Cowboys," is now in Amarillo, Texas, preparing for location shooting.

Harold Hopper, who left Uncle Sam's service to take over the general manager's post at MGM has resigned to devote full time to his many local real estate and independent financing activities.

"Allotment Wives" has been set as the next Kay Francis production. Jeffrey Bernerd will again be associate with Miss Francis and Will Night will direct. Addison Richards has been signed for the cast.

The studio humming with daily reports on the terrific box office business being run up by the King Brothers production, "Dillinger."

Shooting has been completed on "Stork Club," first B. G. DeSylva production under his independent contract. Meanwhile Buddy was sent to Cedars of Lebanon with a slight heart attack which on Friday was reported to have turned more seriously.

Fame-Thomas have set Barbara Britton and Robert Lowery for the leads in "They Made Me a Killer."

Studio all hot and bothered by reception given George Marshall's "Incendiary Blonde." There were high expectations but the reception of the critics and New York's sales execs has surpassed any anticipation. The picture has already been set as a "Celebration" release.

After two years on Paramount shorts Lou Harris has been assigned to feature production and will tackle "I Married Them" as his first. Title may be changed to "Home, Sweet Home" for the screen. Story of a guy who ends as a whacky family.

Irving Berlin's "Blue Skies" will chalk up a lot of marks for Bing Crosby—his 35th feature production, his 15th year in the industry, and his 13th year with Paramount.

For the third time John Farrow will direct Allan Ladd and William Bendix as a team—when he gets his service release. First was "China," second "Two Years Before the Mast," and to come is "Calcula," now being prepared.

Tree-Thompson, with two years more on their outside production deal for Paramount, have already set next season's seven.

Options have been picked up on Diana Lynn, Johnny Gay and Byron Barr.

Hal Wallis has acquired rights to "Love Dies Bleeding," with plans for a Lizabeth Scott starrer. Miss Scott is under personal contract to Wallis, and currently receiving raves for her work in "You Came Along," scheduled for the next Wallis release.

Abbott and Costello start a nationwide personal appearance tour July 3rd, the comedians having gone East on completion of "Abbott and Costello in Hollywood," Tour starts at the Roxy, proceeds are to go to the national youth foundation sponsored by the team.

Family Artists, Inc., the Charles Feldman-Myrt Blum organization, has worked out one of the biggest recent Hollywood deals, taking over the important client list of the late Myron Selznick.

Leon Fromkess, of PRC, has signed Frank Wisbar, European director.
THE HONOR BOX WINNER

JOE PASTERNAK
Producer

“Thrill of A Romance”
A METRO-GOLDWYN-MAYER PICTURE
THE HONOR BOX WINNER

RICHARD THORPE

Directed

“Thrill of A Romance”
A METRO-GOLDWYN-MAYER PICTURE
THE HONOR BOX WINNER

VAN JOHNSON

“Thrill of A Romance”
A METRO-GOLDWYN-MAYER PICTURE
THE HONOR BOX WINNER

Esther Williams

“Thrill of A Romance”
A METRO-GOLDWYN-MAYER PICTURE
THE HONOR BOX WINNER

Lauritz Melchior

“Thrill of A Romance”
A METRO-GOLDWYN-MAYER PICTURE
Barry Fitzgerald, seen as father of the bizarre Guinan, sinks his teeth into a meaty role as only Fitzgerald can do it. Balance of the support is also in excellent hands as a glance at the cast list above will show.

George Marshall has directed his subject with sympathetic understanding of the dramatic story thread, that is the real picture and his sure, adept, hand on the comedy factors that make for so much of the entertainment.

Exhibitor's Booking Suggestion: Hot number. . . Previewed June 8th.

WHAT THE OTHER FELLOW SAYS:
REPORTER: "Largely dependent on its cast for drawing power—what is no mean drawer."

VARIETY: "Adds up to box office values."

“Great John L.”

(UNITED ARTISTS)
(For Bing Crosby Productions)

The Digest's Box Office Estimate:
120%

Producers: Frank R. Mastroly, James Edward Grant.
Associate producer: Milton Carter.
Director: Frank Tuttle.

Photography: James Van Trees.
Songs: Johnny Burke, James Van Heusen.
Time: 96 minutes.

Bing Crosby's first independent production venture is solid audience entertainment, of the half-fellow, down-to-earth type that might well be imagined from the title and the he-man subject. The title is also indication that the box office must be guaged by the fact that it is more of a man's attraction than a woman draw, and exploitation aimed accordingly. With the exception of Linda Darnell the players are also new to marquess.

An item not to be forgotten on the exploitation side is the fact that Bing has himself already paved the way in numerous radio mentions and singing of the popular song numbers.

Audience values are solid showmanship. There are laughs and tears in the real socko groove; there are, as you might expect, some really thrilling ring battles.

All this has been guided by veteran Director Frank Tuttle with a sure hand, and there are evidences that when script needed an injection of sheer inspiration, Tuttle was on hand. For instance, the hilarious scene where the Great John L. is baffled by a French exponent of savate, where the feet smash harder than the fists. It's difficult to trace that scene back to the fact that Tuttle is unique among picture directors in his knowledge of ballet, and knowledge of that sort is the premise for the adroit execution of the scene.

Tuttle has also done a good job in the introduction of Greg McClure, seen as the great one himself, to the screen. Obviously new, McClure is made to seem the crudely blatant John L. for that very reason, and he has the personality—plus physique—to get not a few ah's from susceptible femmes and curious grunts from such males as your reviewer.

Linda Darnell, always the troupier, gives substance to the scripter's effort to weave romance and heart interest into the almost legendary title character. Miss Darnell's skill is only surpassed by her oomph. There is a neat contribution from Barbara Britton.

The story is pretty much hop-skip-and-jump biography, held together by the romantic angle and the continuing bouts of John L. with the Demon Rum, episodic in the telling but also for that reason a pretty consistent succession of highlight sequences and continued suspense. Atmosphere of the old time sport world is excellently achieved, and colorful in audience appeal.

Exhibitor's Booking Suggestion: Solid audience bet, get a woman angle in the selling. . . Previewed May 31st.

VARIETY: "Provides a generous measure of entertainment."

**Never Time to Stop Selling War Bonds!**
“Out Of This World” . . . .

(Paramount)

The Digest’s Box Office Estimate: 155%

Associate producer: Sam Coslow
Director: Hal Walker

Photography: Stuart Thompson
Time: 97 minutes

Sam Coslow, currently busy preparing on Mary Pickford’s independent production, gives a forecast of the Coslow possibilities in this grand show And Hal Walker, Paramount director whose pictures continue to get studio raves while they chomp at the starting gate awaiting release, finally shows us outsiders what he has on the ball.

The theme of “Out Of This World” is a hairraising kiddie of crooners and swooners, the not entirely new plot thingumobob is the idea of a show troupe that sells more than 100 per cent in partnership interests and then faces the usual complications.

The plot is sufficient, without being burdensome, to provide a wealth of melody, fast-moving comedy, and has a knockout climax not necessarily related to the proceedings which offers five maestros at five pianos. Here are the names: Carmen Cavallaro, Fio Rito, Ray Noble, Henry King, Joe Reichenman.

Bracken is a singing messenger boy, Warbling at the graduation exercises for his alny mommy an orphan asylum, circumstances make it appear that he makes ’em swoon, when Veronica Lake really collapses from over-dieting. Comes a Life magazine photo, national publicity, the opportunity to go to New York with his orchestra for a chain broadcast. Fame and fortune beckon, and the obstacles that hamper are consistently funny.

And here is the kick-off: Bracken is the crooner of the picture, but the voice is a dubbed sound track by Bing Crosby. The result is socko audience stuff.

Bracken has never been better, will solidly cement his following and add it to. Diana Lynn, being groomed for big things by Paramount, deserves the boosting. Miss Lake is right at home.

A novelty note is a sequence with Bing Crosby’s four boys. The youngsters acquit themselves ably and should almost warrant special billing when you consider the radio and fan magazine publicity that they have accumulated.

Production is a sound credit for both Producer Sam Coslow and Director Hal Walker. They have tackled the sort of subject that could easily go wrong in many directions and come through with a smooth, delightful, frequent hit flood of melodious piece of major league entertainment.

Exhibitor’s Booking Suggestion: Can’t miss. . . . Previewed June 5th.

Wwhat the other fellows said:
REPORTER: “This one has all the classy makings of grade A entertainment.”

“Don Juan Quilligan” . . . .

(20th Century-Fox)

The Digest’s Box Office Estimate: 110%

Producer: William LeBaron
Director: Frank Tuttle

Photography: Norbert Brodine
Time: 75 minutes

This is lush comedy—broad insofar as its effect on the ribs is concerned, but so skillfully handled by Director Frank Tuttle as to not completely baffle your intelligence, and played to the hilt by a grand cast of fun-getters.

You must figure William Bendix in the scrivener characterization of a screwy screen career, then surround him with Joan Blondell, Phil Silvers and Mary Treen running rampant, to sense the possibilities. You can go on from there to an ace scripting and tap it off with the assurance of Tuttle’s direction.

Bendix is a barge captain on the Harlem River in New York. That gives you an idea. Then have Bendix a slug-nut who sees the face of his dear mother in every girl he meets—and tie him up with two of them to the point of innocent bigamy. Anything can happen from there on. But you need a shot of hop to stretch your imagination to the full extent of what does happen.

Joan and Mary are the girls—wives later—in the yarn, Phil Silvers the ebullient mate of the Bendix craft. Situations and dialogue give rich opportunities to the principals and they wrap the possibilities up.

Exhibitor’s Booking Suggestion: Sure-fire laugh number. . . . Previewed June 1st.

Wwhat the other fellows said:
REPORTER: “I’ll pay off double in well filled main floor and box offices.”

VARIETY: “Should meet with hilarious response from average audiences.”

“Within These Walls” . . . .

(20th Century-Fox)

The Digest’s Box Office Estimate: 90%

Producer: Ben Silvey
Director: Bruce Humberstone

Photography: Glen MacWilliams
Clyde De Vinna
Time: 72 minutes

Ben Silvey, in his first production for 20th Century-Fox, shows that he knows the mechanics of picture production that give the smooth exterior finish of class, but the Fates were not very kind to either Silvey or Director Bruce Humberstone in the story given them for “Within These Walls.”

It is a strictly contrived yarn, peopled by wooden characters whom the stilted dialogue helps not at all. Excellent production values, plus manful efforts by Humberstone to get motion into the proceedings, and a really excellent group of trouper, give the picture the excuse it has for taking 72 minutes of your time.

Thomas Mitchell heads the cast as an upright judge who takes over the job of warden in the State pen, an institution which is seemingly run by its inmates. He has two children, Mary Anderson and Edward Ryan. He also has rigorous ideas of discipline. The story telegraphs its punch from almost the opening footage and you know that eventually the boy will get into trouble, undoubtedly wind up an inmate of his own father’s prison, and, since the scenarist has no other out, eventually pay the supreme price in a sacrificial climax.

Mitchell does his best with an unbelievable stuff-shirt characterization. The pleasant moments of the picture are presented by the charm of Mary Anderson, a relieving note is in the news that a newcomer, Mark Stevens, definitely registers for future consideration as the warden’s chauffeur and foil for romance with Miss Anderson. Edward Ryan does well with a tough assignment as the heel son.

Exhibitor’s Booking Suggestion: Old fashioned meller. . . . Previewed June 1st.

Wwhat the other fellows said:
REPORTER: “Very heavy melodrama that could easily be missed.”

VARIETY: “Has little to offer in fresh entertainment.”

Old-Style Meller
“Thousand and One Nights” . . . Showman’s Bet

(COLUMBIA)
The Digest’s Box Office Estimate: 130%

Producer ........................................... Samuel Bischoff
Assistant producer .................................. Hayley Delmar
Director ........................................... Alfred E. Green
Photography ....................................... Ray Rennahan
Time ........................................... 93 minutes

Here is that money formula again—Technicolor, a dash of the Arabian fantasy, pretty girls—oo-la-la!—mock heroes and this, a completeOverlay of comedy.

“A Thousand and One Nights” is screwy, wacky, and any other adjectives you may care to match us with. In these days of hunger for escapist entertainment it should prove an audience riot, a box office draw through the title and suggestion of female pulchritude in Technicolor glamour—and all the while there will be that minority saying “Too silly for words. Ridiculous. A waste of film that could be used for a serious purpose.”

The minority will be there, but so will the majority—a majority that will laugh its sides to aching at this Arabian night in 1945 language. There is just enough of alleged will to make you think it really told the story of Aladdin and his lamp if you were to read a synopsis, but in the picture plot gives way to anything and everything that can provide a laugh or dazzle the eye and ear. The characters talk in today’s lingo, there is even a Sinatra-like crooner and there are Bagdad bobby-sox swooners.

We won’t attempt to tell you the story. Events revolve around vagabond Aladdin’s acquisition of the magic lamp, the fact that its genie is red-headed Evelyn Keyes, the fact that she falls in love with her master, who is in turn trying to win the princess. Cornell Wilde is a smoothly working Aladdin, Phil Silvers carries much of the picture on his shoulders providing the comedy as Aladdin’s pal.

Production values are on the super level to be expected of the fantasy, the girls are gorgeous. It is a double click for Producer Sam Bischoff and Director Al Green.

Exhibitor’s Booking Suggestion: Screwball number, not too strong for marquee, but solid for the right audiences. . . . Previewed June 6th.

WHAT THE OTHER FELLOW SAID:
REPORTER: “The box office balance sheet should look favorable.”

VARIETY: “It’s all slap-happy but in a box office way.”

“Junior Miss” . . . Grand Entertainment

(20TH CENTURY-FOX)
The Digest’s Box Office Estimate: 130%

Producer ............................................... William Perlberg
Director .............................................. George Seaton
Photography ....................................... Charles Clark
Time ........................................... 96 minutes

“Junior Miss” established its audience values as a very successful stage play. But we cannot quite agree with the sort of critical opinion which seems to think that a stage hit is an automatic screen winner. We are holding our hats aloft to Producer William Perlberg and Writer-Director George Seaton for the grand treat they have given us in the screen “Junior Miss.”

This is a honey of a picture. Naturally it has the sound values of the stage premise, but the Perlberg-Seaton combination has carried on through to rolling, rolling, joyous motion picture entertainment. For any age, from bobby-sox to quilt knitter, all in the cause of good fun and all in good taste.

Marquee names are not too strong. The picture must be sold for its theatre values. But the cast, giving the slight bow to that marquee factor, is ideal for the yarn that producer and director wanted to tell. For one thing, Allyn Joslyn, life-saver of many pictures, comes into his own with a meaty role that he takes right to the cleaners and back again. That intriguing darling Peggy Ann Garner could never be lost in anything, and she is far from lost on this occasion. There is a gal, Peggy Whiting, of whom you can get your infinitives and prepositions straightened out.

The basic story line concerns what happens when you have two teen-agers like Peggy Garner and Miss Whiting in your family. There is even an older sister, Mona Freeman, at the age when she is legitimately entitled to boy friends.

What can happen from a set-up like that? You won’t know until you figure the possibilities in a varied group of females such as the author provides, and top them with a parent such as Allyn Joslyn.

Support is so well chosen, and performances so uniformly excellent under the producer-director-writer guidance, that it is not necessary to mention individuals.

Exhibitor’s Booking Suggestion: Pile on the exploitation to build up marquee values; the picture is solid. . . Previewed June 11th.

WHAT THE OTHER FELLOW SAID:
REPORTER: “‘Rollicking’ is the word for it.”

VARIETY: “Will be a hit.”

“Bedside Manner” . . . . . . . Audience Pleaser

(ANDREW STONE-UA)
The Digest’s Box Office Estimate: 110%

Producer-director ................................. Andrew Stone
Associate producer ............................... Henry S. Kesler
Photography ...................................... James Van Tree, John Mescall
Time .................................................. 77 minutes

“Bedside Manner” is good fun, comedy-drama on the edge of farce directed by Andrew Stone with a main eye on fast pace and bubbling laughter.

The picture creates a new top farce team for the screen in the duo of John Carroll and Ruth Hussey. Milking all the familiar possibilities of the formula “man bickers with woman” yarn, Carroll and Miss Hussey have a gay time, and do so the audience. The presence of Charles Ruggles in the action is further assurance that the farce angles have been taken care of.

It all happens because Miss Hussey, well on the way to Chicago for further study, stops off to visit uncle Charles Ruggles, also a medico. Ruggles is snowed under with work and immediately begins to scheme to keep Ruth on hand to help him. This idea also appeals to John Carroll, test pilot, for romantic reasons. There follows a series of hilarious sequences and complications, including Carroll’s posing as a psycho patient for Ruth’s care.

Support is excellent, Ann Rutherford registering as the home town girl, and Claudia Drake as a menace. Laughs are provided by three hitchhiking marines whom Miss Hussey adopted on her visit to the town, Joel McGinnis, John James, and Frank Jenks.

Exhibitor’s Booking Suggestion: Lots of fun for any type audience. . . Previewed June 8th.

WHAT THE OTHER FELLOW SAID:
REPORTER: “Should bring duets at the box office.”

VARIETY: “Trimm package of up-to-the-minute entertainment.”
"Along Came Jones" . . . .

(INTERNATIONAL-RKO)
The Digest's Box Office Estimate: 160%

Producer ......................... Gary Cooper
Director .......................... Stuart Heisler
Photography ...................... Milton Krasner
Time ............................... 99 minutes

Gary Cooper knows pretty well what Gary Cooper fans want. And Gary Cooper, acting as both producer and star, gives fans a solid Gary Cooper vehicle in "Along Came Jones."

The picture's box office results will definitely set up another winning credit for that amazing new organization, International, otherwise described as William Goetz and Leo Spitz. The Gary Cooper fans will take to their bosom for its solid qualities as audience entertainment, a few among the critics will tell you it is just another Western, and some exhibitors on the sidelines will ask you why Gary didn't get a better feminine name than that of Loretta Young, nonchalantly capable as she is in any role.

Gary knew his fans and knew the characterization that "Along Came Jones" provides. He is the Tuthill cowhand—of the Hashknife genre—who wanders into a town and suddenly finds out he is a target. Mislaid identity gives him a past. The legend says he is hell-on-wheels with a gun, the truth is he is as shy as a guy named Jones.

It is a formula that has never missed, and the formula will never have a better exponent than Gary Cooper. Audiences will go to town for the picture from every angle—star, production backrounding by Bill Goetz that includes a Ward Ihnen staging, and Milt Krasner at his best, support casting that is perfect. Music backrounding and a special number by Cooper are well handled.

The picture has its moments of ordinariness—and we will allow Nunnally Johnson and Director Stuart Heisler to fight out that credit between themselves.

Exhibitor's Booking Suggestion: They love that Cooper as the silent man. . . . Previewed June 12th.

WHAT THE OTHER FELLOWS SAID:
REPORTER: "In a money class all by itself because of all the entertainment and production crammed into it."

VARIETY: "Will need the star names of Cooper and Miss Young to draw."

"Why Girls Leave Home" . . .

(PRCA)
The Digest's Box Office Estimate: 80%

Producer .......................... Sam Sax
Director ........................... William Berke
Photography ...................... Mack Stengler
Time ................................. 68 minutes

Way back down the years Sam Sax produced for Warner release, in the critical days of that organization, a picture called "Why Girls Leave Home," that brought clumps of welcome cash into the coffers. Sax has set out to repeat for PRCA. His bet is his title, and it still has the same advantages and disadvantages of the original appearance. There are theatre managers who will shudder at its mention, there are many, profitable number for any distributor, who will jump aboard it for exploitation.

The picture has been handled in sincere and workmanlike fashion, to give the customers what they expect from the title and to give the stray customers a well-constructed slice of melodrama. Flashback technique has been relied upon for the suspense element, and good scripting maintains the suspense. If the picture—and its characters—never sink too deeply into the consciousness, just remember that it is only a story of "Why Girls Leave Home."

Pamela Blake is the girl who answers the question. Dissatisfied at home, she has wandered into night club life as a singer. She has landed in the midst of a nasty gang with gambling its chief activity. She is a bystander witness to murder and from there on must be silenced, particularly when she begins to show qualms of conscience. The picture opens on an effort to kill her by tossing her off an East River pier, it ends with a surprise unmasking of the real villain. We are told the story by following the efforts of reporter Sheldon Lewis to unravel the mystery, and told it crisply. The night club background allowed for the introduction of musical numbers well above the program average.

Cast is adequate to the synthetic roles, in fact is a tribute to the Sax taste in casting. Direction by William Berke is excellent.

Exhibitor's Booking Suggestion: Exploitation yarn, competently produced. . . . Previewed June 6th.

WHAT THE OTHER FELLOWS SAID:
REPORTER: "Nifty melodrama that hits over its head and close to the bell's-eye."

VARIETY: "Top billing show for the minors and a good second-halfer anywhere."

"One Exciting Night" . . . .

(PINE-TOMHASS-PARAMOUNT)
The Digest's Box Office Estimate: 80%

Associate producer ................ Maxwell Shane
Director .......................... William C. Thomas
Photography ...................... Fred Jaceman, Jr.
Time ............................... 63 minutes

Producers Pine and Thomas have more excitement in the title this time than they usually pack into the celluloid of their Para-

mount releases, but "One Exciting Night" will, on the whole, rack up as satisfactory program entertainment.

The combination sought is that of balance between laughs and chills, and by accelerating pace both in dialogue delivery and scene succession the picture gets through its sixty-odd minutes without any too many opportunities to be taken seriously.

Bill Gargan and Ann Savage are formula reporter types whose adventures make the yarn, both adequately handling the running-fire cat and dog bickering of the stereotyped mystery tale romance. Support has been well

Strictly Formula chosen. In his direction Bill Thomas achieves pace that substituted sufficiently for lack of substance in the yarn.

It's all about the efforts of a couple of rival reporters to hide a corpse, and the background is a wax museum, certainly a bizarre enough place to hide any stray corpse you may have on your hands.

Exhibitor's Booking Suggestion: Okay filler . . . . Previewed June 7th.

WHAT THE OTHER FELLOWS SAID:
REPORTER: "Mildly entertaining."

VARIETY: "Measures up to an okay supporting feature."

Your Support of . . . The Red Cross . . . Helps Your Boys
HOLLYWOOD—With a record of having sold more than $95,000,000 worth of war bonds in its three years of existence, the Hollywood Motion Picture War Finance Committee today is participating, 500-strong in volunteer workers, in the Seventh War Loan Drive.

Embracing representatives of all ranks of the film industry, these men and women are in charge of the drive throughout all major and independent studios, allied industries, guilds, unions and offices of agents, business managers and independent publicists in the Hollywood motion picture field.

United behind Chairman Henry Ginsberg, Paramount production chief who organized the committee in April, 1942, the men and women who serve as bond salesmen finished the first two weeks of the current campaign with a total of $3,000,000 worth of extra bonds having been sold to individuals and studios.

Having functioned continuously in an all-industry capacity for the sale of bonds, the committee feels that its drive will result in a record campaign figure.

When Ginsberg organized the committee three years ago, the Hollywood film industry was accounting for little more than $25,000 a week in bond investments. By concentrating on payroll savings, the group soon hit an average of better than $200,000 a week with more than 17,000 film workers investing regularly in bonds.

The first all-industry bond-selling group in the nation, the HMPWFC has worked through every national drive. The First War Loan brought a mark of $2,192,000 for the committee, the figure for the Second leaped to $6,700,000 and the Third to $14,400,000. In the Fourth War Loan, the committee accounted for $13,995,000. The Fifth followed with $14,445,000, and the Sixth with $14,367,000.

NEW YORK—A record number of more than 10,000 theatres participated in National Free Movie Day, Wednesday, June 6, according to a supplementary report National Distributor Chairman Tom J. Connors made to National Chairman Samuel Pinanski of the “Showmen's Seventh” War Loan Committee over the weekend.

Expectations are that the event has resulted in the largest single day's sale of bonds since the inception of war loans.

The record number of participating theatres was at least 2,500 more than the 7,541 which observed Free Movie Day in the Sixth War Loan.

Probably the most extensive campaign for the observance was staged by the Wisconsin "Showmen's Seventh" Committee. At the request of H. J. Fitzgerald, committee chairman, the State Assembly and Senate unanimously passed and Gov. Walter S. Goodland signed a joint resolution declaring "Ernie Pyle Day" a fitting memorial to the late war correspondent "and a time for Americans everywhere to buy extra War Bonds."

The Wisconsin tribute also received national support of newspapers, clubs and organizations. The Wisconsin Press Association, which covers a 10-state area, described "Ernie Pyle Day" as one of the most practical tributes, "one that Ernie Pyle would like."

The Wisconsin tribute also received national recognition, including the radio broadcasts of Walter Winchell and Jimmy Fidler. Wisconsin theatres are using trailers and special advertising accessories prepared by the state committee. Ads and poster displays include striking art work showing an infantryman saluting a characteristic picture of Pyle.

Free Movie Day was also "On to Tokyo Day" in 650 Southern California theatres and was expected to result in more than $1,000,000 in "E" bond sales, according to Gus Metzger, Southern California chairman. Theatres in Southern Nevada and Western Arizona participated along with Southern California.

WASHINGTON — Official invitations from SHAEF for a group of industry leaders to visit the European theatre of operations are expected to be delivered to members of the party this week, according to Francis Harmon, executive vice chairman of the War Activities Committee, through whose office the project was channeled by Army Public Relations and OWI.

Major Stuart Palmer, of the War Department's Public Relations Staff, will be liaison officer for the industry group which includes the following:

Barney Balaban, President, Paramount Pictures.
Sidney Buchman, Columbia Studio.
Harry Cohn, President, Columbia Pictures.
Lester Cowan, Lester Cowan Productions.
S. H. Fabian, Chairman Theatres Division, WAC.
Russell Holman, alternate for Henry Ginsberg of Paramount Studio.
Francis Harmon, Executive Vice Chairman, WAC.
Charles W. Koerner, studio head, RKO-Radio.
Sol Lesser, Sol Lesser Productions.
E. J. Mannix, studio head, MGM.

Taylor M. Mills.
N. Peter Rathvon, President, RKO.
Jack L. Warner, studio head, Warner Brothers.
R. B. Wilby, Chairman Program Committee, Theatres Division, WAC, Atlanta.
Clifford P. Works, studio head, Universal.
Darryl F. Zanuck, studio head, Fox.

The purpose of the trip as outlined in recent conferences with army officers, is to acquaint industry leaders with problems in which the U. S. Army is involved in Europe in the current post-hostilities phase. Subjects to be specially studied include redeployment of the American Army of Occupation, American Military Government, displaced persons, prisoners of war, food, transportation and reconstruction in both the liberated and conquered territories, insofar as these subjects are the concern of SHAEF and of the American and British Army groups under General Eisenhower's command.

The industry leaders will be guests of the British Government in London in accordance with arrangements worked out between the British Army under SHAEF and the British government.

The itinerary is expected to include visits to various liberated capitals such as Copen- hagen, Brussels, The Hague, Paris, and perhaps Rome and Prague. Visits to the Rhine and Ruhr Valleys, with stops at Cologne and Supreme Headquarters at Frankfurt, are contemplated.

CHICAGO—Under the leadership of Walter Immerman, Illinois State Exhibitor Chairman, War Activities Committee, Motion Picture Industry Seventh War Loan, show business in Chicago has taken the reins in that city's Seventh War Loan Drive to make possible an unprecedented series of daily street rallies and shows.

These outdoor events, scheduled to continue throughout the campaign and staged every day except Sunday, have attracted crowds of more than 100,000 at a single session. Maximum crowds throng to it on Saturdays, of course.

The shows are presented on a sidewalk-to-sidewalk stage at the corner of State and Madison Streets, the world's busiest intersection. Celebrities, war heroes, theatre, radio and night life entertainers and name orchestras are presented in business-like, show-business-worthy fashion.

The entertainment is booked through a special committee of the Entertainment and Recreation Division of the Chicago Commission on National Defense. This is the body which was organized at the outset of the war by the late Hal Halperin to coordinate Chicago show business participation in patriotic endeavors.

(Continued on Page 22)
“BEST PICTURE
OF THE WEEK!
...PACKED WITH EXCITEMENT!”
— JIMMIE FIDLER
BLUE NETWORK

with EDMUND LOWE • ANNE JEFFREYS
EDUARDO CIANNELLI • MARC LAWRENCE • ELISHA COOK, Jr.
MONOGRAM DELIVERS THE RECORD-BLASTING, HOLD-OVER CHAMPION! 5th WEEK in NEW YORK! 3 WEEKS IN SAN FRANCISCO! 3 WEEKS IN DETROIT! 3 WEEKS IN CINCINNATI!

A KING BROTHERS PRODUCTION

NGER

Introducing LAWRENCE TIERNEY "DILLINGER"

Produced by MAURICE and FRANKLIN KING
DIRECTED BY MAX NOSSECK, SCREENPLAY BY PHILIP YORDAN
“Conflict” . . . . . . Sells Humphrey Bogart

(WARNER BROTHERS)
The Digest’s Box Office Estimate: 140%

Producer ........................................... William Jacobs
Director ........................................... Curtis Bernhardt
Photography ........................................ Merritt Gerstadt
Time ............................................. 85 minutes

“Conflict” is substantial Humphrey Bogart fare, though in the wake of the waves of publicity the customers may feel a shade disappointed now any time they receive a Bogart picture and no Lauren Bacall.

This is murder mystery with a psychiatrist doing the sleuthing. It is well told mystery in the hands of Director Curtis Bernhardt, and it is well played mystery from a cast excellent throughout and with such as Bogart, Alexis Smith, and Sydney Greenstreet at the tops. Players and director manage to overcome a script that occasionally has trouble with its own mysteries of characterization and incident.

This is the story of a nice guy who plans to murder his wife so that he can marry her younger sister. Bogie is the meanie, Rose Hobart the wife, and Miss Smith the desired one. Out of the murderer’s workings emerges a psychiatrist detective, Sydney Greenstreet.

The audience is pretty well on the inside of the doings from the start, suspense being achieved by watching the psychologist crack his suspect. At times Greenstreet is more than a humble Nick Carter than a detective of the new mental school, but it is all in the cause of good motion picture.

Exhibitor’s Booking Suggestion: Good mystery number that will satisfy fans responding to the Bogart draw. . . . Previewed June 8th.

WHAT THE OTHER FELLOWS SAID:
VARIETY: “Action-packed drama with few sappy moments.”
REPORTER: “Makes a good movie.”

“Steppin’ In Society” . . . . . . Safe Programmer

(REPUBLIC)
The Digest’s Box office estimate: 80%

Associate producer ......................... Joseph Bercholz
Director ........................................... Alexander Esway
The Players: Edward Everett Horton, Gladys George, Ruth Terry, Robert Livingston, Jack LaRue, Lola Lane, Paul Hurst, Isabel Jewell, Frank Jenks, Harry Barris, Iris Adrian, Tom Herbert.
Photography ........................................ Reggie Lanning
Time ............................................. 70 minutes

With a catchy title, a cast of seasoned trouper, and scripting and direction that keep things happening smoothly and with speed, “Steppin’ In Society” ranks above average in the program bracket as a laugh item for any bill.

Edward Everett Horton and Gladys George are the able veterans who key the proceedings, with the bigger opportunities centered on Horton. He is the judge of farce and comedy who decides to step out and see how the other half lives—the other half in this case being the sort who come before him in court.

Circumstances result in his being mistakenly taken for a big time operator by the underworld and his involvement in plans to crack a bank. It is safe comedy premise, which Bradford Ropes’ screenplay pops in workmanlike fashion, and Alexander Esway’s direction milks all possibilities.

Miss George is seen as Horton’s wife, the balance of the excellent cast are principals members of the gang that causes Horton all his troubles. Picture has been well mounted by Producer Joseph Bercholz and he earns a bow for guiding a neat little number to general audience satisfaction.

Exhibitor’s Booking Suggestion: Safe in its bracket. . . . Previewed June 4th.

WHAT THE OTHER FELLOWS SAID:
VARIETY: “Is in the nature of a sleeper comedy.”

“Penthouse Rhythm” . . . . . . Makes the Grade

(UNIVERSAL)
The Digest’s Box office Estimate: 75%

Associate producer ......................... Frank Gross
Director ........................................... Eddie Cline
The Players: Kirby Grant, Lois Collier, Edward Norris, Maxie Rosenbloom, Eric Blorre, Minna Gombell, Edward S. Brophy, Judy Clark, Marion Martin, Donald MacBride, Henry Armetta, Jimmy Dodd, Bobby Worthor, Louis DePron, George Lloyd, Paul Hurst, Harry Barris, and Velasco and Lopes.
Photography ........................................ William Picket
Time ............................................. 60 minutes

Eddie Cline uses all his tricks of the old Keystone school to pep this latest off the assembly line of Universal’s B-budget musicals and the results are generally satisfactory with no way threatening to burst the B bounds.

Radio personalities for the melody balanced with tried and true picture trouper for the comedy are the formula. Both factors come off okay in a helter-skelter time-killing way.

Judy Clark, of the radio, scores with delivery in the wild and wacky Betty Hutton manner, Lois Collier and Kirby Grant, also are common these days to all strictly British stories of the war.

That is a summation for quick appraisal of a really fine job of picture-making. The story of “The Way Ahead” is a typically underemphasized account of Britain through the war, starting from pre-war civilian days, and on through Dunkirk, desperation at home, and on to grim victory in North Africa.

We are told this story through the lives of eight typical Tommies. We are told it with skilful scripting, sound direction, and the sort of realistically captivating characterizations by the players that you have come to expect from the better British offerings.

The background is, of course, the war, its fighting, its deeds of tragic heroism; but the treatment is emphasis on the transition from civilian life of eight men, their training, their shifting mental viewpoints.

Exhibitor’s Booking Suggestion: Impressive picture with booking problems. . . . Previewed May 28th.

WHAT THE OTHER FELLOWS SAID:
VARIETY: “Fair grade of B musical.”

“The Way Ahead” . . . . . . Typically British

(20TH CENTURY-FOX)
The Digest’s Box Office Estimate: 90%

Producers ......................... Norman Walker, John Sarto
Associate producer ......................... Stanley Haynes
Director ........................................... Carol Reed
Photography ........................................ Guy Green
Time ............................................. 106 minutes

“The Way Ahead” has all the values of the top grade British war production, it has the name of David Niven to stir the memories of American theatre-goers, and it has the disadvantage in many booking spots that
20th CENTURY-FOX ACQUIRES THE LITERARY GUILD SELECTION READ BY 15,000,000 PERSONS... 2 YEARS ON THE LIST OF 10 TOP BEST SELLERS!

Centennial Summer
A novel by Albert E. Idell

ALL THIS and JEROME KERN’S MUSIC TOO!
**The Bulletin Board**

(Continued from Page 17)


Immerman is Illinois chairman for the amusement industry for the Seventh War Loan. Wallerstein is Midwest regional coordinator for the “Showmen’s Seventh” drive.

This group works in conjunction with Richard V. Slater of the Boston Store, publicity and advertising chairman of the powerful State Street Council, without whose consent the street stage could not have been erected; and with Don V. McKiernan and Ken Carpenter, special events heads for the Treasury department.

The group handles the booking and staging of shows without fanaticism, without obstruction, rapidly and efficiently. Radio artists and visiting celebrities are handled by McKiernan and Carpenter. All others, however, come through the special committee.

**NEW YORK**—Sale of “E” Bonds during the Seventh War Loan in the industry’s 17-state Western area will exceed expectations, Charles M. Thall, Western Coordinator for the “Showmen’s Seventh,” forecast today before leaving New York for San Francisco.

Thall has been at industry drive headquarters in New York handling matters for his territory in connection with the drive. For the remainder of the drive he will make his headquarters at the War Activities Committee for Northern California, Room 300, 25 Taylor Street, San Francisco. Exhibitors who wish to contact him may reach him there.

Thall said that reports from the Western states indicate highly encouraging progress, with the drive in full swing everywhere. He added that numerous activities already reported presage a substantial increase in Bond Premiers, Free Movie Days and Children’s Shows over the Sixth War Loan.

The eleven Western states include Arizona, California, Colorado, Idaho, Montana, Nevada, New Mexico, Oregon, Utah, Washington and Wyoming.

Elmer Rhoden, Western Missouri: “Showmen’s Seventh” drive in that area had a curtain raiser on the night of May 17 when a student from each of Kansas City’s public and parochial high schools spoke at the city’s twelve largest theatres. This is a new feature and is sponsored by the speakers’ division of the Kansas City campaign. Speakers will be available for theatre rallies during the drive.

A. Joseph DeFiore, Delaware: Edgar Doob, manager of Loew’s Aldine Theatre, Wilmington, is having a most unusual, attractive display made up for the Showmen’s Seventh War Loan drive. With dice as the motif (all faces of the dice totalling seven) and the line, “From any angle, they’re a natural,” display consists of a center piece and two wings. Facsimiles of bonds will be reproduced on the wings. Center piece will carry copy reading, “Buying Bonds Is No Gamble—It is a Privilege to Invest in America.” Side wings also to carry copy reading “Let’s All Back the Mighty Seventh and Speed Final and Complete Victory.” Color scheme is red, white and blue.

John J. Friedl, Minnesota: Reports that a life-size display of the Iwo Jima flag-raising picture is proving an eye-stopper at the Radio City Theatre in Minneapolis. The display is attached to the mezzanine railing at the head of the grand staircase. The live silk flag is animated by a concealed fan, and a hidden juke-box plays songs of the armed forces. “The effect is terrific,” Friedl states. Frank Steffy, managing director of the theatre, is credited for the display.

H. J. Fitzgerald, Wisconsin: A permanent War Activities 24-sheet board in a prominent location which will publicize the Seventh War Loan and be used for other War Activities messages after the drive. War Activities Committee of Wisconsin erected a 24-sheet board in the most prominent location of Milwaukee and has publicized patriotic drives in this manner.

**F-L-A-S-H-E-S**

(Continued from Page 7)

★★★ Emily Kirbrough, co-author of “Our Hearts Were Young and Gay” arrives soon at Universal for conferences on a coming Deanna Durbin picture with Producer Felix Jackson.

★★★ Ashton Wills, assistant production manager for Hugh Harmon Productions, is in Detroit for conferences with General Motors executives on a series of reconversion films.

★★★ Jack Skirball and Bruce Manning have closed with Oscar Hammerstein II to collaborate on the screen version of “French Town”—based on the Hammerstein-Sigmund Romberg operetta, “Sunny River.”

★★★ Harry Sherman announces plans to resume his Hopalong Cassidy series as soon as he works out raw stock allocations.

★★★ Eddie Small expects to start shooting on “Getting Gertie’s Garter” late this month.

★★★ Gary Cooper and Loretta Young will travel to attend the premieres on “Along Came Jones” in Texas where 100 houses will break the latest International picture June 20.

★★★ Leo McCarthy, who is now a producer, has set “The Lost Continent” as the final title for his first PRC picture. It was previously announced as “The Lost Atlantic.”

★★★ John Cromwell has been reelected president of the Screen Directors Guild. The full new slate chosen follows: Mervyn LeRoy, first vice-president; Edward Dmytryk, second vice-president; Delmer Daves, secretary; A. Edward Sutherland, treasurer. New directors for two year terms, David Butler, George Cukor, Delmer Daves, Howard Hawks, Norman McLeod, A. Edward Sutherland, Richard Wallace, William Wellman.
Seven Is A Lucky Number!

Let's make the Seventh War Loan drive the lucky one for Uncle Sam. The one that brings ALL the boys home.

We are in the home stretch--don't start coasting!

"7" IS A LUCKY NUMBER
All Features Released in 1945

A
OVER $500,000

Here Come The Waves
PAR...201
A Tree Grows In Brooklyn
FOX...191
Diamond Horseshoe
FOX...180
Practically Yours
PAR...171
Without Love
MGM...167
The Clock
MGM...165
Thrift of a Romance
MGM...163
Affairs of Susan
PAR...163
Valley of Decision
MGM...162
A Song to Remember
COL...160
God Is My Co-Pilot
MGM...159
Objective Burma
WAR...154
It's A Pleasure
RKO...154
The Three Caballeros
RKO...153
The Enchanted Cottage
RKO...153
Blood On The Sun
UA...152
Thunderhead-Flicka
FOX...151
Bring On the Girls
PAR...146
Tonight and Every Night
COL...143
The Care Is Green
WAR...143
Salome, Where She Danced
UNI...143
A Medal For Benny
PAR...140
Keep Your Powder Dry
MGM...139
Bele of the Yukon
RKO...138
A Royal Scandal
FOX...138
China Sky
RKO...134
Sudan
UNI...134
Hangover Square
FOX...134
Murder, My Sweet
RKO...133
Hotel Berlin
WAR...133
Counter-Attack
COL...131
Roughly Speaking
WAR...131
It's In the Bag
UA...130
Picture of Dorian Gray
MGM...130
This Man's Navy
MGM...125
The Hors Blows at Midnight
WAR...107
Col. Blimp
UA...103

B
FROM $200,000 TO $500,000

Between Two Women
MGM...149
Lady of the Barbary Coast
REP...129
Here Come the Co-eds
MGM...129
Tomorrow, the World
UA...126
The Suspect
UA...125
Pillow to Post
WAR...123
Brewster's Millions
UA...119
Patrick the Great
UNI...117
Rip complexities
UNI...116
Having Wonderful Crime
RKO...113
The Unseen
PAR...113
Enoch Carroll's Vanities
RKO...110
Escape to the Desert
WAR...102
Molly and Me
FOX...94
See Me Lawyer
UNI...94
Delightfully Dangerous
UA...92
Betrayal From the East
RKO...90
The Fighting Guardsman
COL...85
Pan Americans
RKO...85

C
FROM $100,000 TO $200,000

Dillinger
MGM...136
Tarzan and the Amazons
RKO...113
The Body Snatcher
RKO...96
The Brighton Strangler
RKO...86
She Gets Her Man
RKO...84
Forever Yours
RKO...84
Eddie Was A Lady
UNI...87
Eve Knew Her Apples
UNI...87
Mummies Curse
RKO...86
Rough, Tough, and Ready
UNI...86
House of Fear
UNI...86
Gentle Annie
UNI...86
The Bull Fighters
MGM...83
Circumstantial Evidence
MGM...83
Blonde Fever
MGM...83
The Great Flamarion
RKO...81
The Big Showoff
RKO...81
Dangerous Passage
RKO...81
A Song For Miss Julie
RKO...81
High Powered
RKO...81
What A Blonde
RKO...81
Hit orlik to Happiness
RKO...81
Zombies On Broadway
RKO...81
I'll Remember April
RKO...81
Leave It to Blonde
RKO...81
Nothing But Trouble
RKO...81
Strange Illusion
RKO...81
Two O'Clock Courage
RKO...81
Night Club Girl
UNI...81
My Gal Loves Music
UNI...81
Swing Out Sister
UNI...81
Mr. Emmanuel
UA...76

D
BELOW $100,000

Fighting Lady
FOX...123
Crime, Inc.
RKO...113
Vampire's Ghost
RKO...113
Big Bonanza
RKO...112
G. I. Honeymoon
MON...112
Under Western Skies
UNI...112
The Chicago Kid
REP...82
Thoroughbreds
REP...81
Identify Unknown
REP...81
Tutti Flicka
COL...81
Phantom of 42nd Street
PRC...80
Power of the Whistle
COL...80
Crime Doctor's Courage
COL...80
Fog Island
PAC...80
A Guy, A Gal, and A Pal
COL...80
I Love A Mystery
COL...79
Song of the Sarong
UNI...78
Fashion Models
MON...78
Nevada
RKO...78
Bogues Gallery
PAC...78
There Goes Kelly
MON...78
Castle of Crime
RKO...78
Docks of New York
MON...77
Hollywood & Vine
PAC...77
The Kid Sister
PAC...76
The Man Who Walked Alone
PAC...76
Youth On Trial
COL...76

AFTER ALL -- Box Office Tells the Story

• There are many Awards — all deserved.
• But the Box Office tells its own particular story.
• BOX OFFICE DIGEST tells the Box Office story.
CURRENT PREVIEWS

“CAPTAIN EDDIE”
“A BELL FOR ADANO”
“THE NAUGHTY NINETIES”
“G-I JOE”
“THE WOMAN IN GREEN”
“THE FROZEN GHOST”
“MR. MUGGS RIDES AGAIN”

The Box Office Reports:

“Out of This World” Gets Coin

Coslow-Walker-Bracken Trio Clicks For Para

See Page Five
The Box Office

DIGEST "HONOR BOX"

This Week Paramount Wins With
"OUT OF THIS WORLD"

163%

THE PICTURE

Associate producer
Sam Coslow

Director
Hal Walker

Screenplay
Walter de Leon
Arthur Phillips

From Stories By
Elizabeth Meehan
Sam Coslow

Photography
Stuart Thompson

Music direction
Victor Young

Music associate
Arthur Franklin

THE PLAYERS

Eddie Bracken
Veronica Lake
Diana Lynn
Cass Daley
Parkyakarkus
Donald McBride
Florence Bates
Gary Crosby
Philip Crosby
Dennis Crosby
Lin Crosby
Olga San Juan
Nancy Porter
Audrey Young
Carol Deere
And
Carmen Cavallero
Ted Fio Rito
Henry King
Ray Noble
Joe Reichman

VERONICA LAKE

DIANA LYNN
We feel quite some sympathy for J. Arthur Rank, variously described as the pooh-bah, czar, and paterfamilias of the British motion picture industry, and currently in our Hollywood midst.

Mr. Rank's importance in the international motion picture set-up cannot be too strongly stressed, and by that measurement it is obvious to add that Mr. Rank has tremendous importance in the American motion picture situation.

Mr. Rank's likable, and admirable, qualities as a representative of the best in British national and industrial thought would make him a welcome guest anywhere, at any time.

But the combination will be tough on Mr. Rank.

As a guest he will receive the whole-hearted, fulsome, reception that reflects the heart of Hollywood, and that is a big heart.

As an important factor in the present and future of the motion picture industry, here and throughout the world, Mr. Rank will be the recipient of all our best advice, our most polished allures, our peculiar American blend of naivete and Yankee trading.

And those are the reasons for our sympathy.

Of course, he does not need our kind wishes. He can take care of himself.

For the benefit of our American exhibitor readers we should probably explain. In the blunt American way we can start by saying that Mr. Rank is very wealthy, that Mr. Rank has his hands in many and varied tasty pies, that Mr. Rank is the Mister Big of British motion picture production, distribution, and exhibition.

We can say that Mr. Rank is considered able to dictate which way the British Lion will wag his tail. And whether or not he will wag it. As far as pictures are concerned.

And we finish the picture by stating that American motion picture organizations—from the banker, to the sales head, and back here to the studio—have a solemn interest in just how Mr. Rank feels about the attitude of that British Lion.

That sums it up—Mr. Rank is important in his own solid personal integrity and his position in picture affairs; he is important to us.

Our American exhibitor reader may wish us to expand the explanation. We will:

It is the considered opinion of our best selling and producing minds that the high negative costs which make American pictures the universal attractions that they cannot be maintained without returns comparable with the past from the British-controlled market.

It is the sincere conviction of British film people that films made on the stalwart Isle have never received proper money recognition in the United States market.

And then we have shades of opinions—there is the axiomatic statement that box offices know no nationality, but will pay off for any entertainment—and only for entertainment; there is the across-the-seas angle that selling and booking conditions in this country are such that the cards are stacked against anything not originating in a select circle. The latter viewpoint gets some support from independent producers in our own Hollywood.

So there you have the factors:

We like Mr. Rank for what he is. For that reason he will get the warmest of Hollywood welcomes.

We would be compelled to be nice to Mr. Rank even if we didn't like him. (That is a rhetorical statement.)

But this is flat:

We sympathize with Mr. Rank in his ten days of Hollywood. He will get as much of fluff as he will accept, more advice than he can digest, and—

Maybe we are all wrong about this. It is possible that Mr. Rank can take care of himself without our sympathy, and certainly without our advice.

We should never have started this.

### DISTRIBUTORS' BATTING AVERAGE FOR '45

<table>
<thead>
<tr>
<th>Distributor</th>
<th>Releases</th>
<th>%</th>
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<tbody>
<tr>
<td>1. PARAMOUNT</td>
<td>9</td>
<td>141</td>
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<tr>
<td>2. WARNER BROS</td>
<td>7</td>
<td>133</td>
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<td>3. MGM</td>
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<td>135</td>
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<td>4. 20th CENTURY-FOX</td>
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<td>130</td>
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<td>5. UNITED ARTISTS</td>
<td>7</td>
<td>118</td>
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<td>6. RKO-RADIO</td>
<td>16</td>
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<td>7. UNIVERSAL</td>
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<td>99</td>
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<tr>
<td>8. COLUMBIA</td>
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<td>9. REPUBLIC</td>
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<td>10. MONOGRAM</td>
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<tr>
<td>11. PRC</td>
<td>8</td>
<td>79</td>
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</tbody>
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| Total Releases    | 122      |

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The Highlighter: Just Talks About Things That Are of Interest

The Highlighter takes this week’s space for a single purpose, instead of rambling here and there about the motion picture scene. Republic is the reason, and Republic’s Tenth Anniversary is the occasion.

There is quite a bit of pleasure in joining with Republic’s large, and growing, family in a birthday celebration. The sort of heart-warming feeling usually experienced when observing an Horatio Alger story being rounded out in full. . . That’s the Republic story—from the lovely independent with the fragile structure of state rights distribution on to an international organization firmly in control of its own selling; from a make-shift studio “somewhere way out there in the Valley” and today with one of the largest, best-equipped and completely self-contained production plants in the business. . . . There are all the fine dramatic elements of the best told rags to riches yarn.

But if the rags to riches theme music can be played for Republic as a production and distribution organization, there is an equally interesting story angle when you come to consideration of the man who is Republic—Herbert J. Yates. . . In his laboratory and financing operations Herb Yates was a pretty solid motion picture individual long before he wrapped up all his interests in the Republic name. . . It wasn’t only our independents with their thousands, but a goodly number of our biggest majors with their millions, who were on the books to Yates. . . And therein comes the story. . . It was all very well for this Yates to open his doughbags to the industry, but what right had this brash fellow to decide on a producing and distributing organization of his own? . . . Unheard of. . . . He should leave those fields to the men who borrowed from him. . . He’d learn his lesson, and so on. . . Well, it has been a ten-year road, it has had its bumps, but it has been a straight road, and now it is a modern speedway aiming—who knows where? . . . Who will hazard a guess at what the Twentieth Anniversary celebration will show?

Yates set his sales course true very early by snaring one of the industry’s veterans in big league selling, Jimmie Grainger. . . . Maybe in the early years Jimmy didn’t always have big league merchandise to sell, but he had time to build the sort of man-power that was able to sell when the merchandise came along. . . And he always retained, and never abused, the unusual wide popularity and exhibitor confidence that has been Jimmie Grainger’s way back down the years. . . . That good will is paying in the chips now.

HERBERT J. YATES

. . . And you could say things are just starting to happen when you survey the 1945-46 picture.

Glance at those new producer-director deals—Frank Borzage, William K. Howard, Al Santell, Al Rogell, all men who have their major league records and who will now be working under arrangements that have practically put them in business for themselves. Nor should one ignore such veterans as Joe Kane, action specialist, who is now dean of the lot in point of service years. . . . Just clicked solidly with “Flame of the Barbary Coast.”

That player roster is important looking. . . . Yates has big plans for Joseph Schildkraut, one of America’s greatest actors, who is re-discovered for the screen every two or three years or so after going back to Broadway to star in a sock hit and sell himself all over again to newly arrived talent scouts. . . . There is the definite money asset, John Wayne. . . . And money-in-the-bank Roy Rogers, now king of his own field. . . . Also another “new-old-discovery,” Ann Dvorak, whom Republic socked for an American come-back after her many years in England, with “Flame of the Barbary Coast.” . . . Michael O’Shea is on the Republic list, and a solid aggregation of young and veteran talent to round out any cast in big league fashion.

Production affairs, now running so smoothly and so promisingly, are directed by Allen Wilson, as head of a four-man executive committee that includes Robert V. Newman, Wilson’s assistant; Hy Glick, secretary and treasurer of the Republic productions unit, and Jack E. Baker, as general manager of the studio. . . . These are the men carrying out the ambitious physical expansion of the studio, and the equally important producer-director-player deals that will mean so much to Jimmy Grainger’s sales boys in the next season—the one to cash in on Anniversary events. . . . That expansion of studio facilities is a story in itself. . . . Hampered by war-time restrictions, but spurred on by unbounded confidence in Republic’s future, a miracle job has been done, and this is still only a promise of what is on the blueprints and scheduled to happen with a rush when the “Go!” signal on construction is given by Uncle Sam. . . . The plans are ready, the money is there—watch the San Fernando Valley smoke.

Yates has put two million dollars on the line for this construction work, then topped it with twenty for next year’s picture-making. . . . That isn’t chicken feathers, nor is it paper money. . . . Yates always was a fellow whose money talked, and who had the money to talk with. . . . But close your eyes and try in the silences to contemplate a twenty million dollar production budget on a lot that not so many years ago considered a fifty thousand dollar outlay justified the sales force calling the result a “Special.” . . . Yes, with a capital “S.” . . . That’s the picture business, and one of the most colorful stories it has ever told. . . . Because when The Highlighter’s memory goes back to the thrilling tales of the celluloid pioneers—the old General Film crowd and their shoes, the Zukor, Lasky, DeMille period with only slightly longer shoes, and so on down, he must remember that these men had a tide with them. . . . Yates has written the Republic history in a period when competition has been firmly entrenched, far-reaching, apparently a stone wall.

Some years ago when we interviewed Herb Yates on his return from a European tour with Gene Autrey we could easily see by the gleam in his eye that “H. J.” had big, unspoken ideas about the international market, and Republic’s possible place in that market. . . . War interrupted some of his plans. . . . But not the preparatory building. “Today, under the direction of Morris Goodman, currently in Europe on a three month trip, Republic has a firmly knit organization set to give anybody competition for the foreign dollars. . . . Impressive British associations, and something of a jump on the Latin-American market by shrewd planning of product, such as the production of “Brazil” . . . One of the few pictures with south of the border locale and theme which our good neighbors accepted as in good taste and correct spirit.

All in all this Republic is a pretty lucky, and promising, ten year old youngster.
ONLY big-time motion picture producer I know who wears black shoes and keeps 'em polished is Herbert J. Yates. His coat matches his trousers and he wears a dark necktie and what I'm trying to get across is the idea that he's a businessman, making a business of the movies.

Not a bad idea, either, as you shall see:

I thought at first about starting this piece with something about Consolidated Film Industries, largest film laboratory enterprise in the world. I also pondered an introductory paragraph about Republic Studios in Hollywood, where efficiency and flower-beds flourish side-by-side and an owl holds a permanent lease on stage three.

But the best place to begin is at the beginning, when Fatty Arbuckle wanted $80,000 to finance a series of eight two-reelers. He went to Yates, a young man who had demonstrated his flair for business by rising rapidly to the top in the tobacco manufacturing business, but who had yet to reveal the instincts of a gambler. Now he revealed 'em. Arbuckle got his $80,000 on a handshake; Yates got it back with release of the first two-reeler, Boy!

That started the saga of Yates in pictures. He organized Republic Laboratories, which eventually became Consolidated, for the processing of Hollywood's film. He invested in many a major studio, financed many an independent producer.
He owned the American Record Co., and he bought Columbia and Brunswick, only to sell the whole works just before the boom in phonographs. The one thing he kept was a contract with a crooner of cowboy songs, about whom more later.

Wall Streeters called the sale of the record companies, Yates' Folly. Maybe. I'll report here simply that the factory where he once pressed records in Scranton, Pa., is now his Consolidated Molded Products Co., employing more than 1,000 workers and known as one of the 10 largest plastics concerns in America.

Back in Hollywood in 1935 half a dozen independent producers were fighting among themselves, cutting each other's throats—with Yates' money! He'd financed them all and every time one of them beat another to the dotted line, Yates lost.

He fixed that, characteristically, by organizing a production company, Republic Pictures Corp., some time after his first laboratory. There he installed his battling movie makers. Now they could fight for him, instead of against him. Only tangible assets of the new company were some western and serial scripts heavy with dust and a lease on a few old sound stages, with use of Mack Sennett's celebrated outdoor bathtub thrown in.

The depression wasn't even beginning to ease, the old-line movie producers were having their troubles, and they agreed to a man that Yates was nuts.

Western pictures at the time were dead; not even the 10-year-olds would go to see them. Serials had gone out years before with the "Perils of Pauline." The stages were undersized and the bathtub, where Sennett once laid his loot while supervising the tossing of custard pies, was a definite liability. Somebody might fall in.

Yates had it filled with rich soil and planted calla lilies on top. Then he began cogitating the literature in the script library. It was his idea—his competitors now say it was his inspiration—to salvage those western scenarios by turning them into adult entertainment.

He'd have none of this manufacturing of cliff hangers for the juvenile trade. Yates figured he'd get the mothers in, and the fathers, too, by adding romance and song to the standard action script. All he needed was a cowboy singer and he! He already had one; that tall young fellow from the record company; name of Autry, Gene. You know what that idea did for Republic; for that matter, what it did for good ole' Gene.

Yates looked over his serial scripts, which put the hero in jeopardy at 14 different chapter endings and gave him the gal in the 15th. They were a total loss, but you think he junked his serial production organization? Not by 14 fates-worse-than-death he didn't.

He injected comic strip characters into his chapter plays, first with Dick Tracy and then with the Lone Ranger, and thereby made of serials greater money-makers than even in the hey-day of Pearl White.

Yates then did something the rest of the industry never had considered. He discovered sectionalism as an asset and soon was turning out movies featuring such rustic radio heroes as Roy Acuff, Lulabelle and Scotty, "Pappy" Cheshire and the Duke of Paducah. Advertising wouldn't have done these pictures any good on Broadway; in the small towns, where they paid their profits, they didn't need advertising.

The founder of Republic evolved a 10-year plan for his studios, drew up his blueprints for each year and proceeded accordingly with his goal—the making of his company one of the largest in the business at the end of the decade. The war retarded him slightly, but the year 1945 has not yet ended and the Mabel Normand sound stage (perhaps the largest and certainly the most efficient in Hollywood) is booked solidly. So is another vast new stage. The newest structure on the lot that was once a cabbage patch is the largest and best equipped music auditorium in the world for scoring and dubbing pictures. Its design includes the most modern developments in architectural acoustics, and its RCA Sound equipment is the last word in the field of sound recording. The entire studio has been so improved that even if his bathtub still were there, Sennett wouldn't recognize it. Yates' most recent moves include the addition of Frank Borzage and Alfred Santell to his production staffs. You know those names and with negotiations now under way for equally important producers, directors, and players, the goal is not far off.

Yates never has believed in genius. He says the only difference between one of these rarities and the average man simply is that the average man needs a break. He has built his organization upon that theory, most of his top executives today once were the average men working hard in one or another of his industries.

He spends much of his time investigating other enterprises, to see whether any of their methods can be applied to the movies. He also investigates his own studio, I once bumped into him on stage five, where he'd moved his desk and his secretary and where he'd just discovered that movie cameras never photograph any higher than 10 feet on an interior set wall. Why, he asked, were the walls 20 feet high? The scenic designer said they always been 20 feet. Yates said that from now on they'd be 10 feet. A small thing, perhaps, but the saving on paint, lumber, canvas and man-hours at the end of a year is something that helps turn red ink into black.

The factory-aspect of most movie studios depressed Yates. He presumed the other workers were depressed, too. He substituted green grass for concrete at Republic, cops with smiles for guards with guns and flower boxes for painted-out windows. What he wanted was a friendly atmosphere. He got it.

As of now the head men at Republic are doing considerable senioring and buenas dieng. They're going to night school, studying Spanish, which gives you some idea what Yates currently is thinking about. And here I am about to use up all my space when I could have filled this whole book. I must mention that owl, the one thing inherited from the previous owners still on the lot. This bird has a perpetual leasehold on stage three. Sometimes he hoots and sometimes he flies through a high-class drama, thereby causing a retake, but no Republic executive would think of banishing him.

It takes a wise man and a calm one, a square-shooter and a go-getter, to equal Yates' achievement. That owl is a symbol.
N the name of the Variety Clubs of America . . . an industry organization probably not much older than yourselves and to which so many of our associates belong, I salute you on your Tenth Anniversary. Long may your banners wave. Long may you prosper.

Year by year, we have watched you grow. Year by year the name of Republic has assumed new importance and stature in the records and accomplishments of our great industry.

Like your trade-mark, you stand for vision, courage, independence and accomplishment. So, to Herbert J. Yates, to James R. Grainger, to all your other executives and to each and every man and woman in your international organization, we pay our respects and offer our admiration and good wishes.

It is a privilege and an honor to write these words of congratulation.

R. J. O'DONNELL
Chief Barker
Variety Clubs of America
With humility and pride...........
Republic Pictures offers its appreciation to its men and women in the services of our Country.

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James A. Abet
Franklin Adreon
Frank Arrigo
Louis Asher
Dudley Autry
Gene Autry
Bert Baker
Frederick P Bayman
William Beck
Robert Beebe
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The Box Office: "Out of This World" Week's Money Winner For Paramount

By NORMAN WEBB

PARAMOUNT—1 Release

Paramount’s new super-duper musical extravaganza “Out of This World” has captured up very well at 16 per cent and is showing signs of building on its hold-over weeks. This sparkling comedy co-stars Eddie Bracken with two popular Paramount feminine players—Veronica Lake and Diana Lynn, not to mention Bing Crosby’s voice which plays quite an important part, although he does not appear in the picture.

The featured cast is headed by Cass Daley, Donald MacBride, Florence Bates and the four Crosby boys (Bing’s sons). There are also five prominent Piano-Maestros—Carmen Cavallero, Ted Fiorito, Henry King, Ray Noble and Joe Reichenach.

Sam Coslow who has long been an important figure in the musical world produced “Out of This World” as well as collaborating on the original story and musical score. It is interesting to note that Mr. Coslow is now associated with Mary Pickford on the production “One Touch of Venus.” Hal Walker turned in a very outstanding piece of direction on this picture, which is his first release, although he has been directing for almost two years and has several unreleased productions, including such important pictures as “The Road To Utopia” and “The Stork Club.” The theme song and other important musical numbers were written by Johnny Mercer and Harold Arlen.

RKO—1 Release

RKO—Radio Exchanges have a new Sam Goldwyn release this week, “Wonder Man” which has had a strong New York opening at the little Astor Theatre where the picture is grinding long hours and running at 95 per cent over average business. This figure will probably build when the picture is released more generally to theaters with larger seating capacities.

Danny Kaye who scored such a terrific hit last year in his first release “Up In Arms,” is starred in this new Technicolor musical comedy and turns in a fine dual role performance, of two brothers. Virginia Mayo has the feminine lead with Donald Woods, S. Z.

PICTURES “GOING UP”

Thrill Of A Romance.. RKO 163...168
Valley Of Decision.. MGM 162...166
Sally O’Rourke.. PAR 162...166
God Is My Co-Pilot.. WAR 139...163
Keep Your Eyes On Day.. RKO 139...122
Dillinger.. MGM 136...141
China Sky.. RKO 134...138
Roughly Speaking.. PAR 135...138
Counter-Attack.. MGM 131...136
Picture Of Dorian Gray.. MGM 130...133
Pillow To Post.. WAR 125...126
Tarzan and the Amazon.. RKO 115...120
Delightfully Dangerous.. UA 92...97
Brighton Strangler.. RKO 88...92

OF NINE NEW RELEASES IN THE PAST WEEK, FIVE RAN OVER 100%, ONE CAME THROUGH OKAY, AND THREE WERE ON THE WEAK SIDE

NINE NEW RELEASES NOT IN LAST ISSUE

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PICTURES “GOING DOWN”

Without Love.. MGM 167...164
A Royal Scandal.. PAR 136...132
Murder, My Sweet.. RKO 133...131
Satan.. MGM 134...131
Tomorrow, The World.. PAR 126...122
Patrick, The Great.. Universal 117...114
The Unseen.. PAR 113...107
The Bull Fighters.. UA 83...81
Fighting Guardsman.. COL 85...80

COLUMBIA—2 Releases

Columbia Studios have two new programmers that are strictly in the filler class. “Ten Cents A Dance,” 78 per cent, which was filmed many years ago as a Barbara Stanwyck

(Continued on Page 11)
“Captain Eddie” (20TH CENTURY-FOX)  
The Digest’s Box Office Estimate: 160%

Producer: Winfield R. Sheehan  
Director: Lloyd Bacon


Photography: Joe MacDonald  
Time: 107 minutes

Lloyd Bacon’s sure hand on the direction makes sound screen entertainment of a subject that should already be pretty well set as an exploitation bit due not only to the fame of its hero but also to the various controversies that preceded its making.

It was not an easy job that Bacon tackled. Rickenbacker is a stirring headline figure, but as with most biographies of living persons, there isn’t the license in screen telling to embark on any and all angles of theatre. But Bacon has taken a necessarily episodic story, has achieved something of pace, consistent interest, and a picture-wise blend of narrative, romance, comedy and drama.

Background theme of “Captain Eddie” is more than an exposition of a few heroic highlights in the aviator’s career, but is really a glorification of the typical American boy and his love for tinkering and mechanical explorations. It is keyed to the boy of today just as closely as to the Rickenbacker of fact, whose story starts in the early 1900’s.

Starting with the dramatic rescue of Rickenbacker and his flying companions in the South Pacific, the story jumps back to his boyhood days and becomes a warmly interesting picture of a great epoch in American life, the birth and growth of the machine age. War enters into the telling, but only as necessary chronology.

Fred MacMurray gives personality and ability to the portrayal of the adult Captain Eddie, Darryl Hickman is effective as the boy Rickenbacker. Lloyd Nolan is a standout in the excellent support while the necessities of time-spanning biography have brought into the action a score of Hollywood’s best trouper.

Exhibitor’s Booking Suggestion: Sell the women... The rest is easy... Previewed June 18th.

What the other fellows said:

REPORTER: “Pretty good movie that has its exploitation angles.”

VARIETY: “Good run-of-the-mill film fare that will probably do better at the box office than it does with the snootier film critics.”

“A Bell For Adano” . . Powerful 20th-Fox Drama

The Digest’s Box Office Estimate: 150%

Producers: Louis D. Lighton, Lamar Trotti  
Director: Henry King


Photography: Joseph La Shelle  
Time: 104 minutes

With the advance publicity build-up of its success in other fields, “A Bell For Adano” was automatically a big money bit for the screen. And 20th-Fox has clinched that bet with a masterful production, starkly realistic and sincere in its adherence to the spirit and the structure of the famous book, adroitly competent in its picture-making.

To producers Lighton and Trotti, and to director Henry King high praise can be given for a magnificent job. “Adano” is gripping, powerful and intensely human.

Also on the credit side must be recorded the fact that the picture further clinches the stellar rights of John Hodiak, already well-established, but from now on as a marquee asset of top line standing.

“A Bell For Adano” brings to picture patrons a phase of the war that is new to them, in all the wealth and varieties of pictures that the great conflict has promised. This time we see the backwash of war, and through American eyes by the operations of American military and civil government in an Italian village past which the battles have gone. It is as timely in appeal as if written yesterday.

Hodiak is seen as the AMG officer, Major Jappolo, burdened with the major and minor problems of the occupied village and its colorful inhabitants. He has the obvious difficulties with the handling of difficult human relationships, the not so expected ones of entanglements with the evil gods of red tape in his own army. And he finds romance with Gene Tierney, Italian peasant girl.

Supporting these two who carry the more customary romantic interest of a picture that is really bigger than any romance, is a hand-picked cast of superb trouper, William Bendix, who is of course more than support, has the mostest role as an army sergeant and makes the most of it.

Henry King’s direction again displays his knack of transferring both the spirit and flesh of written successes to the screen and imparting the best of screen skill with powerful effect without recourse to too obvious theatrics.

Exhibitor’s Booking Suggestion: Solid hit... Previewed June 20th.

What the other fellows said:

REPORTER: “Politizer prize-winner that will be a prize-winner so far as picture audiences are concerned.”

VARIETY: “A class production of high point interest value.”

Never Time to Stop Selling War Bonds!
“G-I Joe” . . . . . . . Pre-Sold and Worth It

(COWAN-UA)
The Digest’s Box Office Estimate: 135%

Produced by .............................................. LESTER COWAN
Associate producer ...................................... DAVID HALL
Director ......................................................... WILLIAM WELLMAN
The Players: ROBERT MITCHUM, ROBERT WYATT, GLENN MC-CALL, FREDRICK STEELE, WALLY CASSELL, JIMMY LLOYD, JACK REILLY, BILL MURPHY, and COMBAT VETERANS OF THE CAMPAIGN IN AFRICA
Photography .............................................. RUSSELL METTY
Time .......................................................... 147 minutes

Newspaper men have memories that speak in headlines. If they are old enough—or, maybe, we should say “too old”—they can recall Admiral Dewey who sunk, sank, or sailed the Spaniards. If they are of slightly tender years they may start recollections with Lindbergh, who flew the Atlantic, Babe Ruth, who hit 50 home runs, and continue on down the bright and heart-warming trail.

Headlines mean popular interest, and popular interest is a mild understatement for the frenzy of love that America showers on its heroes of the moment.

We know that this war has not produced, and we doubt if it will produce, a figure so close to American hearts as the shy, undersized frame and oversized heart of Ernie Pyle. Generals win battles and wars, but there is the deep thought that you have paid them and trained them for that job; spectacular heroes are made for a moment, but you accept suddenly inspired heroism as the flaming part of war.

But it remained for a “working newspaperman”—a distinction from flub-dub experts—to capture America’s heart with the only weapons he had: a regular newsguy’s instincts and a fellowship of heart with the humans he was writing about.

So much for the background of Lester Cowan’s production “G-I Joe,” stemmed from Ernie Pyle, the man and his writings. Telling of that background is a round-about way of saying that there should be a good box office awaiting this celluloid no matter how it might have been transferred to the screen.

And now comes the important part. Producer Cowan and director William Wellman have kept the faith. The trouper’s have kept the faith. Their picture is impressively sincere in its treatment of the things that Ernie Pyle said with such powerful simplicity. It is good picture craftsmanship. It is everything that the mothers, fathers, wives, sisters, and brothers of G-I Joe would like to see on the screen.

It is war, at its grimmest, its dirriest. But don’t let that scare you off—it is the war that millions read in the words and between the lines of Ernie Pyle. It isn’t pleasant, if we are talking in generalizations, but it is close—pathetically close—to so many hearts. The hearts that are enshrining Ernie Pyle in memories, the hearts that will take this opportunity to snuggle close to their boys.

The Woman in Green” . . . Up to Sherlock Standard

(UNIVERSAL)
The Digest’s Box Office Estimate: 80%

Producer-director .................. ROY WILLIAM NEILL
The Players: BASIL RATHBONE, NIGEL BRUCE, HILARY BROOKE, HENRY DANIELLI, PAUL CAVANAGH, MATTHEW BOUTON, ETHEL AMBER, FREDERICK WARELOCK, TOM BRYSON, SALLY SHEPHERD, MARY GORDON
Photography ....................... VIRGIL MILLER
Time ...................................................... 68 minutes

Roy William Neill has that deft combination of picture knowledge and intelligent taste that has lifted Universal’s Sherlock Holmes pictures into the better category of series offerings. The thought now occurs that his consistent success with the series may work to his personal disadvantage if Universal feels that the Shutterlock is so safe in his hands as to preclude giving Neill the bigger opportunities his long experience and top ability deserve.

“The Woman in Green” is up to the Sherlock standard, well-handled from script to direction and to playing. It is not above standard, and it would seem that the writers are getting just a bit worn out at their task of devising new adventures. Even Conan Doyle took a rest for a few years.

Sherlock Basil Rathbone and Dr. Watson Nigel Bruce this time come to grips with the legendary enemy, Moriarity, master crook of the world in the opinion of Holmes. Bert Millhauser gives him a female hypnotist assistant, and the plot is off to the races in the best speed and tradition of the old-time class Pathe serials.

The star duo is comfortably at home, Miss Hilary Brooke, as Moriarity’s aide, a personable asset to any picture.

Exhibitor’s Booking Suggestion: Neat who-dunit for the series fans. . . . Previewed June 14th.

What the Other Fellow’s Said:
REPORTER: “One more chapter in the series and no doubt a profitable one.”

VARIETY: “Creditable, addition to Universal’s Sherlock Holmes’ series.”

“The Frozen Ghost” . . . Satisfying Chiller-Diller

(UNIVERSAL)
The Digest’s Box Office Estimate: 80%

Associate producer .................. WILL COWAN
Director .......................... HAROLD YOUNG
The Players: LOAN CHANEY, EVELYN ANKERS, MILBURN STONE, DOUGLAS DUMBRELL, MARTIN KOSIECK, ELENA VERDUGO, TALA BIRELL, ARTHUR HOLTH. Photograph ................... PAUL IVANO
Time ...................................................... 61 minutes

“The Frozen Ghost” leaves the starting gate with a title that is a natural for the chiller-dickers. Then the jockey name—as sport fan value—can be given to Lon Chaney. That will help also to sell the tickets. So all a reviewer should report is that Universal—and Producer Will Cowan and Director Harold Young have delivered a workmanlike job to measure up to the allures, “The Frozen Ghost” has its thrust through blending enough of the safe chiller elements in a new dressing. There is Lon Chaney who might be villain or victim, there is Martin Kosieck, who could also be either if you were not trying to fool mystery experts. Meager feminine requirements are more than adequately handled by Evelyn Ankers.

It is a story about a hypnotist and a wax museum—add those two and two together and you know all you want to know.

Performances are capably keyed to the subject, and the trouper have been wisely chosen.

Exhibitor’s Booking Suggestion: Will live up to its title. . . . Previewed June 16th.

What the Other Fellow’s Said:
VARIETY: “Up-to-standard Universal spine-chiller.”
“The Naughty Nineties” In Abbott-Costello Groove

(UNIVERSAL)

The Digest's Box Office Estimate: 135%

Producers: Edmond L. Hartman, John Grant
Director: Jean Yarbrough
Photography: George Robinson
Time: 76 minutes

Sometimes we think, and as a matter of fact we know, that Bud Abbott and Lou Costello have more fun out of life than the folks who write reviews of their pictures.

The critics love to point out that Abbott and Costello always seem to be doing the same routines, they qualify as critics by reporting that on this occasion the results are better or not quite so good as on some other occasion.

That is where the A-C laugh comes. First, they really know they are doing the familiar routines, second they know how to do them, third, they know the twists that improve them for pace and sugar-coating, and most important of all, they know that this fare is what their fans want.

When you have created a following as large and as loyal as the Abbott and Costello brigade it seems to us pretty good business to take care of that army first, and let the critics fall where they may.

“The Naughty Nineties” is in the tried and true Abbott-Costello groove. The boys kept the proceedings to 76 minutes, and they pack that 76 minutes with just what the entertainment appetite has ordered for the customers who respond to the A-C marquee and the many others who say, “Here’s a chance to get away from it all—I’ll go in and laugh.”

This is burlesque, slapstick, and fast-talking gag stuff. The background is Mississippi showboat life. There is a plot. The plot makes things happen to the comics, the background is perfect reason for musical numbers.

Director Jean Yarbrough, a comedy veteran of the Leo McCarey days at the legendary Hal Roach organization, milks this stuff and paces it neatly. The comics are playing their own game on their home field. Lois Collier helps for both beauty and melody, capable Rita Johnson does a musical-comedy menace zip.

The final bow must be given to the production guidance of Edmond Hartman and John Grant that is in the best of show business technique. They know the personalities they are to sell, they know their audiences, they combine corn with sugar to make a product called money.

Exhibitor’s Booking Suggestion: Good number for the safe stars. . . . Reviewed June 19th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: “Those who love Abbott and Costello will love this; those who can leave them alone will leave them alone.”

VARIETY: “The thousands of merry villagers who get their laughs from the antics of Abbott and Costello can lay their money on the line . . . with assurance of full value in entertainment.”

“Mr. Mugs Rides Again” . With East Side Jockey

(MONORAM)  

The Digest’s Box Office Estimate: 75%

Producers: Sam Katzman, Jack Dietz
Director: Wallace Fox
Photography: Ira Morgan
Time: 64 minutes

“Mr. Mugs” is standard fare in this Monogram group that seems to go on and on forever, and certainly must boast followers who make that continued life profitable.

The current offering of the East Side Kids has less of the wild and woolly comedy that carried most of its immediate predecessors, and relies more on the telling of a dramatic story. The kids are good troupers and manage to maintain fair interest in 65 minutes that are heavily corn and frequently scrambled in the story structure.

Leo Gorcey is a jockey this time, and his adventures are pretty much in the formula that you might expect. Of course Gorcey starts under a cloud, of course he must fight his way back to vindication. Instead of the old Kentucky colonel whose fortune must be saved we here have an old lady in trouble. And it is Gorcey and his gang who save the day.

Exhibitor’s Booking Suggestion: Okay filler fare. . . . Reviewed June 18th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: “The answer to a kiddie’s matinner prayer.”

VARIETY: “Sellable as supporting material.”

THE BULLETIN BOARD... News About Industry’s War Activities!

“Showmen’s Seventh” War Loan showmanship and activity know no bounds. How the state and local committees are sparking and spearheading the drive is shown in the following reports:

LITTLE ROCK, Ark.—Lions Club of North Little Rock, on the recommendation of Max Prunski, state chairman, is supporting the industry drive, with each member responsible for the sale of $300 in bonds.

SOUTHERN CALIFORNIA—Gus Metzger, state chairman, announced drive moved into high gear with 80 “On to Tokyo” mobile units in metropolitan Los Angeles nightly contacting war plants, firms, clubs, lodges and residential sections, and piling up large bond sales. Sound systems on the mobile units broadcast the War Loan message. One of the big guns was a bond premiere on June 25 staged by the seven first runs in conjunction with the Downtown Business Men’s Association, with major retailers participating. Theatres are issuing bonds for a bond dinner to be held by the Cooks and Waiters Union of Los Angeles, tickets going for a $1,000 bond each. Los Angeles Examiner is giving heavy publicity, with big stories daily.

NORTHERN CALIFORNIA—Theatres are using a bond premiere coupon book, for sub-agencies which sell bonds in exchange for bond premiere admission tickets. The purchaser receives from the sub-agency a ticket from the coupon book which is exchanged at the box-office where the bond premiere is held, the other part of the tab containing a complete description of the transaction. The local War Finance Committee is thus able to credit the theatre with the sale of such sub-agent bonds.

COLORADO—Rick Ricketson, state chairman, announced following activities for June: bond premieres throughout state; bond admission baseball double-header at Denver University stadium; bond admission boxing exhibition in Denver City Auditorium, with all nearby service groups participating; Iwo Jima flag-raisers survivors in Denver personal appearances and flag-raising ceremony in Civic Center; June 16, “cleanup” bond premieres supported by all Denver theatres.

(Continued on Page 10)
INTERNATIONAL

CONTINUES WITH

RKO RADIO PICTURES

SHOWMANSHIP!
RKO IS PROUD

With justifiable pride we of RKO welcome the continuance of our association with William Goetz and Leo Spitz in releasing the distinguished productions of INTERNATIONAL PICTURES

whose great stars, producers, directors and writers are proving

"Good Entertainment is International"
FIRST of the new group of INTERNATIONAL PICTURES to be released by... RKO RADIO PICTURES

INTERNATIONAL PICTURES presents

GARY COOPER and
LORETTA YOUNG

in

NUNNALLY JOHNSON'S

"Along Came Jones"

with
WILLIAM DEMAREST • DAN DURYEA

A Cinema Artists Production
Produced by Gary Cooper
Directed by Stuart Heisler
Screenplay by Nunnally Johnson
Novel by Alan Le May

INTERNATIONAL PICTURES presents

CLAUDETTE • ORSON • GEORGE
COLBERT • WELLES • BRENT

"Tomorrow Is Forever"

Directed by
Produced by
IRVING PICHÉL • DAVID LEWIS
Screenplay by Lenore Coffee • Novel by Gwen Bristow
INTERNATIONAL PICTURES presents

SONJA HENIE

in

Countess of Monte Cristo

with

DENNIS O'KEEFE

Directed by

WILLIAM A. SEITER • WALTER THOMPSON

Screenplay by Robert Smith • Story by Walter Reisch

IN TECHNICOLOR

INTERNATIONAL PICTURES presents

A Nunnally Johnson PRODUCTION

Written and produced by the man who created “Woman in the Window” and “Casanova Brown”

INTERNATIONAL CONTINUES WITH SHOWMANSHIP
F.l.a.sh.es. KEEPING UP WITH THE STUDIOS

20th - Fox ★ ★ ★

★★★ “The Enchanted Voyage” troupe is busily at work on the lot after New Orleans shooting. Lloyd Bacon is directing.
★★★ George Jessel will head a large stellar studio party journeying to Columbus, Ohio, for the world premiere of “Captain Eddie,” Winfield Sheehan production, directed by Lloyd Bacon. The Buckeye capital is the birthplace of Eddie Rickenbacker. Governor Lausche, of Ohio, is expected to honor the premiere.
★★★ Ernst Lubitsch has been set to direct “Cluny Brown,” which will co-star Charles Boyer and Jennifer Jones. Lubitsch had originally planned to serve only as producer, but improved health induced him to take over the directing reins.
★★★ “American Guerilla in the Philippines” has been temporally set back on the production slate, pending Darryl Zanuck’s return from Europe. Puerto Rican transportation difficulties had much to do with the postponement. Members of the advance unit crew had already taken their tropical shots when the decision was reached.
★★★ Director Henry King journeyed to Marysville, California, to visit his son, Lieut. Henry C. King, recently returned after being a Nazi prisoner. King, Jr., was shot down over Leipzig.
★★★ Spyros Skouras, 20th-Fox president, is in town this week for studio huddles. Charles Skouras cancelled a planned Eastern trip to remain here for the sessions.
★★★ Darryl Zanuck has decided to use Technicolor on “Anna and the King of Siam,” originally scheduled for black and white.
★★★ Bruce Humberstone has returned to the lot after New York trip for the world premiere of “Wonder Man” which he made for Samuel Goldwyn.

United Artists ★ ★ ★

★★★ Word comes from New York that Tom Waller has been appointed by Barry Buchanan, advertising-publicity chief, as national publicity director for United Artists. Waller is well known in the field since early days as a Variety staff member.
★★★ Benedict Bogeaus plans a July 1st start for “Diary of a Chambermaid,” starring Paulette Goddard.

RKO - Radio ★ ★ ★

★★★ Ed Dmytryk is shooting on Dick Powell’s starring number, “Cornered,” which has Micheline Chirel, Anne Hunter, and Nelson Leigh in supporting roles. Adrian Scott is producing.
★★★ Front office says that budgets will be upped for the new Zane Grey series, to be produced by Herman Schlom, and starring James Warren. Ed Killy will direct. Added money will allow for more extensive location trips.
★★★ Lew Landers will direct “The Lie Detector,” going before the cameras about July 9th.
★★★ Reaction to early views of “Radio Stars on Parade” has studio planning to make an annual event out of the idea.
★★★ July 2nd is set for the starting date on “Heart Beat,” Robert and Raymond Hakim production.
★★★ Randolph Scott has been signed for top role in “Badman’s Territory,” which producer Nat Holt is preparing for a summer production.
★★★ James Jordan, Jr., 21 year old son of James and Marion Jordan—Fibber McGee and Molly—will have a top role in “Tomorrow Is Here.”

Paramount ★ ★ ★

★★★ Gail Russell has been set for the femme lead opposite Alan Ladd in “Calcula,” with Jane Duprez at the other corner of the triangle.
★★★ Hal Wallis is getting his production line-up set. It now looks like either “The Crying Sisters” or “Love Lies Bleeding,” for his next, probably in September, with “The Searching Wind” going in October. Still to be set is “Dishonorable Discharge,” from an original by John Farrow.
★★★ Wallis plans to go to England in March, 1946, for production of “Whenever I Remember.”
★★★ Doctor’s orders have caused Joe Sistrom to give up the production reins on Irving Berlin’s “Blue Skies,” with Sol Siegel taking over the assignment.
★★★ Tely Made Me a Killer,” with Robert Lowery and Barbara Britton in the top spots, is the 39th Pine-Thomas production for Paramount. Picture is now on the stages with Bill Thomas directing.

You Can Not Go Wrong on Box Office Digest Figures!
South Norwalk, Conn.—Albert Hamilton, manager, Empress Theatre, gave every purchaser for his bond premiere a “sightseeing tour” in James Melton’s “gay nineties” super-deluxe five-passenger car. The singer is a resident of nearby Weston.

District of Columbia—Fred S. Kogod, chairman, and his committee, are in the midst of an extensive campaign. Projection room premiers got an early start with one by Lloyd Winel and bringing $35,000, Carter T. Barron has lined up a special baseball game between the Washington Senators and a service team at Griffith Stadium on June 14. A mammoth outdoor show at the Watergate will sell at least 10,000 tickets, available to theatre patrons who buy bonds. The District campaign will culminate with a mighty “Cavalcade of Freedom” with film stars present, on the night of July 4 on Washington Monument Grounds. The MPTO is offering 22 prizes and Kogod will personally give bond awards for managers doing the best bond-selling job. Theatres gave free tickets to a “Vox Pop” broadcast and Ringling Bros. circus première.

Wilmingon, Del.—Under combined sponsorship of the industry committee and the War Finance Committee, 300 “voyagers” who purchased a $1,000 bond were given a five-hour cruise on the Delaware aboard the S. S. American Seaman. Several thousand persons who wanted to take the cruise had to be satisfied with an “open house inspection.”

Chicago—Sixty bond premiers under way in Chicago area. Showing of “All-Star Bond Rally” film, with solicitation following immediately, responsible for selling thousands of bonds. Some 60,000 school children tied in with Kiddie Bond Matinees. Daily rallies at State and Madison Streets sponsored by the industry committee, attracting huge crowds. Captured war equipment given to persons making largest number of bond purchases through theatres. Walter Immerman has organized all Balaban & Katz employes as bond salesmen and are known as Bond-binders, with decorations for outstanding work. B & K is running large-scape ads and slogans, stressing immediate bond delivery and that all B & K houses are issuing agents.

St. Louis—Harry Crawford, manager of Fanchon & Marco’s St. Louis Theatre, does one of the most outstanding jobs in the industry of actually selling “E” bonds. Stages rallies which are spontaneous, with no advance advertising, and the spirited selling by Crawford to the unsuspecting audience gets results. One night recently he had on stage the Scott Field (III) orchestra with jump and jive to get the patrons in the mood. Some of his stunts are selling a bond for the youngest baby in the audience whose father is overseas, the bond presented to the baby; bonds for every bullet that a hero present has in his body, and auctioning a kiss from a SPAR or WAC. Bids for the latter come high.

Providence—Putting up a huge double-faced election banner for the 50th anniversary of his house, Manager Edward L. Reed didn’t forget to include a plug for the Seventh War Loan. The banner extends from City Hall to the Biltmore Hotel, two blocks from the Strand Theatre, best location in Providence.

New Haven—Independent neighborhood theatres which have not been able to run a bond premiere successfully because they are located in a poor financial district or for other reasons have adopted the plan of giving free admission to anyone who buys a bond any time during the drive. This has brought excellent results. State Chairman Herman Levy reports. Local theatres teamed in running large newspaper ads featuring slogan, “Buy bonds at your favorite theatre tonight or day.”

Davenport, Iowa.—The RKO Orpheum will have the Don McNeil Breakfast Club of the Blue Network for a special Bond show on June 28, with theatre scaled at $871,950. The following morning the show will do its regular broadcast from the theatre stage, with admission by Bond. Program was obtained by John Dolat, Orpheum manager, through Station WOC, Davenport, the station paying all expenses.

Portland, Ore.—Manager Grover F. Handley of the J. J. Parker United Artists Theatre promotes the sale of bonds with the use of a jeep in front of his theatre box office. A sign on the jeep reads: “This vehicle is a war casualty—buy war bonds in order to replace it with new equipment.” Handley dispatches a group of usherettes to man the jeep and ballyhoo for bonds from atop the vehicle.

Springfield, Ill.—One of the most active committees, Springfield Theatre Association has lined up as one of the big events for Sangamon County the appearance of the S. S. Heman band, consisting of 60 musicians, specialty acts, etc., at the Orpheum Theatre, June 14. This is planned as a $500,000 bond sale. Girl who sold most “E” bonds through local theatres was companion of Sonny Tufes at a cocktail party and reception and attended a press conference with him. Other special activities reported by C. C. Murray, industry special events director, include air show, concert, quiz, “Quiz Kids” broadcasts, U. S. Infantry Show.

Portland, Me.—Bond booth in Congress square features various activities. Booth is decorated with pictures of admirals, generals, etc. Children’s bond show presented Station WCSh “Recess Time” program for 45 minutes. Special stage presentation by youthful talent and cartoons followed broadcast. Also, airborne show at Portland airport; Quonset hut on display in Monument Square, with bonds sold at hut and by films, film shown inside; Infantry Show at football stadium.

Baltimore, Md.—Six bond premiers in downtown Baltimore; $30,000 sale brought by projection room screening; $35,000 from special sale of choice tickets for “Hollywood Pinafore” at Ford’s, sponsored by downtown exhibitors’ committee, of which Morris A. mechanic is chairman. Baltimore war heroes special attractions at bond shows.

Lawrence, Mass.—Managers John H. Melincoff and Samuel Richardson of the Warner and Victoria Theatres selling bonds through Y. M. H. A. Breakfast Club in memory of Major General Maurice Rose of Denver, killed by German guerrillas. SPARS and WAGS used to ballyhoo “Salvos of 1945” bond show sponsored by theatres.

Detroit—Alc Schribner of Associated Theatres, “stunt” chairman, handled outdoor exploitation campaign. This includes such stunts as largest War Bond in the world, on board in Grand Circus Park; signs on all prominent street corners with pictures of Detroit boys who have given their lives, and other potent outdoor activity. Also, huge Gold Star on Detroit City Hall, costing several hundred thousand dollars to erect, where loud speakers broadcast every noon talks of prominent clergymen and medals are presented to war heroes. Additions each day to the Detroit Roll of Honor, at City Hall, remind Detroiters that the war is still going on, with slogan alongside: “They still must die . . . we still Must Buy.” United Detroit Theatre managers in a “Fug of War” competition, men versus women, and are working with Detroit Public School “Gallants” in special promotions in theatres. At suggestion of Alice Gorham, MacArthur “Gallants” have been organized, pledged to sell $1,000 each.

“E” Is The Initial

Current reports are that the sale of “E” Bonds is lagging behind quote.

Low-down from Washington is that the Treasury Department is counting on motion picture theatres to jump this hurdle.

“E” Bonds are the important individual purchases. Picture theatres sell individuals.

Let’s give Uncle Sam a great big “E” shaped smile.
The Bulletin Board...

**Minnesota**—"Buy a Bond" record sung by Bing Crosby supplied radio stations and school boards, the latter for use during musical programs in schools. Same cooperation obtained in North and South Dakota, through the Northwest War Activities Committee. Anne Baxter appeared at Duluth to sponsor a ship launching and appeared at Garrick Theatre for a bond rally, at request of District Manager A. L. Anson, Minneapolis Amusement Co.

**South Dakota**—Byron McElligott, state chairman, made arrangements with Associated Press to carry all industry drive activities to papers throughout the state.

**Mississippi**—Arthur Lehmann and Burgess Waltmon, co-chairman, set up a plan for stopping the show for ten minutes after showing "All-Star Bond Rally," during which bond solicitation is held. Local War Finance chairman furnished members of civic organizations as solicitors.

**Boston**—Daily events at industry War Activities' BONDstand at Boston Common, piling up large sales. Widespread activities here spearhead of entire activity throughout New England, starting with huge "Parade of the Purple Hearts," which was the opening "kickoff." Bunker Hill Day, Jun 17, will be occasion for special bond-selling activities. Maritime Commission tied in with downtown theatres for daily inspection of Liberty ship to bond sellers. Outstanding lobby display at Metropolitan Theatre, featuring ten top Generals and Admirals, covers entire length of lobby, 60 by 30 feet; conceivable and erected under supervision of Managing Director Max Nayor.

**St. Louis**—Under chairmanship of Harry C. Arthur, Eastern Missouri is showing outstanding results, due to various showmanship activities. Some are: Free Movie Day every Monday throughout Metropolitan St. Louis; all 36 houses of St. Louis Amusement Co., concentrating on "E" bond sales, with every house an issuing agent, and bond premises or other special event at every house; Fox Theatre bond drive sponsored by American Legion. Theaters handled distribution of 15,000 tickets for an Eddie Cantor show, at request of War Finance Committee, only bond purchasers at theaters getting tickets. Goal is 50 bond premiers in St. Louis during June. Midnight premiers to be held at several big downtown theaters. Streamer eight columns wide on newspapers' movie page announces Free Movie Day every Monday.

**Kansas City**—Twelve War Mothers, honored guests of the Newman Theatre, added interest to bond sales by 15-minute lobby broadcast on Station KCKN, M. D. (Babe) Cohn, publicity chairman, arranged the tieup. Cohn has been showing "All-Star Bond Rally" to civic organizations, at conclusion of which bond rallies are held, resulting in big sales, as well as film telling the industry story. War Activities Committee is using 4-inch ad on "Buy Your Bonds at Your Favorite Motion Picture Theatre" in key city papers in territory, over a period of five weeks.

**Waltham, Mass.**—William E. Hartnett, manager of the Embassy, tied up entire school system for children's premiere, and dated bonds May 8, in commemoration of V-E Day, although the show was held three weeks later.

**Buffalo**—Every Monday is Free Movie Day in Buffalo, for those buying bonds at the Toronto Bonded Cottage, sponsored by theatres and staffed by women's organizations. Simultaneous five-theatre bond premiere was held June 18. In Jamestown, N.Y., Chairman Gust Nestle of the theatre committee obtained cooperation of merchants to include plugs for theatres as issuing agents, Free Movie Day, bond premiers, etc., in their ads.

**North and South Carolina**—At the request of the drive committees, exhibitors have pledged: (1) buy more bonds personally, (2) sell more bonds personally. This was added to the general pledge, the theme being, "To be a good bond salesman, you must first buy bonds." As special activity, a committee was set up to personally solicit everyone in the business to buy bonds. "Victory Bowl" idea, with bond prizes given at end of drive, is used in this connection. Camp shows lined up by Warren Irvin in South Carolina and Norris Hadaway in North Carolina.

**Toledo**—Every day is Free Movie Day in Toledo, with free admission to bond buyers any day during drive. Special newspaper ads and radio announcements advertising this campaign. Theaters' bond headquarters opened in downtown storeroom, with "flash" front and public address system, and operated by different theatre each day. Six jeeps being used by theatres, offering free rides to bond purchasers, jeeps carrying signs on special shows and bond premiers. Mammoth outdoor sign atop Palace Theatre, visible day or night for many blocks. Theaters featuring special day for bond sales, such as "Buy a bond for a graduation present." Large floats in all parades. Theatre representatives covering ball games, night clubs, large luncheon meetings, etc., with bond sale promotions. These and other activities arranged by committee headed by Jack Lykes, Toledo drive chairman, working with Howard Feigley, Marvin Harris and Ted Teschner.

**Pittsburgh**—Seventh War Loan short made up of 1,000 feet of film shot by the War Activities Committee on the mammoth Pittsburgh "kickoff" parade sponsored by WAG and others, is playing all Pittsburgh theatres. Sound track was added, with narration plugging bond sales in theatres. Bond premiere and author rally held at Enright Theatre, with famous authors on stage. Downtown Bond Theatre on street where show and talent are used. "Buy-a-Bond—Win-a-Bond" prize idea being used in several area towns.

**Memphis**—Industry sponsoring "Airborne Attack" by airborne infantry and para troopers from Camp MacKall, No. Carolina, June 16 and 17. For ten days previously, industry is giving entertainment and selling bonds at Victory House in Court Square, selling only "E" bonds for this air show, planning to make it the biggest achievement to date. Entire industry organized into four bond-selling groups and committee offers a bond to person doing the outstanding job, plus a big party to be staged by the three losing groups in honor of the winners. Some 20,500 bond order slips distributed among the industry. Committee headed by M. A. Lightman and Tom Young has extensive program under way.

(Continued from Page 5) wyck starrer has been produced again, but on a much smaller scale. This dance hall melodrama features Jane Frazee, Joan Woodbury, Robert Scott and Jimmy Lloyd. Will Jason directed for Producer Michel Kraike.

"Let's Go Steady," 77 per cent, is another light programmer with June Preiser, Pat Parrish, and Jackie Moran featured. No first run value but OK for the nabs, catering to family trade. Del Lord directed for Producer Ted Richmond.

**Republic**—1 Release

"Three's A Crowd," 77 per cent, based on the mystery novel "Hasty Wedding," is Republic's only new feature release. This mystery melodrama is fairly entertaining but it is almost entirely lacking in marque names. The featured players are Pamela Blake, Charles Gordon, Gertude Michael and Virginia Brissac. Les Selander directed for associate producer Walter Goetz, under Armand Schaefer's supervision.
THE HONOR BOX WINNER

SAM COSLOW

Produced

“Out Of This World”

A PARAMOUNT PICTURE
HAL WALKER

Directed

"Out Of This World"

A PARAMOUNT PICTURE
THE HONOR BOX WINNER

Eddie Bracken

"Out Of This World"
A PARAMOUNT PICTURE
THE HONOR BOX WINNER

Diana Lynn

"Out Of This World"
A PARAMOUNT PICTURE
All Features Released in 1945

A

OVER $500,000

Here Come the Waves PAR 201
A Tree Grows in Brooklyn FOX 194
Another Jezebel RKO 187
Diamond Horseshoe FOX 180
Practically Yours PAR 171
Thrill of a Romance MGM 186
Salute O’Ruave PAR 164
Valley of Decision MGM 166
The Clock MGM 165
Without Love MGM 164
Out of This World PAR 163
Affairs of Susan PAR 163
God Is My Co-Pilot Warn 162
Wonder Man RKO 161
A Song to Remember COL 160
Objective Burma Warn 156
It’s A Pleasure RKO 154
The Three Caballeros RKO 152
The Enchanted Cottage RKO 152
Where Do We Go From Here Warn 152
Blood on the Sun UA 148
Thunderhead-Flicka Warn 151

B

FROM $250,000 TO $500,000

Between Two Women MGM 149
Flame of the Barbary Coast REP 139
Here Come the Co-eds UNI 133
The Suspect WAR 134
Tomorrow the World UA 122

C

FROM $150,000 TO $250,000

Dillinger MON 141
Terror and the Amazons RKO 120
The Body Snatcher RKO 98
The Brighton Strangler RKO 92
She Gets Her Man UNI 87
Forever Yours MON 86
Eddie Was a Lady COL 84
Eye See Her Apples UNI 84
Mummies Curse COL 84
Rough, Tough, and Ready COL 84
Gentle Annie RKO 83
Circumstantial Evidence RKO 83
Blonde Fever RKO 83
The Great Flamarion RKO 83
The Big Showoff RKO 83
Dangerous Passage REP 83
A Song For Miss Julie RKO 83
Honeymoon Ahead REP 83
The Bull Fighters RKO 83
High Powered RKO 83
What A Blonde RKO 81
Hitlchikke to Happiness RKO 81
Zombies On Broadway REP 81
I’ll Remember April RKO 80
Leave It to Blondie RKO 80
Nothing But Trouble RKO 80
Strange Illusion RKO 80
Two O’Clock Courage RKO 80
Night Club Girl UA 78
My Gal Loves Music UA 77
Swing Out Sister UA 76
Mr. Emmanuel UA 76

D

BELOW $150,000

Clown, Inc. PRC 64
Vampire’s Ghost REP 64
Big Banana REP 62
Idol Unknown REP 61
Tahiti Nights COL 61
Phantom of 42nd Street PRC 50
Power of the Whistler COL 50
Crime Doctor’s Courage COL 50
Fog Island PRC 50
A Guy, A Gal, and A Pal COL 50
I Love A Mystery COL 79
Ten Cents A Dance COL 78
Song of the Sargant UNI 78
Fashion Models MON 78
Nevada RKO 78
Rogues Gallery PRC 78
There Goes Kelly MON 78
Castle of Crimes PRC 78
Let’s Go Steady COL 77
Hollywood & Vine PRC 77
Three’s A Crowd REP 77
The Kid Stiller PRC 76
The Man Who Walked Alone PRC 76
Youth On Trial COL 76

AFTER ALL - Box Office Tells the Story

There are many Awards — all deserved.
But the Box Office tells its own particular story.
BOX OFFICE DIGEST tells the Box Office story.
CURRENT PREVIEWS

"ANCHORS AWEIGH"
"RHAPSODY IN BLUE"
"YOU CAME ALONG"
"THE NAUGHTY NINETIES"
"CHRISTMAS IN CONNECTICUT"
"AND THEN THERE WERE NONE"
"HER HIGHNESS AND THE BELLBOY"
"THE CHEATERS"
"BEWITCHED"
"ROAD TO ALCATRAZ"
"ON STAGE EVERYBODY"
"THE CARIBBEAN MYSTERY"
"THE BEAUTIFUL CHEAT"

The Box Office Reports:

"Endearing Young Charms"

Tops week
For RKO-Radio

See Page Five
The Box Office

DIGEST "HONOR BOX"

This Week RKO-RADIO Wins With:
"THOSE ENDEARING YOUNG CHARMS"

156%

THE PICTURE
Executive producer
Sid Rogell
Producer
Bert Granet
Director
Lewis Allen
Screenplay
Jerome Chodorov
From play by
Edward Chodorov
Photography
Ted Tetzlaff
Music
Roy Webb
Musical director
C. Bakaleinikoff

THE PLAYERS:
Robert Young
Larraine Day
Ann Harding
Marc Cramer
Ann Jeffreys
Glenn Vernon
Norma Varden
Lawrence Tierney
Vera Marshe
Introduces
Bill Williams

SIT ROGELL
LEWIS ALLEN
BERT GRANET
ROBERT YOUNG
LARRAINE DAY
ANN HARDING
BILL WILLIAMS
INDEPENDENTS

An Editorial by ROBERT E. WELSH

Many are the problems that the industry faces when the post-war “shake-down” period arrives. From really serious worries, down to the sort that only editors in search of a topic to become exercised about.

The whole world and its machinery faces its post-war adjustments, and the picture business is a slice of that world.

Looking the field over in search of problems to wrinkle about, we have come upon one - the status of the new war-born independent producer.

We should probably explain and define.

The time was when the word “independent” as applied to producers meant the fellow with two shoestrings and ambition. Sometimes with ability, often with ideas, only occasionally with money.

But always with ambition to crack the field. And always facing that stone wall of distribution.

A few cracked the wall. Warner Brothers, of course, is the outstanding historical item in the chronology of those who started as “state righters.”

But the Warners and the other hundreds of those days were characterized by one single characteristic - they were short on money and only long on ambition.

But we have come to a new day in defining the independent.

Personalities - creative and stellar - arose who were themselves sound enough industrial factors to merit consideration; they either meant money in their own industrial value, or they had money, or they could talk the language of bank money.

These independents do not talk in shoestring dialect. Nor do they plan and spend in shoestring budgets.

They have done pretty well. Both because of their own merits and reward for their own ambition, but also - aha, because the ticket-selling business has enjoyed some five years or so of bloated prosperity.

And these independents do not enjoy the feeling that there are green pastures over the fence to which they do not have free range.

The man who spends a million dollars does not take kindly to the thought that, no matter how much he gets in return, he would have received twice as much if he could make the other guy let his gates down.

The other guy in this case being the organization that controls its own exhibition.

And there is a post-war problem.

Money and brains are represented in the industry group that is called “independent” today.

Are they “Johnny-come-lates” when they complain that the fellow who has the distribution machine and the theaters will not invite them in for a place at his dinner board?

What about that fellow with the house atop the hill? He has taken the years in stride, taken the depression years along with the war bonanza, he has been in and out of bankruptcy, has stumbled and arisen, and paid salaries when stockholders got nothing.

Is there some law of nature which says that he should open his doors wide, invite all in to take their pick from his table?

We don't know the answer. But that it is one of the problems is clearly indicated by such moves as that of the important independents in lining up the prestige value of a Donald Nelson name for the post-war battles.

What is this motion picture industry in its structure as regards this new economic world?

Is it like the newspaper field, where anybody with the price of printer's ink and something to say can start out on equal footing with the biggest competition?

Or is it a business of bricks and mortar - theaters - a field where it is very obvious that one cannot enter just because one has some brick and some mortar? And certainly not if one just has a desire to live in a structure of brick and mortar that someone else has built?

Quite a puzzle isn't it? Can legislation handle it? We don't think so, but there is no telling what legislation can do in this new generation.

Can more subtle means find the answer? That's what seems to be under way with current industrial maneuvers.

DISTRIBUTORS’ BATTLING AVERAGE FOR '45

<table>
<thead>
<tr>
<th>Distributor</th>
<th>Releases</th>
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<tr>
<td>PARAMOUNT</td>
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<td>WARNER BROS.</td>
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<td>PRC</td>
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</tr>
</tbody>
</table>

129 Releases
dıklen - Fox

★★★ Darryl Zanuck is busy on a heavy production schedule following time out for the European trip with the motion picture executive delegation. Zanuck, a Colonel, outranked his fellow film chieftains in the important party.

★★★ William Perlberg has set Reginald Gardiner for an important role in "Bandwagon," scheduled to start about the time Gardiner returns from a European entertaining tour. Gardiner's option has just been lifted by 20th.

★★★ Director John M. Stahl is in Arizona for location work on "Leave Her to Heaven," which has Jeanne Crain and Cornell Wilde in the top spots.

★★★ Carmen Miranda checks in on the lot after a year since "Something For the Boys" to begin preparation on "Doll Face," which Lew Selle will direct.

★★★ Producer William Bacher is back from a Costa Rica trip getting background for "City of Flowers."

★★★ John Brahms has been set for directing duties on "Shock," a chillier yarn. Aubrey Schenck will produce.

★★★ Linda Darnell will carry the female interest in "An American Guerrilla in the Philippines," Bruce Humberstone directing. Company was on location last week at Catalina for scenes shot with Coast Guard cooperation.

★★★ Henry Hathaway has brought in "House on 42nd Street" two weeks under schedule; final scenes were shot in the East.

★★★ Martha Scott's option has been lifted and she takes a top spot in "Doll Face."

RKO - Radio

★★★ First deal to be announced as a result of the Hollywood visit of British film tycoon J. Arthur Rank, was a tie-up on across the ocean production and distribution cooperation with RKO-Radio. American company will produce two a year at Rank's Dedham studios near London.

★★★ Production chief Charles Koerner assigned Val Lewton to handle the reins on the British made pictures. He will leave in January accompanied by key crew men. Plans for exchange of British and American stars are being worked on.

★★★ Production has wound up on "Lie Detector," Lew Landers directing, Morgan Conway and Bonita Granville in the top spots. Herman Schlim produced.

★★★ Ray McCarey is directing "The Falcon's Alibi," William Berke producing. It is in the Sid Rogell unit.

Republic

★★★ Famous writer Ben Hecht reports to the studio soon, with rumors that he will work on a three way writer-producer-director ticket.

★★★ Joseph Schildkraut will star in "Crime Passionelle," scheduled for producer-director Joe Kane.

★★★ Linda Sterling will carry the top female lead in "Lay That Pistol Down" which will start in August.

★★★ William K. Howard hosted cast and crew of "A Guy Could Change" on completion of the picture's shooting at a gala party.

★★★ "Murder in the Music Hall" gets under way with John Wayne and Vera Rhuha Ralston in the leads, Joe Kane producing and directing. It is a combination of ice and mystery.

★★★ Ona Munson returns to the Valley lot on loan-out from Warners for "Doukota," another Joe Kane entry.

Paramount

★★★ Hal Wallis has set September 15th as starting date for "Love Lies Bleeding," which Lewis Milestone will direct, with Lizabeth Scott in the top spot. An October start date is tentative for the next Wallis production, "The Searching Wind," from a Lillian Hellman story.

★★★ Andy Hervey, veteran of the MGM publicity staff, has checked in to take up new duties in George Brown's department.

★★★ Pine-Thomas have assigned Lew Landers to direct "Hot Cargo," next on the list of their productions for Paramount.

★★★ Diana Lynn and Peggy Roberts have been named for top spots in "The Bride Wore Boots."

★★★ George Marshall will direct "Monseur Beaucaine," a Bob Hope starrer to be started on the comedian's return from service camp tours.

★★★ Howard Wilson, Buddy De Sylva's assistant, is doing the wind-up chores on "Stork Club," De Sylva's first production under his new independent deal with Paramount. DeSylva is reported rapidly rounding into shape at the hospital.

Here & There

★★★ International's producer star, Gary Cooper, is off for the East accompanied by Mrs. Cooper for a trip that he timed for "Along Came Jones" openings.

★★★ George Sidney, MGM director, has started wardrobe and make-up tests in preparation for "Holiday in Mexico."

★★★ Monogram's western regional sales meeting has concluded sessions at Del Mar, with Steve Brody, vice-president and general sales manager in the chair. Ray Johnson and Trem Carr accompanied the delegation of Coast exchange managers.

★★★ Leon Fromkess, PRC chief, has returned from New York conferences with Harry Thomas, sales manager.

★★★ Raoul Walsh is well along in preparations for "Why Was I Born," which Arnold Albert will produce at Warners with Ida Lupino in the top role.

★★★ Connie Boswell has been added to the specialties in Monogram's "Swing Parade."

★★★ Director Jacques Tourneur has taken over reins on the important Wanger Technicolor production for Universal, "Canyon Passage."

★★★ Columbia has lifted the Marguerite Chapman option.

★★★ Fritz Lang has started shooting on "Scarlet Street" at Universal. This is the first picture of the new Diana company, with Walter Wanger serving as production chief. Edward Robinson and Joan Bennett are starred.

★★★ Benedict Bogeous has set Fritz Leider for the lead in "Diary of a Chambermaid," which Jean Renoir will direct.

★★★ Jack Skirball organized a headline press premiere for "Guest Wife" at Camp Pendleton, with Marine cooperation, and a junket from Hollywood for the press folk, accompanied by stars Claudette Colbert and Don Ameche.

★★★ The new unit formed by Hunt Stromberg, Jack Chertok, and Hedy Lamarr, is planning a November start on "Strange Woman." Distribution will be through United Artists.
The Box Office: RKO-Radio Winner with "Those Endearing Young Charms"

By NORMAN WEBB

Of Seven New Releases in the Past Week, Four Ran Over 100%, One Came Through Okay, and Two Were on the Weak Side

SEVEN NEW RELEASES NOT IN LAST ISSUE

<table>
<thead>
<tr>
<th>Title</th>
<th>Studio</th>
<th>W/E</th>
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<tr>
<td>Those Enduring Charms</td>
<td>RKO</td>
<td>156</td>
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<td>Conflict</td>
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considerably in different key cities. Evidently some communities are more sold on dog stories than others. The over-all average to date is 146 per cent, quite a bit stronger than the original "Lassie" picture, and there is little doubt that this figure will jump considerably when this picture plays neighborhood theatres catering to family trade.

This "Lassie" production has a war-time background with an English and Norwegian locale, and was filmed in lavish Technicolor and the new monopack. Peter Lawford, previously seen in small parts in several MGM pictures has his first straight lead in this production as Laddie's master. The feminine interest is June Lockhart, with the featured cast headed by Donald Crisp, Nigel Bruce, Leon Ames, Nils Asther and Billy Severn.

Sylvan Simon, an old-time MGM director, handled this production in fine style, unquestionably his best picture to date, and Samuel Marx produced.

PARAMOUNT—1 Release

"Murder, He Says," 132 per cent, Paramount's only new release, is a rather odd hill-billy comedy-melodrama with a "Tobacco Road" atmosphere.

Fred MacMurray is co-starring with Helen Walker. The supporting cast includes Marjorie Main, Peter Whitney, Jean Heather, Mabel Paige and Barbara Pepper.

In houses where the patrons like something "off the beaten path" and murder mysteries, this picture is being well received; but it is definitely not a good film for the carriage trade theatres. George Marshall is again turned in the best directorial job possible with this kind of a script, and D. L. Linkin produced.

It is interesting to note that the recent report of the U. S. Treasury listed Fred MacMurray with an annual income in excess of $400,000—the highest paid actor or actress in the business; and yet his pictures do not pull in that upper-bracket class. Other high salaried actors such as Bob Hope, Bing Crosby and Gary Cooper, even though their income is less than MacMurray's are always definite box office draws and their films generally range from 175 per cent to 225 per cent at the box office, according to actual exhibitor reports.

UNIVERSAL—1 Release

Universal Exchanges' only new entry "The Woman in Green," 81 per cent, is the latest in the Sherlock Holmes series. Basil Rathbone and Nigel Bruce are co-starred as usual as Watson and Holmes with the featured cast headed by Paul Cavanagh, Henry Daniell and Hillary Brooke. Roy W. Neill, directed for Producer Bert Millhauser.

PRC—2 Releases

PRC Studios have two new program releases, not strong enough for single billing but both okay as fillers with another big box office feature.

"The Lady Confesses" 78 per cent, is a fair entertaining murder-mystery co-starring Mary Beth Hughes and Hugh Beaumont. Claudia Drake, Edmond MacDonald and Emmett Vogan are in the supporting cast. Al Stern produced and Sam Newfield directed.

"The Missing Corpse" 77 per cent, is PRC's second release. This clever comedy-melodrama would probably pull a stronger house if it had some good marquees names. J. Edward Bromberg and Isabel Randolph are co-featuring with Paul Guilfoyle, Frank Jenks and Ben Welden appearing in supporting roles. Al Herman directed for Associate Producer Martin Mooney, under Leon Fromkess' supervision.

PICTURES "GOING UP"

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THE HONOR BOX WINNER

LEWIS ALLEN
Director

Under Contract to
PARAMOUNT

“Those Endearing Young Charms”
AN RKO-RADIO PICTURE
ROBERT YOUNG

"Those Endearing Young Charms"

AN RKO-RADIO PICTURE
Yes, you have read that credit line above correctly—Time, 143 minutes. That's a lot of motion picture. It can even be said that this is more than a lot of George Gershwin.

But those questions may be largely academic, and principally for the irritation of critics. No one has yet said that the cash customers resent getting too much for their money, and far be it from us to raise the question.

"Rhapsody in Blue," a Warner release with Jesse Lasky serving as producer, gives plenty for the money. That 143 minutes aforementioned is jam-packed with music—some rhapsodic, some just low-down good, and some a bit boresome.

The picture presents an overabundance of Gershwin, and an equally heavy cargo of Warner playing talent. It will undoubtedly be a big money-maker, with audience reactions varying from wild enthusiasm to troupers' skill and very acceptable pictorial qualities to the proceedings. As Gershwin's parents, two solid troupera, Morris Carnovsky and Rosemary De Camp, do their best with loosely drawn characterizations. Darryl Hickman handles the role of brother Ira Gershwin.

Listing the roster of musical numbers is merely repeating the Gershwin catalogue. They are practically all here, and most soaked home by the experts most closely identified with their initial popularity.

Exhibitor's Booking Suggestion: A long evening of great music and a quantity bargain for the ticket-buyer. . . . Previewed June 18th.

WHAT THE OTHER FELLOWS SAID:
VARIETY: "A lot of blues for even the most ardent Gershwin fan to take."

Look at that cast to reach your decision of the good playing that has gone into the telling of a story based on this interesting premise. Barry Fitzgerald is a slightly mad judge, off the beaten path of his characterizations, and in firm stride; Walter Huston has a meaty—rather, an alcoholic—role; Louis Hayward and June Duprez do justice to our romantic interest, and balance of the cast is excellent.

A virtue of the picture, considering its expenditures for cast and production, is the 97 minute length, an aid to booking problems.

Exhibitor's Booking Suggestion: Safe mystery fare on the class side; sell the addicts with Agatha Christie. . . . Previewed July 10th.

WHAT THE OTHER FELLOWS SAID:
VARIETY: "The summer trade's yen for lighter fare should help it on its way."
REPORTER: "Distinguishes itself from a host of murder mysteries."

“Rhapsody in Blue” . . . Wealth of Music

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Producer .................. Jesse L. Lasky
Director .................. Irving Rapper


Photography ................ Sol Polito
Time .................. 143 minutes

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"And Then There Were None" . . . Class Mystery

(20th-FOX RELEASE OF HARRY M. POPKIN PRODUCTION)
The Digest's Box Office Estimate: 130%

Director .................. Rene Clair

Photography ................ Lucien Andriot
Time .................. 97 minutes

With the name of Agatha Christie as author, and success both in book form and as a Saturday Evening Post serial, "And Then There Were None" can be expected to be in the class grade of whodunits. Producer Harry Popkin assured those expectations by rounding up something of an all-star cast for troubleshooting, and topped things off with selection of Rene Clair as director.

The result is mystery entertainment that lives up to its class background and presents the full values of Miss Christie's printed words on celluloid. It is no fault of all associated that some basic weaknesses of the printed story remain to hamper the photographed one.

It could be said that Director Clair just has too many murders to handle and maintain pace and unflagging interest, except for the fact that scripting, directing and playing combine to overcome this handicap in large measure by skill of character drawing. Murder is the subject, but it is the people murdered and possible murderer—who hold your interest.

Based on the jingle "Ten Little Indians" which goes on its merry way until "And Then There Were None" Miss Christie's story lands a variegated group on a moody isle off the British coast, all guests of a man whom none of them have met. Death comes, and again, and again. And it certainly looks as though there will eventually be none to tell our story—except the murderer.

Look at that cast to reach your decision of the good playing that has gone into the telling of a story based on this interesting premise. Barry Fitzgerald is a slightly mad judge, off the beaten path of his characterizations, and in firm stride; Walter Huston has a meaty—rather, an alcoholic—role; Louis Hayward and June Duprez do justice to our romantic interest, and balance of the cast is excellent.

A virtue of the picture, considering its expenditures for cast and production, is the 97 minute length, an aid to booking problems.

Exhibitor's Booking Suggestion: Safe mystery fare on the class side; sell the addicts with Agatha Christie. . . . Previewed July 10th.

WHAT THE OTHER FELLOWS SAID:
VARIETY: "The summer trade's yen for lighter fare should help it on its way."
REPORTER: "Distinguishes itself from a host of murder mysteries."
IT'S
DYNAMITE
SET TO MUSIC!
Now Playing

GRAUMAN'S CHINESE LOEW'S STATE FOX UPTOWN

George Raft - Joan Bennett - Vivian Blaine

Directed by HENRY HATHAWAY

Screen Play by Wanda Tuchock and
VIVIAN
BLAINE
—Cherry Blonde tigress at bay!

THE ACTION’S TOUGH!
THE LOVE IS ROUGH!

Nob
Hill

Produced by
ANDRE DAVEN
Norman Reilly Raine

ER

ER

in

TECHNICOLOR

ALAN Falstaff Openshaw

REED

—of the Fred Allen show!
The Biggest Figure in the Technicolor Spotlight!

Billy Rose's
DiamonD HorseShoe
in Technicolor

WHERE DO WE GO FROM HERE?

in Technicolor

NOB HILL
in Technicolor

Darryl F. Zanuck's
WILSON
in Technicolor

Rodgers and Hammerstein's
STATE FAIR
in Technicolor

THE DOLLY SISTERS
in Technicolor
“You Came Along” . . . Has Human Punch

(HAL WALLIS-PARAMOUNT)
The Digest’s Box Office Estimate: 150%

Producer ............... Hal Wallis
Director ................ John Farrow
The Players: Robert Cummings, Lizabeth Scott, Don DeFore, Charles Drake, Julie Bishop, Kim Hunter, Robert Sully, Helen Forrest, Rhys Williams, Franklin Pangborn, Minor Watson, Howard Freeman, Andrew Tombes.
Photography ............ Daniel L. Frapp
Time .................... 102 minutes

Hal Wallis, in his second release through Paramount, though his third completed production, has given the company another solid audience picture, and, in addition, a very likely new star in Lizabeth Scott.

“You Came Along” has what Wallis combination of timelines that makes for box office spice, with the human interest of human characters that gives rich satisfaction to audiences. And, of course, it has the quality of guidance and realism of production values that mark the class offering.

Our human beings in this adventure are three army fliers returned from service and assigned to a War Bond tour, and a very personable gal, Lizabeth Scott, who has been delegated by the Treasury Department to accompany them on the tour.

If you have seen all sorts of things happen as a result of triangle plots—here we have a four-sided proposition. And they are nice people who are involved. Everyone of them. They make it a very enjoyable 102 minutes.

There is drama, and something of tragedy in the story. But the people are so real, so healthy in reactions, that they are pleasant to meet and supremely interesting to follow in their adventure.

The boys, fresh from the hectic life of the battlefront, first figure Miss Scott for a dry-as-dust Emily Post chaperon. Events happen, and they discover a woman. Lots of things happen after that, for fun and drama, and it is Robert Cummings who wins the gal. There is the note of happiness in union of boy and gal, and the underlying threat of tragedy in the fact that he faces death through an incurable blood malady.

Cummings, no stranger to actual flying work for Uncle Samuel, gives one of his best performances in a consistently progressing premise, a trouping cast with Jack Oakie, Peggy Ryan, and Johnny Coy, hold up situation after situation for spot entertainment. But they have a heck of a time keeping out of the way of the alleged plot and mumbling the dialogue which probably slays them in their armchairs over the “for free” radio.

Exhibitor’s Booking Suggestion: Filler, except where you can draw one of those tightwads from their free radio. . . Previewed July 5th.

WHAT THE OTHER FELLOW SAYS:
VARIETY: “Safe bet for dual billing, but strictly a second-halfer.”
REPORTER: “Should bring the usual returns.”

“On Stage, Everybody” . . . In U’s Music Groove

(UNIVERSAL)
The Digest’s Box Office Estimate: 80%

Producer ............... Warren Wilson
Associate producer ....... Lou Goldberg
Director ................ Jean Yarbrough
Photography ............ Charles Van Enger
Time .................... 74 minutes

“On Stage Everybody” has a background of radio popularity that will probably help it sell tickets in many spots. As a picture it will probably measure up to the calibre of the radio show, will kill time for average customers, but will again accomplish one show fact.

That is—the quality of entertainment people get “for free” over the radio very often is just tripe amateur night stuff when translated to the screen, and particularly when unfortunately compared with the impressive fare that pays off motion picture salaries.

“On Stage Everybody” has a little bit of everybody, and too damn many itty bitties of everybody to have been compressed or progressed into sound motion picture entertainment. Director Jean Yarbrough uses all the tricks of his trade to gloss the hole main assets. The plot structure is formula, and in the absence of novelty of premise and any suspense element, producer-director Charles Barton depends on handling of situations for his values.

It’s the yarn that takes the long-haired prof and puts him in contact with the facts of people—of real life. Beery is the high-brow, and he has been assigned to a study of juvenile delinquency. He seeks to experiment by bringing a real inmate of the reform school into his home. But unknown to him, Bonita Granville, secretary at the school, substitutes for the desired toughie.

There are the complications possible through the clash between Beery and the gal, in her fake role, there are added ele-

“Okay Filler”

(UNIVERSAL)
The Digest’s Box Office Estimate: 80%

Producer-director ........ Charles Barton
The Players: Bonita Granville, Noah Beery, Jr., Margaret Irving, Sarah Selby, Irene Ryan, Carol Hughes, Milburn Stone, Tom Dillon, Edward Gargan, Lester Mathews, Edward Fielding, Tommy Bond.
Photography ............ Woody Bredell
Time .................... 59 minutes

In the “59 minute class,” “The Beautiful Cheat” makes the grade as moderately pleasing entertainment without being anything to write, wire, or radio the booker about.

Excellent performances by Bonita Granville and Noah Beery, Jr., are the picture’s elements in the fact that Beery is dominated by a trio of fussy old-maid females. Of course, Beery and Bonita team up in the end.

Entertainment values are aided by the introduction of songs, personable Carol Hughes registering in this department. Miss Granville also acquires herself well in a few warbling moments.

Exhibitor’s Booking Suggestion: Pleasing balance of the bill number. . . Previewed July 12th.

WHAT THE OTHER FELLOW SAYS:
VARIETY: “Aimed for the lower half of a double bill and manages to make the grade satisfactorily.”
“Christmas in Connecticut” . . . . Grand Fun

(WARNER BROS.)

The Digest’s Box Office Estimate:

150%

Producer ................. William Jacobs
Director .................... Peter Godfrey
Photography .................. Carl Guthrie
Time .................. 95 minutes

This is a delightful farce number that will spread a lot of joy in a weary world. Barbara Stanwyck and Dennis Morgan are on hand for top marquee values, support is both fan popular and capable, so wrap up the fun in the picture with the money in the cast and prepare to cash in.

“Christmas in Connecticut” is whacky, while retaining intelligence. Skillfully guided in scripting by producer William Jacobs and adroitly directed for full farce values by Peter Godfrey it seems a trouper’s banquet as the players romp through one belly laugh after another.

Barbara Stanwyck is the columnist suddenly faced by the necessity of providing a synthetic family, including husband and baby, Connecticut farm home, and all the many items she has written about when her publisher insists that she entertain a returned marine, Dennis Morgan.

That’s the springboard, and you can start to measure the fun when you consider S. Z. Sakall, Una O’Connor, Reginald Gardiner, Sydney Greenstreet, Frank Jenks among the characters present. As in the best of farce, there is a running thread of sex dangers, nicely handled.

Miss Stanwyck’s performance is a gem, while Morgan, in the straight end of the romantic role, gives substance to the picture with a clear-cut performance.

Exhibitor’s Booking Suggestion: Sell around that deceptive title for the laughs. . . . Previewed July 16th.

WHAT THE OTHER FELLOWS SAID:
REPORTER: “It’s an audience winner from way back in the balcony.”

VARIETY: “Looks like sure-fire box office bait.”

“The Cheaters”

(REPUBLIC)

The Digest’s Box Office Estimate:

89%

Producer-director .................. Joseph Kane
The Players: Joseph Schildkraut, Billie Burke, Eugene Pallett, Ona Munson, Raymond Walburn, Anne Gillis, Ruth Terry, Robert Livingstone, David Holt, Robert Greig.
Photography .................. Reggie Lanning
Time .................. 87 minutes

Republic aimed high in “The Cheaters,” both in expanse of production budget and quality of casting. The result well justifies the effort. The picture will have a wide appeal.

Producer-director Joe Kane, whose current “Flame of the Barbary Coast” is hitting on high for Republic, is again at the helm, and this time he has Joseph Schildkraut, also seen in the “Flame,” on whom to center his attention.

The story has been hand tailored for Schildkraut, one of America’s really great actors, and he does a walk-away job with the top role. It was a difficult one. Schildkraut plays an actor of the classic school, in a situation that definitely calls for hamming, and yet there must be shading between the ham acting the story demands and the real character he is portraying. Schildkraut skates the thin ice adroitly, in a superb performance.

Keynote of “The Cheaters” story is the theme of what happens when “a man plays God.” “The Cheaters” of the title are a slap-happy family of supposed wealth that takes in a broken-down actor, Schildkraut, as a Christmas guest purely in the vein of a hypocritical social pose.

But events happen to the whacky family. An uncle dies, leaving millions to an unknown whom the will only identifies as a girl who had once pleased him as Little Eva in “Uncle Tom’s Cabin.” The family will get the money if the real heiress is not found within a stipulated time.

Completely without conscience or sense of wrong-doing, the family sets out to find the girl and then, on a false pretense of hospitality, hold her as a guest at a mountain hide-out until the time has elapsed.

They find the girl, Ona Munson, they are snowed in at the camp, but they reckon without Schildkraut. Pleasantly in his cups most of the time, he has decided to take a hand in the game. This he does, maneuvering characters in the lordly manner, bringing all to a happy conclusion.

The story, a hit slow getting under way, builds through the interest Kane creates in his individual characters, gradually takes firm hold of the spectator, and holds suspense to the end. Throughout it is held together by the sharpness of the Schildkraut performance.

That is stellar support which Republic has provided, Ona Munson is a standout as the actress-heiress, and you know what to expect from a family headed by Billie Burke, Eugene Pallett, and Raymond Walburn. Juvenile roles are in good hands with Anne Gillis, Ruth Terry, Robert Livingston and David Holt.

Elements of theater—corn if you must have it—are many, and well introduced for real audience value. They include a Christmas singing number “Silent Night” by the St. Luke’s Choristers, and a splendid rendition of Dickens’ “Christmas Carol” which is the picture’s highlight.

Exhibitor’s Booking Suggestion: Solid mass audience number. . . . Previewed June 29th.

WHAT THE OTHER FELLOWS SAID:
REPORTER: “Right up there and punching in the first-rate movie class.”

VARIETY: “Absorbing comedy drama.”

“Road to Alcatraz”

(REPUBLIC)

The Digest’s Box Office Estimate:

80%

Producer .................. Sidney Picker
Director .................. Vic Grinde
The Players: Robert Lowery, June Storey, Grant Withers, Clarence Kolb, Charles Gordon, William Forrest, Iris Adrian, Lilian Stone, Harry Depp, Kenny Duncan.
Photography .................. Ernest Miller
Time .................. 60 minutes

This is a rattling good gangster-meller. And we are confident that the word “Alcatraz” in the title will be plenty spur to many exhibitors in many spots. That should about sum it up.

Tight scripting, balanced by equally tuned direction from Vic Grinde, combine to make what might have been a formula heke meller just a little better 60 minutes of entertainment.

The premise is a neat one—our sympathetic character is a sleepwalking attorney, and when thing begins to happen in the murder line he is almost convinced that he is himself the culprit. But there are numerous other clues, and suspects, and possibilities. They are presented, and unravelled, in a very well written script by Dwight V. Babcock and Jerry Sackheim, punched up by Grinde’s direction, and well portrayed by a cast that spots capable younger Robert Lowery and June Storey in the top spots and supports them with tried and true Hollywood veterans.

Exhibitor’s Booking Suggestion: Good 60 minute meller. . . . Title pretty strong for the fare, but that won’t hurt the draw. . . . Previewed July 9th.

WHAT THE OTHER FELLOWS SAID:
REPORTER: “Enough twists to hold the second half of the bill together.”

VARIETY: “Tense, fast-moving melodrama, surprise package for any exhibitor looking for a secondary to bolster a weak double bill.”

Well Done Republic

The story, a hit slow getting under way, builds through the interest Kane creates in his individual characters, gradually takes firm hold of the spectator, and holds suspense to the end. Throughout it is held together by the sharpness of the Schildkraut performance.

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Elements of theater—corn if you must have it—are many, and well introduced for real audience value. They include a Christmas singing number “Silent Night” by the St. Luke’s Choristers, and a splendid rendition of Dickens’ “Christmas Carol” which is the picture’s highlight.

Exhibitor’s Booking Suggestion: Solid mass audience number. . . . Previewed June 29th.

WHAT THE OTHER FELLOWS SAID:
REPORTER: “Right up there and punching in the first-rate movie class.”

VARIETY: “Absorbing comedy drama.”

Fast-Paced Meller

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WHAT THE OTHER FELLOWS SAID:
REPORTER: “Right up there and punching in the first-rate movie class.”

VARIETY: “Absorbing comedy drama.”
—right down the line—

MAJESTIC (and Tower) DALLAS

MAJESTIC (HELD OVER) HOUSTON

MAJESTIC, SAN ANTONIO

WORTH, FORT WORTH

STATE, OKLAHOMA CITY

ORPHEUM (TWICE EXTENDED) TULSA

ORPHEUM, NEW ORLEANS

ORPHEUM, KANSAS CITY

KEITH'S, WASHINGTON

and now at the RKO-PALACE, NEW YORK

— records, top figures and holdovers —

That's the Story of the First Showings of the Summer's Most Spectacular Hit

INTERNATIONAL PICTURES

Presents

GARY COOPER LORETTA YOUNG

in NUNNALLY JOHNSON'S

"ALONG CAME JONES"

with WILLIAM DEMAREST DAN DURYEA

Produced by GARY COOPER
Directed by STUART HEISLER

A Cinema Artists Production

RELEASED THRU
RKO-RADIO

Novel by Alan LeMay Screenplay by Nunnally Johnson
“Her Highness and the Bellboy”

(MGM)

The Digest’s Box Office Estimate: 145%

Producer ............................................. Joe Pasternak
Director .............................................. Richard Thorpe
Photography ...................................... Harry Stradling
Time .................................................. 112 minutes

Joe Pasternak and director Dick Thorpe team up to give MGM a socko money hit in “Her Highness and the Bellboy,” and this time it is difficult to say whether they have done it the easy way or the hard way. They have taken the easy way by jam-pack- ing their vehicle with everyone of the sure-fire, theatrical elements that the memory of a reviewer can recall; they have done it the hard way by making these factors stand up, and glitter, and actually take on freshness of appeal.

Yes, there is a little of everything that the humble cash-paying fans have always approved in “Her Highness and the Bellboy,” so that, when you add the fact that this muchness of everything is told to you by money stars and good trouper, the box office answer is obvious.

No current day problems for “Her Highness and the Bellboy.” The story is placed back in 1938, just far enough back to escape the 1939 war worries, and just recent enough to keep proceedings in a fairly up-to-date atmosphere.

It is better to tell you about the charac- ters than the story. Miss Lamarr is the princess of a mythical kingdom who has come to America in search of a news correspondent with whom she fell in love. Robert Walker is at the opposite end of the social pole, a romantically inclined bellboy. June Allyson is a crippled girl to whom Walker plays fairy godfather. Rags Ragland is Walker’s slightly subnormal pal.

Around these characters things happen— interesting things, funny things, tender heart moments. Accent is on the laughs, with Walker delivering solidly, Miss Lamarr delivering a surprise in a light role, and Rags Ragland almost stealing every scene he gets.

It is escapism drama, all the way, destined certainly for a happy reception at the box office, and within the theater. The critics will just have to take it that way, otherwise they will be breasting a mass tidal wave.

Exhibitor’s Booking Suggestion: Automatic top money picture. . . . Previewed June 27th.

WHAT THE OTHER FELLOWS SAID:
REPORTER: “Million dollars worth of whimsy-whamsy.”

VARIETY: “Show is a natural box office lure for escapist audiences.”

“Bewitched”

(MGM)

The Digest’s Box Office Estimate: 85%

Producer ............................................. Jerry Bresler
Associate producer ................................ Herbert Moulton
Director .............................................. Arch Oboler
Photography ...................................... Charles Salerno, Jr.
Time .................................................. 65 minutes

MGM gives the class treatment to the psychological yarn in this one, blesses the effort with the prestige of Arch Oboler’s radio name, and winds up with an offering that will satisfy in sub-spots while giving no competition to our screen-trained chiller makers.

It is just further emphasis on the fact that the picture business has been built on CASH customers, and much of the dingdong effects, staccato tempo, and moronic dialogue that creates pseudo-genius on the “for free” airwaves just simmer down to B proportions when rated in screen competition.

This is a moody picture, our girl who keys the story being torn between the forces of good and ill. Old pals, like key photography, hammy camera stuff, and heavy-handed playing are the elements. It all comes off well, if we rate the adjective in what could be called “MGM’s B class.” Such troopers as Edmund Gwenn, who tells the action as psychiatrist, cannot go wrong.

Nor can such support as Henry H. Daniels, Jr., Katherine Lockhart, Minor Watson, Virginia Brissac, etc.

Oh yes, about the story. Well, Phyllis Thaxter is that dual personality gal, and she isn’t quite sure whether she is sane or otherwise. The things she does when she flees her family bring her close to the electric chair. Involved in the events are a young lawyer, and Gwenn, telling the story.

It probably was a great half hour on the air. The picture runs 65 minutes.

Exhibitor’s Booking Suggestion: Okay in the horror field, but only MGM B for comparisons. . . . Previewed June 13th.

WHAT THE OTHER FELLOWS SAID:
REPORTER: “Fits into the film horror Virginia Brissac.”

“Okay in Class”

“The Caribbean Mystery”

(Makes the Grade)

(20th CENTURY-FOX)

The Digest’s Box Office Estimate: 80%

Producer ............................................. William Girard
Director .............................................. Robert Webb
Photography ...................................... Clyde DeVinna
Time .................................................. 65 minutes

“The Caribbean Mystery” is strictly melodramatic filler for the double bills, but rates as fairly well done in its class.

James Dunn, seen fresh from his hit in “A Tree Grows In Brooklyn,” helps the marque value, and to clinch it, he is again a guy from Brooklyn. But this time he is a Dodger City detective amidst a welter of murder and clues in Carribbean jungles.

The Brooklyn antecedents give Dunn opportunity for a breezy characterization, and he makes much of the role to give the picture its chief audience value. Otherwise proceedings are in the jungle meller groove, with few variations from the formula. There are thrills aplenty, with suspense regarding the murderer’s identity pretty well held to the finish.

Edward Ryan, juvenile being stepped along nicely by 20th Fox, is seen to advantage, with Sheila Ryan registering pleas-antly in the principal femme role. Support is in good hands, an outstanding job being contributed by Roy Rogers as the villain.

Direction by Robert Webb keeps things moving, gets a serial touch from his thrills, gets all he can from the chuckle possibilities of the Dunn characterization.

The story concerns pirate-buried treasure, and the meanie who wants to get it all for himself even if he has to kill everybody else off in the process.

Exhibitor’s Booking Suggestion: Safe pro- grammer. . . . Previewed July 12th.

WHAT THE OTHER FELLOWS SAID:
REPORTER: “Run-of-the-jungle mystery stuff.”

VARIETY: “Generally good, standard detec- tive fare.”
"Anchors Aweigh" . . . 

Sinatra, Kathryn Grayson, Gene Kelly—a trio of varied talents, and what talents as here show-cased. The theme—the natural and naive one of two gobs on a four day pass in Los Angeles. The happenings—well, just think of all you might expect with a Sinatra to croon occasionally, a Grayson to sing, and a Kelly to dance. Weave a plot around these talents that includes all the characters who might be met on a four day Los Angeles pass, and you have some idea of the proceedings.

Sinatra is seen as the shy gob from Brooklyn, Kelly the brash lady-killer. They are set for great adventures. But a job for a probation court lands them in the home of juvenile Dean Stackpool’s aunt, and auntie is none other than Kathryn Grayson. It’s a darn good story structure as things are going these days in musicals, sincerely told, surprisingly well acted by principals who could satisfy just in their specialized fields.

All of Hollywood and environs provide the background, and in Technicolor. There isn’t a “sluff-off” number in any of the singing or dancing numbers, all are in the groove.

Producer Pasternak is sticking his chin out in that race for top honors among MGM producers this year and “Anchors Aweigh” will play its part. The picture is a triumph for George Sidney on direction, blending the show values of unique talents with the sound strength of good picture making.

Exhibitor’s Booking Suggestion: Joyous box office date . . . Previewed June 29th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: “Has the stuff that hits are made of.”

VARIETY: “Diverting entertainment of the first order.”

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Two ways to help
the Red Cross . . .
Your Money
Your Blood

Both Ways Help
Your Boy . . .
NEW YORK — The Seventh War Loan Campaign of the Motion Picture Industry, headed by Samuel Pinanski, National Chairman, exceeded in results which were achieved in all of the past similar drives. This result, Mr. Pinanski believes, could not have been secured except for the tremendous cooperation of all elements in the industry — exhibitors, distributors, advertising and publicity, home office, and particularly the Trade Press.

"The entire industry worked as a team," said Mr. Pinanski, "and I am grateful to every man and woman in the business for their loyal and inspiring efforts. I am convinced that the results of the drive are a tribute to the fundamental scheme and idea of handling such a campaign on a 'grass roots' basis.

"Also the tremendous cooperation given to the industry throughout the country by all of the State War Finance Committee Chairmen and their associates, in addition to the wonderful help and constant interest of Ted Gamble, National Director of the War Finance Division, U. S. Treasury, have been of inestimable value in our drive. I cannot praise them too highly for all they have done to help this campaign.

"I am sure that everyone recognizes the all-important work of the distributor chairmen in helping to line up all of the bond activities, as well as following through to see that the tempo and pace of the campaign was maintained. There was a gigantic problem of logistics and under the direction of Tom Connors, our National Chairman, it was handled in perfect shape.

"Under his direction, all local exchange chairmen achieved magnificent results. In this work he had an able assistant in the person of Peter Levathes. The efforts of the National Advertising Committee under the direction of John Hertz, Jr., certainly speak for themselves, and the compilation of all the advertising media which were used would make a staggering record.

Aids Were Tops

"For the first time, the posters, the 20x60’s and the trailers were practical and really utilized. As a matter of fact, the War Activities Committee Seventh War Loan Drive material was the most effective ever put out by any agency. This material was adaptable for use in the making of bond booths and for other display purposes. The posters advertising bond premiers, free movie days and children’s bond shows were all practical and most effective in helping make these events a success. By and large this held good for all the items and suggestions that were included in the advertising kit.

"There was unanimous praise and enthusiasm for the ‘Buy A Bond’ short. I know of no case where it was not run in the theatres in which it was booked, and in many instances it was used for direct and immediate bond sale promotions. This short was one of the outstanding tools given to the theater manager in this drive, and should certainly serve as a model for future drives.

Trade Press Helped

"As magnificent as have been the results obtained, they could not have been accomplished without the wonderful cooperation of the Trade Press—the backbone of the campaign.

"Great credit is due to the co-ordinators who worked with me in supervising the National Committee’s work regionally. These men are Charles P. Hall of Fox West Coast Theaters, San Francisco; Dave Wallenstein of Balaban & Katz Theaters, San Francisco; Eugene W. Street of Wilby-Kinney Theaters, Knoxville; Ted O’Shea, of Loew’s; Harry Ballance of 20th Century-Fox; J. E. Flynn, of Loew’s; Herman Webber, of 20th Century-Fox; also Charles P. Skoureas, National Honorary Chairman and supervisor of eleven Western states, and all State exhibitor, distributor and publicity chairmen who worked so nobly, loyally and indefatigably to make the drive a success. Mr. Herman Gluckman, treasurer of the War Activities Committee, is another work of great assistance.

"There were 5159 bond premiers held throughout the country, with the expenses of film distribution involved in providing new pictures for these premiers being absorbed by the film companies. This is a new all-time high for bond premiers.

"A new record was also established in the number of Children’s Shows held, namely 1,888. Free Movie Days had likewise established a new record, with 10,935 in which the distributors waived their share of admissions, made for bond purchase, and which otherwise, normally, they might have had.

Comparisons Great

"In point of comparison to the Sixth War Loan Campaign, the Seventh War Loan Drive exceeded by 20.4 per cent in bond premiers, 14.78 per cent in Children’s Shows, and 42.50 per cent in Free Movie Days.

"One of the great features of the drive was the All-Star Bond Rally subject which was produced by 20th Century-Fox and in an eight week period preceding July 1st played in approximately 14,600 theaters, with 1,123 bookings followed July 1st. These figures do not represent any repeat bookings, of which there were several hundred, nor do they include the 16 mm. showings of this subject. There were 300 16 mm. prints of this subject distributed throughout the country, in defense plants, schools, and community centers. The film was also televised on virtually all television outlets in the country.

"It is of course impossible to give specific figures as to the number of persons who actually viewed this subject during the drive, but from its wide distribution it could safely be asserted that more people saw the All-Star Bond Rally than any other film which was ever exhibited. The film featured Vivian Blaine, Jeanne Crain, Bing Crosby, Linda Darnell, Betty Grable, June Haver, Bob Hope, Harry James and his Orchestra, Faye Marlow, Harpo Marx, Fibber McGee and Molly, Carmen Miranda, and Frank Sinatra. It ran for 19 minutes.

"There were two other jobs of promotion accomplished by the National Committee in their support of the men in the field that, I feel, were outstanding enough to warrant special mention. One was the placing of the signs on the American Express trucks. I went into many small towns during the drive, and without exception, I never failed to see at least one express truck parked at a prominent spot, announcing, ‘Buy your bonds at your favorite movie theater.’ A real impact was carried by these signs. The other was the remarkable national job of spot radio announcements for two days before Free Movie Day. These spot announcements, plus the Glenn Miller broadcast from the Paramount Theater in New York, gave Free Movie Day the kind of support it never had before.

"I also want to give special mention to the U. S. Treasury identification card, issued by the National Committee, which served a useful purpose in adding importance to the job of zone chairmen and other area workers.

Shain and Finestone

"The men in the field were particularly impressed by the trade paper emphasis on the theater managers’ bond selling activities as against the glorification of the National Committee. Special credit should be given to Sam Shain and Al Finestone for their help in making the trade papers recognize and carry stories of the work of theater men regardless of their affiliations. Also to Jerry Zigmond, Publicity Co-ordinator, and particularly to Bernard Kamber, in charge of Special Events, who has worked day and night zealously throughout the drive, with outstanding results. This was truly 'grass roots,' and has, I believe, brought about such good will, which will carry on to future drives.

"This recognition of the part played by the theater manager in all channels, such as the ‘Buy a Bond’ short, the trade papers, Ted Gamble’s talk on the Rebecca radio broadcast, is evidence that the basic idea of the drive was not lost sight of.
The RED CROSS Is Still Working

Are You?
**THE BOX OFFICE DIGEST**

1019 South Hauser
Los Angeles 35, California

RETURN POSTAGE GUARANTEED

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**All Features Released in 1945**

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<th>OVER $500,000</th>
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<th>FROM $250,000 TO $500,000</th>
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**Gala Events:**

- The Million Dollar Parade
- Through the Looking Glass
- Louisiana Purchase
- The Big Showdown

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**Box Office Results:**

- The Body Snatcher (RKO): $1.2 Million
- The Sheik Gets Her Man (MON): $865,000
- Forever Yours (MON): $865,000

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**Miscellaneous:**

- The Man Who Walked Alone (PRC): $76,000
- That's the Spirit (UNI): $117,000

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**Future Events:**

- The Million Dollar Parade
- Through the Looking Glass
- Louisiana Purchase
- The Big Showdown

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**Editor's Note:**

- The Million Dollar Parade is scheduled for the end of the month.
- Through the Looking Glass will open next week.
- Louisiana Purchase and The Big Showdown will be released in the coming weeks.

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**Contact:**

For more information, please contact the Box Office Digest at 1019 South Hauser, Los Angeles 35, California.
CURRENT PREVIEWS

“WEEK-END AT THE WALDORF”

“JEALOUSY”

“GUEST WIFE”

“OUR VINES HAVE TENDER GRAPES”

“OVER 21”

“FALCON IN SAN FRANCISCO”

“THE HIDDEN EYE”

The Box Office Reports:

“NOB HILL”

Solid Money Hit

Hathaway-Raft Combo Clicks for 20th-Fox

See Page Five

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Box Office Digest

DIGEST "HONOR BOX"

This Week 20th Century-Fox Wins With:
"NOB HILL"

174%

DARRYL ZANUCK 

ANDRE DAVEN

HENRY HATHAWAY

JOAN BENNETT

GEORGE RAFT

VIVIAN BLAINE

THE PICTURE
Producer
Andre Daven
Director
Henry Hathaway
Screenplay
Vanda Tuokok
Norman Reilly Raine
Story by
Eleanor Griffin
Music and lyrics
Jimmy McHugh
Harold Adamson
Photography
Edward Cronjager
Special effects
Fred Serson

THE PLAYERS
George Raft
Joan Bennett
Vivian Blaine
Peggy Ann Garner
Alan Reed
B. S. Pully
Emil Coleman
Edgar Barrier
Joe Smith
Charles Dale
George Anderson
Don Costello
J. Farrell MacDonald
Joseph J. Greene
The Three Swifts
William Haade
Beul Wong

JIMMY McHUGH and HAROLD ADAMSON
SERVICE

BOX OFFICE DIGEST this week presents a new service to readers, both picture makers and picture exhibitors. It is the new ADVANCE PRODUCTION CHART.

This is like no other so-called production chart that you are familiar with. Not merely a once-over record of pictures currently shooting, nor the additional service of information about pictures in preparation, BUT . . .

A complete industrial record—pictures preparing, shooting, reviewed but not released, and completed but hidden in the back log.

And every desired item concerning those pictures, and the important individuals contributing to their making.

The Advance Production Guide starts on Page 16 of this issue. We advise that you study its wealth of service. It will be something you will want to keep on your desk.

We have tried to do a complete job, but if you have any suggestions for improvement, we are anxious to hear from you.
Herbert Yates Announces Republic's Expanded Plans for 1945-1946 Season

Highlighting its 10th Anniversary celebration with the establishment of the most important production program in Republic's history, H. J. Yates, Sr., president of Republic Productions, Inc., and James R. Grainger, president of Republic Pictures Corp. and world-wide sales head, announce the complete line-up of productions for the 1945-46 season, to which $20,000,000 has been allotted for 64 features and westerns and 4 serials. This appropriation is coupled with $2,000,000 for studio expansion, $3,000,000 for promotion, and the allotment of $1,800,000 to the production of six bilingual films to be produced in Mexico City during the 1945-46 season.

The accomplishments of the company during its 10 years of growth have been climaxd by its record progress during the past year, and added emphasis will be placed on top-bracket productions during the 1945-46 season. The studio has been stimulated to concentrated production effort on top films as a result of exhibitor and public reaction to such pictures as the 10th Anniversary production, "Flame of Barbary Coast," and its current release, "The Cheaters," as well as advance interest in such forthcoming productions as the lavish inter-American musical, "Mexicana," co-starring Tito Guizar and Constance Moore, and the comedy-romance, "Love, Honor, and Goodbye," co-starring Virginia Bruce and Edward Ashley.

Indicative of the company's increased scope in the field of top-budget productions are the attractions slated for the 1945-46 season, which will include two Frank Borzage specials, and the deluxe group to include Alfred Santell productions.

Expand Facilities

To implement its production program, Republic has already inaugurated its studio expansion plan, to which $2,000,000 has been allotted for technical and administrative facilities to enhance the stature of its modern and efficient studio. The company's new music auditorium for sound recording and dubbing is now functioning, and a new generator to provide the high voltage necessary for Technicolor is in construction. Additional improvements will be effected as soon as conditions permit.

It is expected that, during the 1945-46 season, a number of important deals for production and star talent now in negotiation will be closed. Yates last week announced that Ben Hecht has been signed by the studio to a three year deal under which he will write and produce one or more pictures annually, selecting his own director and cameraman. The trend at Republic is toward more such autonomous production units, Yates reported.

The constant re-opening of world markets, as war conditions permit, has activated an international-mindedness on the part of Republic.

Borzage's Big Ones

Heading the 1945-46 listing are the special Frank Borzage productions "Concerto" and "That Man Malone." Borzage, whose affiliation with Republic has been heralded as a great forward stride for the company, will put "Concerto" into work soon. This production is the studio's first venture into Technicolor, and Yates has indicated that Borzage has a free production hand, with the film budgeted at $1,500,000. "Concerto" is based on a story by Borden Chase, published in the American magazine, and purchased at a cost of $100,000. This production will highlight the music of Rachmaninoff. Chase also wrote the story of "That Man Malone" which Borzage will produce and direct as soon as "Concerto," is completed. This will be a John Wayne vehicle carrying a similar budget. Its story is that of an itinerant blacksmith who returns from overseas to find his wife the most important business woman in town.

Musical productions and action spectacles predominate in the Deluxe group, with entertainment and showmanship values the determining factors in the selection of story material. Varied themes and backgrounds are to be employed on these top-budget attractions, as well as the balance of the program, maintaining Yates' policy of providing film fare which serves as a morale lift during this war-time era.

De Luxe Group


Alfred Santell is slated to produce and direct "That Brennan Girl," by Adele Roger,

"Hit Parade of 1946" is to be a lavish musical, another in Republic's successful series of "Hit Parade" productions, to be directed by Albert S. Rogell, with Constance Moore as star and a name cast. "A Fabulous Texan" will mark the debut of William Elliott in a top-budget attraction. A robust melodrama with the turbulent background of early Texas, this saga of Sam Bass is to be produced by William J. O'Sullivan, and directed by William K. Howard, who recently joined Republic's production roster. Victor McLaglen, Tom London, Grant Withers, and Dale Evans have been cast to date. "Rio de Janeiro" will combine gay Latin rhythm, romance, and comedy in a big-budget musical, starring Tito Guizer, to be produced by Harry Grey. "That Man of Mine" will co-star Ann Dvorak and Michael O'Shea in an epic drama laid in the dawn of the American steel age. John English is directing, with Armand Schaefer the associate producer. "Dakota," currently in production, stars John Wayne with Vera Hruba Ralston, and Walter Brennan in an outstanding supporting cast, is a warmly-human romantic story of life in Dakota's early days, being produced and directed by Joseph Kane. "Murder in the Music Hall," a murder mystery with a theatrical background, is to be produced by Herman Millakowsky, with Vera Hruba Ralston as star. "In Old Sacramento," currently in production and directed by Joseph Kane, will star John Wayne as a colorful bandit in the exciting days of early California. "Calendar Girl," to be produced by Harry Grey, will present Constance Moore as the first Calendar girl in a musical set in New York at the turn of the century, studded with songs, romance, and the color of the era. "Earl Carroll's Sketchbook" will be a musical revue starring Constance Moore, on which Grey will also act as associate producer. "The Plainsman and the Lady," to be produced and directed by Joseph Kane.

WINFIELD R. SHEEHAN

Winfield R. Sheehan, "Winnie" to a generation of fellow motion picture workers, passed away Wednesday, July 25th, to the sorrow of all who knew him intimately, and to the loss of the industry. "Winnie" was 62 when he died. . . . That was a packed 62 years of energy and accomplishment. . . . In 1914, with William Fox, he formed the Fox Film Corporation, brash sprout in a business which the old-timers of those days were already saying was overcrowded. . . . He had his battles with the youngsters. It is today 20th Century-Fox, and on Winnie's record in the ledger is the discovery and development of a dozen stars whose names tell this industry's history. . . . After a few years of comparative retirement due to his health, Winnie Sheehan recently completed production of the picture that was probably closest to his heart in all his years, "Captain Eddie," soon to be released.
FOX—3 Releases

Darryl F. Zanuck's 20th Century-Fox Studios walk away with top honors for the two first sweltering weeks of this exceptionally warm July with their new Technicolor musical, "Nob Hill," which has opened up in a number of key-city runs and is currently averaging 74 per cent above normal business, and that will mean holdover weeks in practically every situation and extended first runs.

George Raft is starred in "Nob Hill," a strong melodramatic story of San Francisco's famed Barbary Coast, around the early nineteenth-hundreds, and incidentally this is George's first Technicolor production. Joan Bennett, as the society girl, and Vivian Blaine as the night club entertainer are co-starred with Mr. Raft, with little Peggy Ann Garner also coming in for top billing.

Producer Amos Daven, and Director Henry Hathaway, the team who made the 20th Century-Fox big Technicolor hit of a year ago, "Home in Indiana" are also responsible for the very successful "Nob Hill." Fox's second release, "Don Juan Quilligan," $16 per cent, is an entertaining comedy co-starring William Bendix and Joan Blondell. Phil Silvers, Mary Treen, Anne Revere and Veda Ann Borg head the featured cast. Frank Tuttle directed for Producer William LeBaron.

Fox's third and last release, "Caribbean Mystery," 83 per cent, is a fairly entertaining mystery melodrama from the Bryan Foy program unit that will make a satisfactory filler.

James Dunn, fresh from his recent appearance in "Tree Grows in Brooklyn," is starred with Sheila Ryan, Jackie Paley and Edward Ryan are featured. Robert Webb directed and William Girard produced under Mr. Foy's supervision.

PARAMOUNT—Also 1 Release

Paramount's only new release, "Scared Stiff," 82 per cent, is the latest production from the independent Pine-Thomas unit, and quite a bit above average.

Jack Haley is starred with Ann Savage in the feminine lead. Roger Pryor, Veda Ann Borg, Lucien Littlefield, Barton MacLane and George E. Stone are featured. Frank McDonald directed for co-Producers Bill Pine and Bill Thomas and Max Shae was the associate producer.

PICTURES "GOING UP"

| Valley of Decision | MGM...183...194 |
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| Counter-Attack | COL...136...140 |
| Paavick, the Great | UNIV...110...112 |
| Fighting Guardsman | COL...80...84 |

WARNER BROS.—1 Release

Warner Bros. have one of their most outstanding box office attractions this year with "Rhapsody in Blue," 165 per cent, based on the life of the late George Gershwin, who was one of America's most popular musical composers.

Robert Alda, a newcomers, portrays Gershwin with the feminine lead upheld by Joan Leslie and Alexis Smith. Charles Coburn, Rosemary DeCamp, Julie Bishop and Albert Baserman head the big featured cast with several guest stars portraying "themselves" including Al Jolson, Hazel Scott, George White, Oscar Levant, Paul Whiteman and his orchestra, Tom Patricola and others.

Jed Harris and Henry Kolker, who directed and Arthur Dreifuss directed for Producer Michel Kraske.

"The Blonde from Brooklyn," 76 per cent, is just a passable program musical comedy with Lynn Merrick also head this cast. Robert Stanton, Bob Haymes, Thurston Hall and Mary Treen are featured. Del Lord directed for Producer Ted Richmond.

RKO—2 Releases

RKO-Radio Exchanges have two new good box office pictures, one from their own studios and one from the independent International Pictures unit. "Along Came Jones" is the fifth big picture to be produced by Bill Goetz since leaving 20th Century-Fox to form his own company in conjunction with Leo Spitz, the distribution of which has all been handled by RKO. The four previous International pictures were all big money-makers; but the opening figures received so far on "Along Came Jones" indicate that this will be the strongest international film yet, as the picture has been held over in practically every situation from the western territories right into New York City, and it is currently averaging 170 per cent.

G. B. P. Heilman, who produced this picture for Cinema Artists, in collaboration with International Pictures, is co-starred with Loretta Young in one of those typical Western stories like "The Virginian" that made Gary a top star a few years ago. Bill Demarest and Dan Duryea head the featured cast with Frank Sully and Russell Simpson in supporting roles.

Stuart Heisler, fresh out of his country's service, took over the direction for Producer Cooper and turned in a very commendable picture. "Along Came Jones" was based on a novel by Alan LeMay, with the screenplay written by Nunally Johnson, who also occasionally produces films under the Goetz-International Pictures banner. John LeRoy Johnson got this picture off to a very good start with a clever publicity and exploitation campaign which included several personal appearances of Gary Cooper in Texas and other Western states, and eventually in New York City.

RKO's second release, "Back to Bataan," 155 per cent, is a very thrilling action melodrama of guerrilla warfare in the Philippines starring the popular John Wayne. Due to the fact that the war interest today has moved to the South Pacific, this picture is very timely and is bound to be popular in all types of houses.

Anthony Quinn is co-starred with John Wayne in the role of a Filipino scout, the best role in his career to date. The supporting cast includes Beulah Bondi, Richard Deacon, Dmytryk, and several other top players.

(Continued on page 12)

PICTURES "GOING DOWN"

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"Week-End at the Waldorf" . . . All-Star Hit

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Our Vines Have Tender Grapes . . . Has Heart

"Our Vines Have Tender Grapes" is not exactly a box office title, but there are names at the top of that cast to assure fan interest, and insure any picture, so the best way to report on the picture is to say that it will receive one of the best word-of-mouth buildups of any attraction you show this year. "Our Vines" is not big, except in heart, and in the realistic simplicity, the admirable sincerity, with which producer Robert Sisk, director Roy Rowland, and the players have brought it to the screen. It is a "heart-tug" number, with the proper balance of smiles and chuckles.

The story is a natural for Mid-West bookings, being the tale of Scandinavian farm families. Interest is contrasted between such adults as Edward G. Robinson and his daughter, Margaret O'Brien, That's some balance in trouping skill. The treatment by scripter and director Rowland brings us to know these families, Robinson, O'Brien, five year old Jackie Jenkins, another generations as seen in James Craig and Viola Johnson. Their minor troubles, their major tribulations, make up the story, and the story seems just a happenstance slice of their lives, rather than a contrived dramatic segment.

The cast is excellent in its entirety, with honors being fought for by Edward G. Robinson and Margaret O'Brien, Jenkins, a scene stealer on his own, and James Craig register once more that he is an assured trouper ready for any bigger opportunities that may be on the MGM production schedule.

Exhibitor's Booking Suggestion: Sound heart-pull drama worthy of any spot. . . . Previewed July 13th.

WHAT THE OTHER FELLOW SAID:

VARIETY: "Quiet drama with warm human appeal."

See Box Office Production Chart In This Issue!
“Guest Wife”
(SKIRBALL-UA)

The Digest’s Box Office Estimate: 150%

Producer: Jack H. Skirball
Director: Sam Wood
Photography: Joseph Valentine
Time: 87 minutes

Jack Skirball has delivered a money package to United Artists—money in the teaming of Claudette Colbert and Don Ameche, and money in the gay and frequently hilarious hour and a half of fun “Guest Wife” provides.

Colbert-Ameche Romp

Sam Wood has directed up to the hilt for smartness, pace, and full values from his cast. It is a romp for Miss Colbert and Ameche, and will rank high among their screen performances. Surprise package is the confiding farce troping of Richard Foran, young veteran who has been a bit of everything, always successful, in the line of screen leads. Charles Dingle tops the excellent support in effective style.

Exhibitor’s Booking Suggestion: Laugh hit. . . . Previewed July 20th.

WHAT THE OTHER FELLOWS SAID:
REPORTER: “Plenty of entertainment for audiences.”

VARIETY: “Sure-fire box office attraction packed with multitude of laughs.”

“Falcon in San Francisco” . . . At Series Standard

(RKO-RADIO)

The Digest’s Box Office Estimate: 75%

Executive producer: Sid Rogell
Producer: Maurice Geraghty
Director: Joseph H. Lewis
The Players: Tom Conway, Rita Corday, Edward S. Brophy, Sharyn Moffett, Faye Helm, Robert Armstrong, Carl Kent, George Holmes and John Mylong.
Photography: Virgil Miller, William Sickner
Time: 63 minutes

“The Falcon in San Francisco” is still the Falcon, but a bit of extra thought on camera and production angles rates it a top spot in the successful RKO series.

The plot runs pretty true to the Falcon formula, which balances better than average writing and building of early sequences for continuing interest, and then usually rushes on to hectic doings for the finish. The players, topped by Tom Conway as the popular Falcon, and Edward S. Brophy as his stooge, are in top form with little Sharyn Moffett scoring especially.

As the title tells you, this time the Falcon goes to San Francisco. Of course he is on vacation. But darn it, some meanies bump off Sharyn’s nurse, and before you can say Leslie Charteris, the Falcon is involved with the case, and with Sharyn’s beautiful sister, Rita Corday.

Director Lewis has paced his direction well, and the atmospheric background supplied by RKO’s technical units for production guides Rogell and Geraghty helps greatly to give a class touch to hoke proceedings.

Exhibitor’s Booking Suggestion: Good series number. . . . Previewed July 12th.

WHAT THE OTHER FELLOWS SAID:
REPORTER: “Should add to the number of Falcon addicts.”

VARIETY: “Will nicely round out a double bill.”

“Jealousy”
(REPUBLIC)

The Digest’s Box Office Estimate: 85%

Producers: Gustav Machaty, George Moskov
Direction: Gustav Machaty
Photography: Henry Sharp
Time: 71 minutes

“Jealousy” will satisfy as program fare in the psychological murder mystery class, and in many respects has elements of class. That it does not reach all-out success is due largely to the fact that it is slow in getting under way, and to a slight heaviness of pace in the later telling.

Above Par Meller

But once spectators have come to understand the peculiar characters here assembled a consistent interest in developments and not a few tense moments of theater in the twists and turns of the script and the handling of individual situations by producer-director Gustave Machaty carry the picture to good audience rating.

The picture should further the Republic career of young Jane Randolph, who is seen as the heroine, a taxi driver. Trouping honors, however, go to the meatier roles portrayed by Nils Asther and Karen Morley. John Loder is seen to advantage.

The story is very much about doctors. Miss Morley is the lady medico, with something approaching bats in her belfry. John Loder is also a doctor, handling the romantic angle with Miss Randolph. Nils Asther is a refugee, in need of advice and psychiatry to become adjusted to his new life. He is also the murder victim.

Production values are above par, Machaty shows clear evidence of directorial talents in the handling of most situations and the complex characters, but a streamlining of script would have made the picture more effective for average audience likes. Henry Sharp’s class photography is an asset.

Exhibitor’s Booking Suggestion: Good number in its bracket, with above average cast. . . . Previewed July 20th.

WHAT THE OTHER FELLOWS SAID:
REPORTER: “May prove a better bet than a number of weak ‘A’ pictures.”

VARIETY: “Fair grade of murder story after it gets going.”

You Can Not Go Wrong on Box Office Digest Figures!
"Over 21"

(COLUMBIA)
The Digest's Box Office Estimate: 150%

Producer-screenplay .................Sidney Buchman
Direction .............................Charles Vidor
Photography ..........................Rudolph Mate
Time ..................................105 minutes

The presence of Irene Dunne, Alexander Knox, and Charles Coburn, plus an exceptionally well chosen supporting cast, is guarantee that "Over 21" possesses its share of box office pull, and for most of the way the trouper combine with director Charles Vidor for consistently good fun.

The factor that makes the road a bit bumpy in spots is the presence of too much plot for this sort of screen entertainment, or possibly the tendency of plot too frequently to become merely speechmaking. The pyxons, even flow that starts the picture, and the necessity for the type, is too often slowed to a walk.

But Irene Dunne and Charles Coburn can be counted on for the deft playing that makes chuckles out of smiles, and roars out of giggles, while Alexander Knox, chiefly identified with Woodrow Wilson, gives skillful troupings to a stuffy role.

Theme of the picture is in the efforts of Knox, 39 year old newspaper publisher, to prove himself just as good as the sprouts in the army after he has enlisted as a private and is on his way to a second Mr. Miller's commission.

That's the theme, but the fun is in the personal lives of Knox and wifey, Irene Dunne. Miss Dunne, playwright, journeys to a town near the army camp to be near hubby. Charles Coburn is the fussy owner of the metropolitan paper which has apparently been left in the lurch without the guidance of Knox. The situation is that Coburn is irately threatening to sell the paper, Knox is struggling through the trials of a private aiming at officer's school, and efficient Miss Dunne appeases Coburn by writing editorials under her husband's name.

That's the outline. It's a bit complex for straight-lined comedy, but there is plenty of laughter in the intimate experiences, particularly those of Dunne and Knox in the bungalow they have taken over.

Somewhere between them Buchman and Vidor must share the blame for the picture's spottiness. It frequently seems that the veteran trouper are carrying the director, not a new experience for Vidor.

Jeff Donnell, Loren Tindall, and Phil Brown have standout opportunities well handled in the support, with all of the cast delivering capably.

Exhibitor's Booking Suggestion: Safe bet. . . . Previewed July 20th.

WHAT THE OTHER FELLOWS SAID:
REPORTER: "Hilarity to the hill!"

VARIETY: "Producers couldn't make up their minds whether picture was to be slapstick comedy or heavily dramatic with a message."

"The Hidden Eye"

(MGM)
The Digest's Box Office Estimate: 85%

Producer ............................Robert Sisk
Director ..............................Richard Whorf
Photography ..........................Lester White
Time ..................................70 minutes

MGM should leave the making of these level grade B's to the companies that are called semi-independents. The other fellows can do it so much better, and don't have to apologize for the braggadocio of the lion's roar.

Since they can't retire behind the possibilities of MGM casting, and MGM production values, these other fellows have to put more on the ball in the way of down-to-earth picture making skill.

"The Hidden Eye," one of a limping series, rates apathetic even in its family tree. It is another one of the "seeing eye" numbers, this time written off the cuff because at least they had the dog and Edward Arnold to bolster the day-time mystery radio series technique.

The folks get those radio mysteries "for free." They sit through these pictures to wait the top feature, but still retain the puzzled impression that part of their cash was appropriated to the stuffing in the sausage.

Exhibitor's Booking Suggestion: Will fill in, but has no place on a Bill Rodgers' MGM contract. . . . Previewed July 11th.

WHAT THE OTHER FELLOWS SAID:
REPORTER: "Fair enough lower half finn-in."

VARIETY: "Will get by for second billing."

Could Have Been Better

Just a Programmer

THE RED CROSS WORKS ALL THE TIME
Zooming Records say

“Where Do We Go From Here?”
“IT’S A BIG TIME Musical COMEDY HIT Dimpled with Wit!”
WALTER WINCHELL

Fred MacMurray • Joan Leslie • June Haver
Where Do We Go From Here?

IN TECHNICOLOR

Gene Sheldon • Anthony Quinn • Carlos Ramirez • Alan Mowbray
Fortunio Bonanova • Herman Bing • Howard Freeman
Directed by Gregory Ratoff • Produced by William Perlberg
Screen Play by Morrie Ryskind • Story by Morrie Ryskind and Sig Herzig
Lyrics and Music by Ira Gershwin and Kurt Weil • Dances Staged by Fanchon

The funniest story ever set to music! It’s yours from Century Fox.
Darryl Zanuck closed one of the most important production deals of the year when contracts were inked for Moss Hart, outstanding New York stage producer, on a broad ticket including everything from writing to direction on a super-special. Deal is an aftermath of the happy association between chieftain Zanuck and Hart on "Winged Victory."

Tom Connors, vice-president in charge of sales, completed a ten day studio visit looking over new product and plans. William Gehring, West Coast distribution head, was in the sessions with Joseph M. Schenck and Darryl F. Zanuck.

Producer William Bacher is in New York on a talent search in connection with "City of Flowers," coming Technicolor special.

Expectations are that Cesar Romero will receive his discharge from Coast Guard duty this week, then resuming his contract services at 20th-Fox.

Aubrey Schenck has been set as producer on two new assignments, "Shock," and "When Johnny Comes Marching Home." First is a psycho-meller which John Brahm will direct, second a post-war yarn.

Perry Como has checked in on the lot for a top spot in "Doll Face," which director Lew Seiler will make in the Bryan Foy unit.

Charles Schlafier, national advertising manager, at the studio for a two week visit, has returned to New York.

Robert Wolff, British RKO chieftain, and Jack Osserman, sales supervisor for Latin America, are recent studio visitors, for conferences with Charles Koerner. Both also conferred with Bill Goetz, of International, left for New York Friday, accompanied by Charles Koerner and Perry Lieber, for the company’s annual sales meeting.

Vanguard producer, Dore Schary, is on the lot for production of "They Dream of Home," and "Some Must Watch," recently acquired by RKO in the deal with David O. Selznick.

Jane Greer is a recent addition to "The Falcon’s Alibi," to be directed by William Berke.

Richard Fraser, English actor, will have the romantic lead opposite Anna Lee in "Chamber of Horrors."
The Picture that can change Your Life!

The Cheaters

Starring

JOSEPH SCHILDKRAUT

with BILLIE BURKE • EUGENE PALLETTE
ONA MUNSON • RAYMOND WALBURN
He performed a financial miracle with the Pidgeon family.

He'll perform a financial miracle at your box office.

ANNE GILLIS • RUTH TERRY • ROBERT LIVINGSTON • DAVID HOLT
and ST. LUKE'S CHORISTERS
Directed by JOSEPH KANE • Screen Play by Frances Hyland
Original Story by Frances Hyland and Albert Ray

A REPUBLIC PICTURE
REV. RICHARD CARBERRY

Friends of John "Judge" Carberry, advertising manager of Box Office Digest—but currently on Navy duty for Uncle Sam, and routed for Alaska—will join us in extending sympathy on receipt of official War Department notification that his brother was lost on one of the Jap prison ships sunk in South Pacific waters many months ago.... "Father Dick," as he was known to Bing Crosby, Bob Hope, and a host of picture folk, was a chaplain at the fall of Batan, of Corregidor, and a victim of all that capture by the Japs meant to so many. ... He received War Department honors for heroism and self-sacrifice concerning which he probably never heard in his years of imprisonment. ... Escaping prisoners from Philippine camps have brought us thrilling stories about him in recent years, and more recent months, that security reasons kept from the glamour of publicity. ... College athlete, scholar, and eventually greatest of all, a typical rugged chaplain to a rugged American army, he left a legacy of memory that should help you, Judge.

for Hollywood stars who give their free time to entertaining G.I.s and performing other patriotic services, according to a report received by the War Activities Committee from the Hollywood Victory Committee. With 32 players overseas and 26 playing a total of 259 days in hospitals in this country, the troopers broke all previous records for war effort appearances.

In the month, 383 personalities made 1704 appearances in 188 events. In addition to the overseas and hospital tours, 45 appearances were made on four extended bond tours; 337 appearances in 48 shows at California embarkation points and hospitals; 247 appearances on 76 recorded programs, 64 of which were for entertainment of the armed forces overseas.

Marked increase in the number of stars overseas resulted from an intensive effort to meet a War Department request asking USO-Camp Shows and the Hollywood Victory Committee to fill a critical entertainment need in the European Theatre of Operations in the period of redeployment following V-E Day, according to Kenneth Thomson, Victory Committee chairman.

Listed on overseas trips were Larry Adler, Amos and Andy, Irma Attridge, Gene Autry, Don Barclay, Jack Benny, Ingrid Bergman, Eddie Bracken, Joe E. Brown, Charles Butterworth, Jerry Colonna, Marlene Dietrich, Constance Dowling, Ina Falkenburg, Reginald Gardiner, Ed Gardner, Sonja Henie, Bob Hope, Amparo Iturbi, Alan Jenkins, Herbert Locke, Ellen Drew and a score of others.

Universal's third release, "The Frozen Ghost," 84 per cent, is another in the murder-melodrama series starring Lon Chaney. Evelyn Ankers is the feminine lead, with Milburn Stone, Tala Birell, Douglas Dumbrille and Martin Kosleck featured. Harold Young directed for Producer Will Cowan.

"Jungle Captive," 83 per cent, is another horror picture in the "ape-woman" series that will get by in houses catering to this particular kind of entertainment—along the Dracula lines. Jerome Cowan, Otto Kruger and Amelia Ward are co-starred. Harold Young also directed this film for Producer Morgan Cox.

Universal's fifth release is "Blonde Ransom," 80 per cent, a program musical comedy that is good entertainment minus marquee names. Donald Cook and Virginia Grey are co-featuring with the late George Barbier. Con is by Jerome Cowan and Pinky Lee are featured. Bill Beaudine directed for Producer Gene Lewis.

"Penthouse Rhythm," 76 per cent, Universal's sixth and last release is another program comedy with added musical numbers. Lois Collier, Judy Clark and Kirby Grant are featured, with Eddie Norris, Marian Martin, Donald MeBride, Eric Blobe and Ed Brophy in supporting roles. Eddie Cline directed for Producer Frank Gross.
SMOOTH, SULTRY and SOCKO!

George RAFT
ROUGH! TOUGH! TERRIFIC!

Joan BENNETT
BLASE! BOLD! BEAUTIFUL!

Vivian BLAINE
SMOOTH! SULTRY! SOCKO!

Peggy Ann GARNER
Star of "A TREE GROWS IN BROOKLYN"

Songs that are Hits!
"I Walked In"
"I Don't Care Who Knows It"
"Touring San Francisco"

IT'S DRAMATIC DYNAMITE SET TO MUSIC!

"NOB HILL"

in

TECHNICOLOR

with
ALAN "Falstaff Openshaw" REED
B.G. PULLY • EMIL COLEMAN • EDGAR BARRIER

Directed by HENRY HATHAWAY
Produced by ANDRE DAVEN

Screen Play by Wanda Tuchock and Norman Reilly Raine
From a Story by Eleanor Griffin • Music and Lyrics by Jimmy McHugh and Harold Adamson • Dances Staged by Nick Castle

Peggy Ann Garner
In her first role since her unforgettable performance as Frances in "A Tree Grows in Brooklyn"

Plus 2nd Exciting Hit!

"THE CARIBBEAN MYSTERY"

JAMES DUNN • SHEILA RYAN • EDWARD RYAN • JACKIE PALEY

Directed by ROBERT WEBB • Produced by WILLIAM GIRARD

Screen Play by Jack Andrews and Leonard Praskins • Adapted by W. Scott Darling • From the Novel "Murder in Trinidad" by John W. Vandercook
Henry Hathaway

Directed

"NOB HILL"

A TWENTIETH CENTURY-FOX PICTURE
THE HONOR BOX WINNER

Coming: "JOHNNY ANGEL" (RKO-Radio); "WHISTLE STOP" (Nebenzal-U.A.)

GEORGE RAFT

Coming: "JOHNNY ANGEL" (RKO-Radio); "WHISTLE STOP" (Nebenzal-U.A.)

"NOB HILL"

A TWENTIETH CENTURY-FOX PICTURE
### ADVANCE PRODUCTION CHART

#### 20TH CENTURY-FOX FILM—Previewed—Ready for Release

<table>
<thead>
<tr>
<th>TITLE</th>
<th>PRODUCER</th>
<th>DIRECTOR</th>
<th>STARS</th>
<th>FEATURED</th>
</tr>
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<tbody>
<tr>
<td>Within These Walls</td>
<td>Ben Silver</td>
<td>B. Humberstone</td>
<td>Thos. Mitchell</td>
<td>Mary Anderson, Eddie Ryan</td>
</tr>
<tr>
<td>Junior Miss</td>
<td>Wm. Perlberg</td>
<td>Geo. Seaton</td>
<td>Peggy Ann Garner, Allyn Joslyn</td>
<td>Fay Marlowe</td>
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<tr>
<td>Bell for Adano</td>
<td>Harry Hopkin</td>
<td>Henry King</td>
<td>Gene Tierney, Wm. Bentix</td>
<td>W. Huston, R. Young, J. Duprez</td>
</tr>
<tr>
<td>Then There Were None</td>
<td>W. Sheehan</td>
<td>Rene Clair</td>
<td>B. Fitzgerald, L. Hayward</td>
<td>T. Mitchell, C. Bickford, L. Nolan</td>
</tr>
<tr>
<td>The Dolly Sisters (T)</td>
<td>Geo. Jessel</td>
<td>Lloyd Bacon</td>
<td>F. MacMurray, Lynn Bari</td>
<td>June Haver, Reg. Gardiner</td>
</tr>
<tr>
<td>Draggonwyck</td>
<td>Ernst Lubitsch</td>
<td>Otto Preminger</td>
<td>Anne Revere, Spring Byington</td>
<td>Anne Revere, Spring Byington</td>
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<tr>
<td>State Fair (T)</td>
<td>Wm. Perlberg</td>
<td>Lauro T prick</td>
<td>Jeanne Crain, Dick Haymes</td>
<td>Wm. Eyre, Allyn Joslyn</td>
</tr>
<tr>
<td>Kitton on the Keys (T)</td>
<td>L. de Rochemont</td>
<td>Greg Ratoff</td>
<td>Fay Marlowe, Richard Conte</td>
<td>Sisgang Hasse</td>
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<tr>
<td>House on 92nd St.</td>
<td>Ben Silver</td>
<td>H. Hathaway</td>
<td>Alice Faye, Linda Darnell</td>
<td>Kurt Kreuger</td>
</tr>
<tr>
<td>The Spider</td>
<td>Otto Preminger</td>
<td>Robt. Webb</td>
<td>Dana Andrews, Bruce Cabot</td>
<td>Dana Andrews, Bruce Cabot</td>
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<tr>
<td>Fallen Angel</td>
<td></td>
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<tr>
<td>The Enchanted Voyage (T)</td>
<td>W. Morosco</td>
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<tr>
<td>Leave Her to Heaven (T)</td>
<td>Wm. Bacher</td>
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<tr>
<td>Smoky (T)</td>
<td>Robt. Basier</td>
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<tr>
<td>Guerilla in Philippines</td>
<td>Lauro T prick</td>
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<tr>
<td>The Razor’s Edge</td>
<td>Darryl F. Zanuck</td>
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<tr>
<td>Band Wagon (T)</td>
<td>Wm. Perlberg</td>
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<tr>
<td>Shocking Miss Pilgrim (T)</td>
<td>Ernst Lubitsch</td>
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<tr>
<td>Cluny Brown</td>
<td>Wm. W. Dieterle</td>
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<tr>
<td>Anna &amp; King of Siam (T)</td>
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<tr>
<td>Doll Face</td>
<td>Bryan Foy</td>
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</table>

#### UNIVERSAL PICTURES—Previewed—Ready for Release

| EASY TO LOOK AT | Henry Blankfort | Ford Berbe | Eric Blore, Geo. Delena |
| The Beautiful Cheat | Chas. Barton | Chas. Barton | Ed Gargan, Irene Ryan |
| On Stage Everybody | Warren Wilson | Jean Yarbrough | Wally Ford, Otto Kruger |
| Lady on a Train | Henry Blankfort | | |
| Crimson Canary | Felix Jackson | | |
| Night in Paradise | | | |
| Pillow of Death | | | |
| Men in Her Diary | | | |
| Strange Confession | | | |
| Seniors from West End | | | |
| Girl on the Spot | | | |
| Uncle Harry | | | |
| Frontier Gal | | | |
| Once Upon a Dream | | | |
| Scarlet Street | | | |
| As It Was Before | | | |
| Shady Lady | | | |
| Catherine, the Last of the Duchess | | | |
| Danyon Passages | | | |
| The Fugitive | | | |
| Noose Hangs High | | | |
| Xmas. in Connecticut | | | |

### WARNER BROS.—Previewed—Ready for Release

<table>
<thead>
<tr>
<th>TITLE</th>
<th>PRODUCER</th>
<th>DIRECTOR</th>
<th>STARS</th>
<th>FEATURED</th>
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<tbody>
<tr>
<td>Too Young to Know</td>
<td>Wm. Jacobs</td>
<td>Fred de Cordova</td>
<td>Joan Leslie, Robert Hutton</td>
<td>D. Moran, Rosemary DeCamp</td>
</tr>
<tr>
<td>Mildred Pierce</td>
<td>Wm. Jacobs</td>
<td>Mike Curtis</td>
<td>Joan Crawford, J. Carson</td>
<td>Eve Arden, Martha Vickers</td>
</tr>
<tr>
<td>The Big Steal</td>
<td>Wm. Jacobs</td>
<td>Howard Hawks</td>
<td>John Garfield, C. Fitzgerald</td>
<td>Martha Vickers, Rez, Toohey</td>
</tr>
<tr>
<td>San Antonio</td>
<td>Wm. Jacobs</td>
<td>David Butler</td>
<td>Errol Flynn, Alexis Smith</td>
<td>V. Francen, Paul Kelly</td>
</tr>
<tr>
<td>Nobody Lives Forever</td>
<td>Wm. Jacobs</td>
<td>Joe Napoleon</td>
<td>John Garfield, C. Fitzgerald</td>
<td>W. Bronson, Faye Emerson</td>
</tr>
<tr>
<td>Of Human Bondage</td>
<td>Wm. Jacobs</td>
<td>Ed Goulding</td>
<td>P. Henreid, E. Parker</td>
<td>Janis Paige, Patric Knowles</td>
</tr>
<tr>
<td>Brighton</td>
<td>Wm. Jacobs</td>
<td>Curtiz-Bernhardt</td>
<td>P. Henreid, Edia Loring</td>
<td>G. deHaviland, Gene Lockhart</td>
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<tr>
<td>One More Tomorrow</td>
<td>Wm. Jacobs</td>
<td>Peter Godfrey</td>
<td>Ann Sheridan, D. Morgan</td>
<td>Alexis Smith, Jack Carson</td>
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<tr>
<td>Saratoga Trunk</td>
<td>Wm. Jacobs</td>
<td>Sam Wood</td>
<td>Gary Cooper, I. Bergman</td>
<td>Flora Robson, Jerry Austin</td>
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<tr>
<td>Cinderella Jones</td>
<td>Wm. Jacobs</td>
<td>Buzz Akeley</td>
<td>Joan Leslie, Robert Alda</td>
<td>Wm. Prince, E. E. Horton</td>
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<tr>
<td>My Reputation</td>
<td>Wm. Jacobs</td>
<td>Cartiz-Bernhardt</td>
<td>B. Stanwyck, Geo. Brent</td>
<td>Eve Arden, L. Watson</td>
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<tr>
<td>Shadow of a Woman</td>
<td>Wm. Jacobs</td>
<td>Joe Santley</td>
<td>Zack Scott, H. Dantine</td>
<td>Andrea King, Wm. Prince</td>
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<tr>
<td>A Stolen Life</td>
<td>Wm. Jacobs</td>
<td>Betty Davis</td>
<td>Betty Davis, Glen Ford</td>
<td>Dane Clark, W. Brennan</td>
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<td>The Plate &amp; the Gal</td>
<td>Wm. Jacobs</td>
<td>Alex Gottlieb</td>
<td>Dennis Morgan, Jack Carson</td>
<td>Martha Vickers, Janis Paige</td>
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<td>Danger Signal</td>
<td>Wm. Jacobs</td>
<td>Mark Helliger</td>
<td>Zach Scott, Faye Emerson</td>
<td>R. DeCamp, Bruce Bennett</td>
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<tr>
<td>Annie Gets Carried</td>
<td>Wm. Jacobs</td>
<td>Alex Gottlieb</td>
<td>Joan Leslie, Reba Haines</td>
<td>Alexis Smith, Nigel Bruce</td>
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<tr>
<td>Two Mrs. Carrolls</td>
<td>Wm. Jacobs</td>
<td>Mark Helliger</td>
<td>B. Stanwyck, H. Bogart</td>
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#### BACK LOG IN CUTTING ROOM

<table>
<thead>
<tr>
<th>BACK LOG IN CUTTING ROOM</th>
<th>B. Humberstone</th>
<th>D. Durbin, R. Bellamy</th>
<th>S. Greenstreet, Reg. Gardiner</th>
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<tr>
<td>B. Humberstone</td>
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<tr>
<td>Geo. Seaton</td>
<td>Jeanne Crain, Dick Haymes</td>
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<tr>
<td>Henry King</td>
<td>Joan Bennett, Chas. Coburn</td>
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<td>Rene Clair</td>
<td>Fay Marlowe, Richard Conte</td>
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<tr>
<td>Lloyd Bacon</td>
<td>Alice Faye, Linda Darnell</td>
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<tr>
<td>Otto Preminger</td>
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#### IN PRODUCTION

| IN PRODUCTION | June Haver, John Payne | | |
|---------------|----------------------|-----------------------------|

#### IN PREPARATION

| IN PREPARATION | Chas. Russell | | |
|----------------|---------------|-----------------------------|
Your Support of... The Red Cross ... Helps Your Boys
## ADVANCE PRODUCTION CHART
### PRC—Previewed—Ready for Release

<table>
<thead>
<tr>
<th>TITLE</th>
<th>PRODUCER</th>
<th>DIRECTOR</th>
<th>STARS</th>
<th>FEATURED</th>
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<tbody>
<tr>
<td>Dangerous Intruder</td>
<td>Martin Mooney</td>
<td>Vernon Keays</td>
<td>Veda Ann Borg, Chas. Arnt</td>
<td>Pamela Blake</td>
</tr>
<tr>
<td>Why Girls Leave Home</td>
<td>Sam Sax</td>
<td>Wm. Berke</td>
<td>Lola Lane, Shelton Leonard</td>
<td></td>
</tr>
<tr>
<td>White Pongo</td>
<td>Sig Newfield</td>
<td>Sam Newfield</td>
<td>Richard Frazer, Maris Wrixon</td>
<td>Lionel Royce</td>
</tr>
<tr>
<td>Apology for Murder</td>
<td>Sig Newfield</td>
<td>Sam Newfield</td>
<td>Ann Savage, Hugh Beaumont</td>
<td>Harry Davenport</td>
</tr>
<tr>
<td>Enchanted Forest</td>
<td>Jack Schwarz</td>
<td>Lew Landers</td>
<td>Edmund Lowe, Brenda Joyce</td>
<td>Cy Kendall</td>
</tr>
<tr>
<td>Arron Squad</td>
<td>Max Alexander</td>
<td>Lew Landers</td>
<td>F. Albertson, R. Armstrong</td>
<td>Carole Malinos &amp; Band</td>
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<tr>
<td>Shadow of Terror</td>
<td>Jack Grant</td>
<td>Lew Landers</td>
<td>R. Frazer, Grace Gillern</td>
<td>Claudia Drake</td>
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<tr>
<td>Club Havana</td>
<td>L. Fromkess-M. Mooney</td>
<td>Edgar Ulmer</td>
<td>Tom Neal, M. Lindsay</td>
<td>Cheryl Walker, Key Luke</td>
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<tr>
<td>Detour</td>
<td>L. Fromkess-M. Mooney</td>
<td>Edgar Ulmer</td>
<td>Tom Neal, Ann Savage</td>
<td>Martin Koleski</td>
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### BACK LOG IN CUTTING ROOM

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<tbody>
<tr>
<td>Who Do You Do</td>
<td>Harry Sauber</td>
<td>Ralph Murphy</td>
<td>Claire Windsor, F. Albertson</td>
<td>J. Carroll Naish, Beulah Bondi</td>
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<tr>
<td>Danny Boy</td>
<td>Martin Mooney</td>
<td>Terry Morris</td>
<td>Buzz Henry, Ralph Lewis</td>
<td>Barbara Britton</td>
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<tr>
<td>Wife of Monte Cristo</td>
<td>Leon Fromkess</td>
<td>Edgar Ulmer</td>
<td>John Loder, Lenore Albert</td>
<td>Rolf Mitchell</td>
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### IN PREPARATION

<table>
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<tr>
<th>TITLE</th>
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<tbody>
<tr>
<td>Nancy Coleman</td>
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## UNITED ARTISTS—Previewed—Ready for Release

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<tbody>
<tr>
<td>The Southerner</td>
<td>D. Leow-R. Hakim</td>
<td>Joan Renoir</td>
<td>Zachary Scott, Betty Field</td>
<td>J. Carroll Naish, Beulah Bondi</td>
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<tr>
<td>The Outlaw</td>
<td>Howard Hughes</td>
<td>Howard Hughes</td>
<td>Jane Russell, Jack Beuttell</td>
<td>Barbara Britton</td>
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<tr>
<td>Capt. Kidd</td>
<td>Ben Bogeaus</td>
<td>Rowland V. Lee</td>
<td>Chas. Laughton, Randolph Scott</td>
<td>Rolf Mitchell</td>
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<tr>
<td>Guest Wife</td>
<td>Jack Skobill</td>
<td>Sam Wood</td>
<td>C. Colbert, Don Ameche</td>
<td>Carole Malinos &amp; Band</td>
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<tr>
<td>G. I. Joe</td>
<td>Lester Cowan</td>
<td>Wm. Wellman</td>
<td>Burgess Meredith</td>
<td>Claudia Drake</td>
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<tr>
<td>Bedside Manner</td>
<td>Andrew Stone</td>
<td>Andrew Stone</td>
<td>Ruth Hussey, Ann Rutherford</td>
<td>Cheryl Walker, Key Luke</td>
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### BACK LOG IN CUTTING ROOM

<table>
<thead>
<tr>
<th>TITLE</th>
<th>PRODUCER</th>
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<tbody>
<tr>
<td>Paris Underground</td>
<td>Constance Bennett</td>
<td>Gregory Ratoff</td>
<td>Constance Bennett</td>
<td>Barbara Britton</td>
</tr>
<tr>
<td>A Walk in the Sun</td>
<td>Arthur Rank</td>
<td>Lewis Milestone</td>
<td>Dana Andrews</td>
<td>Rolf Mitchell</td>
</tr>
<tr>
<td>Caesar &amp; Cleopatra (T)</td>
<td>Hunt Stromberg</td>
<td>Ed Marin</td>
<td>Vivian Leigh, Claude Rains</td>
<td>Claudia Drake</td>
</tr>
<tr>
<td>Young Widow</td>
<td>Gracie Fields</td>
<td>Faith Dorn, P. Singleton</td>
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### IN PRODUCTION

<table>
<thead>
<tr>
<th>TITLE</th>
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<th>DIRECTOR</th>
<th>STARS</th>
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<tbody>
<tr>
<td>Ariel</td>
<td>David Selznick</td>
<td>King Vidor</td>
<td>G. Peck, J. Jones, Joe Cotten</td>
<td>L. Barrowmore, W. Huston</td>
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<tr>
<td>Duel in the Sun (T)</td>
<td>B. Bogeaus-B. Meredith</td>
<td>Jean Renoir</td>
<td>P. Goddard, Hurst Hatfield</td>
<td>Reg. Owen, Buzz Meredith</td>
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<tr>
<td>Diary of Chambermaid</td>
<td>Edward Small</td>
<td>Allan Dwan</td>
<td>Dennis O'Keefe, M. McDonald</td>
<td>J. Carroll Naish, Binnie Barnes</td>
</tr>
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### IN PREPARATION

<table>
<thead>
<tr>
<th>TITLE</th>
<th>STARS</th>
<th>FEATURED</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Tom Brenneman</td>
<td>James Cagney</td>
</tr>
<tr>
<td>Breakfast in Hollywood</td>
<td>Harold Schuster</td>
<td>Joe Cotten, Shirley Temple</td>
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<tr>
<td>Strange, Woman</td>
<td>Albert Lewin</td>
<td>Myrna Loy, Don Ameche</td>
</tr>
<tr>
<td>There Goes Lona Henry</td>
<td>Frank Ryan</td>
<td>Paul Muni, Claude Rains</td>
</tr>
<tr>
<td>A Lion in Streets</td>
<td>Archie Mayo</td>
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## EDITOR'S NOTE

In answer to many requests, both from exhibitors and our Hollywood subscribers, we are again printing an ADVANCE PRODUCTION CHART. By glancing over this chart, one can determine in a moment's notice how many pictures each studio has in the cutting room, in production, in preparation, etc. Furthermore, the producer, director and cast are given on each individual picture. The following tabulation, as of today, is as follows:

- **Previewed—Ready for Release**: 33
- **Back Log in Cutting Room**: 112
- **In Production**: 45
- **TOTAL**: 190

Thus we note there are 190 feature films (not including Westerns) that are either available for exhibitors now, or within the next month or so, when the current pictures now shooting are "in the can." Accordingly, if the present studio strike became serious, there is a large enough back log of pictures to keep the theaters running for over a year, particularly considering the fact that many of the big, super-attractions are being held for three and four weeks in many first run situations.

For example, Warner Bros.—First National, who used to release sixty pictures a year, released only seventeen features in the calendar year of 1944. At present there are over 100 pictures in preparation, the majority of which will go into production, in the next two or three months. PROVIDING the strike doesn't hold up set construction. The current back log of pictures, now ready for release, are valued in excess of $75,000—000, the greatest the industry has ever known.

There are several pictures classified as PREVIEWED—READY FOR RELEASE, that by the time this chart reaches our readers, will have been released, and as soon as we receive the figures on these pictures they will be removed from the production chart and placed on the page marked ALL FEATURES RELEASED IN 1945.

(T) denotes a Technicolor production.
## All Features Released in 1945

<table>
<thead>
<tr>
<th>A</th>
<th>OVER $500,000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Here Come the Waves</td>
<td>PAR...20</td>
</tr>
<tr>
<td>Valley of Decision</td>
<td>MGM...194</td>
</tr>
<tr>
<td>A Tree Grows in Brooklyn</td>
<td>FOX...191</td>
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## DISTRIBUTORS’ BATTING AVERAGE FOR ’45

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145 Releases
CURRENT PREVIEWS

"LADY ON A TRAIN" ★
"JOHNNY ANGEL" ★
"CAPTAIN KIDD" ★
"GEORGE WHITE'S SCANDALS" ★
"DANGEROUS PARTNERS" ★
"RADIO STARS ON PARADE" ★
"MAN FROM OKLAHOMA" ★
"WHITE PONGO" ★
"MAMA LOVES PAPA" ★
"GANGS OF THE WATERFRONT" ★
"EASY TO LOOK AT" ★
"ARSON SQUAD" ★
"IN OLD MEXICO" ★
"DANGEROUS INTRUDER" ★

The Box Office Reports:

"A BELL FOR ADANO"

TOPS

20th Century-Fox
Hitting on High....

Published by Robert E. Welsh, 1019 So. Hauser Blvd., Los Angeles 35, California
Phone YOrk 1422; WE 5310
Subscription Rate, $10.00 Per Year
This Week 20th Century-Fox Wins With "A BELL FOR ADANO"

166%
There are many interesting angles for the student of current motion picture conditions to be found in an analysis of the Advance Production Chart as presented by Box Office Digest.

Yes, we said the analyst. Not merely the individual, who can get considerable curiosity satisfying pleasure from a quick, once-over, glance at the Chart and its ready response with full information about anything and everything that is happening in the industry.

This analytic person of whom we are speaking goes deeper into the Chart than the personality items of “who, what, and which” concerning the pictures made, to be made, and in preparation.

And he comes up with a keenly interesting observation.

That is because of the section of the Chart that is headed: “Back Log in Cutting Room.”

Have you noticed the proportions of that Back Log? on the record for practically all the producing organizations?

If it is impressive just to scan the lines of type, take out your pencil and do some dollars and cents figuring. Multiply the lines of type by the hundreds of thousands, and the frequent millions, of dollars represented in that “Back Log in Cutting Room” classification.

It is stupendous. And its impressiveness is only fully appreciated by members of the club that could be called “The Old Timers.”

The members of The Old Timers Club can remember the days when the top studio executive’s chief worry was trying to wheedle money from New York and its banking contacts to keep production on something approaching a consistent schedule, so that the same New York had something to sell to the customers, whose money in turn went around the wheel and came back to Hollywood to make more pictures.

At that time the Hollywood chief was frequently apologizing for the occasional producer or director complication that was causing some piece of merchandise promised the sales department to go from a month to a year over schedule—and absorb a million or so that was drained from the other product.

It has long been common habit in this business to have an off-hand remark ready for the lowly independent who operated on shoestrings. But, “now it may be told,” the lay public and exhibitors would be surprised at the many times when the biggest of the big have done some scratching before setting up budgets.

The Digest’s “Back Log in Production” is the concrete evidence of how times have changed. As inarticulate as most statistical presentations are, the Chart nevertheless presents an amazing industry story.

The manufacturing end of our industry is at last properly geared for delivery to the selling branch. It is a minor factor, but important, that it has been so well fortified as to be able to take a strike in stride.

Many explanations can be given for the industrial development that has brought about this happy condition.

Lush box office grosses have helped, undoubtedly; wiser financial guidance back in New York has eliminated hop-skip-and-jump methods of financing each year’s projected program.

But it is our own opinion that one single item in improvement of Hollywood’s own methods of operation has had considerable to do with the creation of a new and solid industrial status.

And that is—the increased importance of the PRODUCER in the picture-making set-up.

The time was, to those of us with long memories and sorrowful contact with production, when the word “Producer” might mean anything from a relative of the boss or an exceptionally capable assistant director given a title to keep him from asking for money.

Time was when the Darryl Zanuck, L. B. Mayer, Eddie Mannix, or other studio head had to square his shoulders and spread them to take on all the worries.

Times changed—we began to give more intelligent support to the directors, so many of whom have come through to prove all-around picture capacity. Pacing them has come the new type of Producer, not a mere front office errand boy, but a showman backed by picture-making knowledge.

To our select top notch directors, and to the new genus of Producers, we give credit for a large part in the creation of that “Back Log in Cutting Room,” so important a factor in the days ahead of us.

We will have more to say about that Producer angle. It is a big one.
The Trade Press and Uncle Sam...

TREASURY DEPARTMENT
WASHINGTON

BOX OFFICE DIGEST July 1, 1945
1019 S. Hauser Boulevard
Los Angeles 35, California

The cooperation of the motion picture trade press in the Seventh War Loan campaign was outstanding. The results achieved by the film industry—exhibitors, distributors, producers and the men and women connected with those various branches—was possible because of the enthusiasm and constant reporting done by the film papers. The contribution of space was generous.

On behalf of the Treasury Department and War Finance Division, I want to thank you once again for your contribution to another War Loan Drive.

Sincerely,

TED R. GAMBLE
National Director
War Finance Division

.. The Job Isn’t Finished Yet! ..
The Box Office: "A Bell for Adano" Is a Strong Number for 20th-Fox

By NORMAN WEBB

FOX—2 Releases

20th Century-Fox Studios take top box office honors this week with the sensational production, "A Bell for Adano," based on John Hershey’s best-seller which won the Pulitzer prize and also had a very successful run as a play in New York last year.

This highly dramatic tale of the American Army of Occupation in Italy has opened in several Eastern cities and is averaging 166 per cent to date with very strong hold-over weeks, particularly at the New York Music Hall. John Hodiak portrays the famous "Major Joppolo," with William Bendix and Gene Tierney, fresh from her big success in "Laura," co-starred. The featured cast is headed by Henry Morgan, Monty Banks, Fortunio Bonanova, Henry Armetta, Louis Alberni and Edward Gianelli.

Lamar Trotti, who gained much recognition for his outstanding "Wilson" script, also collaborated on the "A Bell for Adano" screen play and co-produced with Louis D. Lighton under Darryl Zanuck’s supervision. Henry King, who was rated as the top director for 1944 because of "Wilson" and "A Song for Bernadette," directed "Adano."

"Within These Walls," 102 per cent, a fairly intriguing prison melodrama is doing quite well considering the lack of big marque names. Thomas Mitchell is starred with Mary Anderson, Eddie Ryan and Mark Stevens featured. Bruce Humberstone, who generally gets much better assignments than this, directed for Producer Ben Silver.

COLUMBIA—Also 2 Releases

Columbia Pictures have one big box office hit, and one weak programmer.

"A Thousand and One Nights," 156 per cent is a beautiful Technicolor fantasy of the Orient that is certainly bringing in the money, especially considering the marque names. Cornel Wilde, who recently scored so heavily in "A Song to Remember" is starred with Evelyn Keyes as his leading lady. Phil Silvers, Adele Jergins, Gus Schilling and Richard Hale head the featured cast. Al Green directed for Producer Sam Bischoff, who recently left Columbia to form his own producing organization. Proper exploitation will put this picture over in a big way and word-of-mouth will keep them coming, as Cornel Wilde seems to have made quite a hit, particularly with the Bobby sox brigade.

Columbia’s second release, "Rockin’ in the Rockies" is just a fair program musical with a Western locale that will make a nice little

PICTURES "GOING DOWN"

Was Now
Thrill of a Romance MCM...172...191
The Corn is Green MGM...143...154
Dillinger MONO...143...147
A SUPERB CAST MAKES THIS SUPER STORY SPECTACULAR!

ANOTHER TOP ATTRACTION HIGHLIGHTING REPUBLIC'S 10th YEAR OF MOTION PICTURE ACHIEVEMENT
IT'S THE Surprise Hit OF THE Season...
WITH THAT EXTRA SALES APPEAL THAT GOES WITH GREAT NAME STARS!

The Cheaters

STARRING

JOSEPH SCHILDKRAUT
BILLIE BURKE · EUGENE PALLETTE
ONA MUNSON · RAYMOND WALBURN
ANNE GILLIS · RUTH TERRY · ROBERT LIVINGSTON
DAVID HOLT AND ST. LUKE'S CHORISTERS

Directed by JOSEPH KANE
Screen Play by Frances Hyland
Original Story by Frances Hyland and Albert Ray
**“Lady on a Train”** (UNIVERSAL)

The Digest’s Box Office Estimate: **165%**

Producer ........................................ Felix Jackson
Director ......................................... Charles David
The Players: Deanna Durbin, Ralph Bellamy, Edward Everett Horton, George Conkouris, Allen Jenkins, David Bruce, Patricia Morrison, Dan Duryea, Maria Palmer, Elizabeth Patterson, Samuel S. Hinds, Jacqueline deWit, Thurston Hall, Clyde Fillmore, Ben Carter, Mary Forbes, Sarah Edwards, Nora Cecil, Hobart Cavanaugh.
Photography ................................. Woody Bredell
Time .................................................. 105 minutes

Producer Felix Jackson is stepping his Deanna Durbin along to great advantage to all concerned—to Universal, to the little lady herself, and to his producer record. “Lady On a Train” is a good picture on its construction assets alone, but it is an interesting chapter in the progress of that talented young lady, Deanna Durbin.

Which is a round-about way of saying that “Lady On a Train” is mystery with the comedy accent that they very well have stood on its own feet without Deanna Durbin, but which is so much—and very much—the better for having Deanna Durbin, that it rounds up in the trite industrial phrase, a hit.

The sort of spontaneous plot action that made “39 Steps” such a memory in the mystery field is the basis of “Lady On a Train.” Deanna is the lady, Deanna sees a murder committed while she is riding through the New York Central canyon that introduces western visitors to New York, Deanna cannot make anybody, police or otherwise, believe there has been a murder, so Deanna sets out to prove the fact and solve the crime.

**“In Old Mexico”** (MONOGRAPH)

The Digest’s Box Office Estimate: **75%**

Producer ........................................ Philip N. Krasne
Director ......................................... Phil Rosen
Photography ................................. Arthur Martinelli
Time .................................................. 60 minutes

What trouble she encounters, She first turns to mystery writer David Bruce, who is too busy concocting his synthetic blood-letter to be bothered with Deanna’s real one. She meets all sorts of people, from smoothies to toughs, and while she is having a lot of trouble the audience is having a lot of fun—and a gas or two.

It is well-conceived, and well executed mystery melodrama and star nourishment. Miss Durbin has her expected moments of song, production values are tops, and cast has been chosen with exceptional care.

David Bruce, as the semi-dignified author, turns in a corking performance. Jacqueline deWit gets the mostest opportunities in the support, with good spots going to Patricia Morison, Ralph Bellamy, Dan Duryea and Edward Everett Horton.

Direction by Charles David is workman-like, for pace and situation handling. A slight slowing at the finish cannot be blamed on direction alone, it must have been the script and if it hadn’t been there, there might have been critics to say that all the threads were not untangled.

Exhibitor’s Booking Suggestion: Top flight combination of comedy-mystery and the appeal that is Deanna Durbin. . . Previewed Aug. 3rd.

**WHAT THE OTHER FELLOWS SAID:**

**REPORTER:** “Well written, directed and produced comedy mystery-thriller.”

**VARIETY:** “Should find wholesome response at the box office.”

**Cisco Kid at Ease**

The Cisco Kid is slowing down, if the pace of his latest adventure is any criterion, but on the whole he will meet the demands of patrons of this series.

For one thing, the followers will be thoroughly familiar with the pattern. It is again the Cisco Kid and his pal, Poncho, in a hold-up and with the usual result of becoming romantically involved with a girl whom they carry off into the hills. Of course, the girl is in trouble, she is being sought on a murder charge. And, also of course, bold brave Cisco Kid Renaldo sets out to see justice done. The events have a share of interest, and some good moments, but the script pace is too leisurely in unfolding for a top number in this sort of outdoor fare.

Exhibitor’s Booking Suggestion: Standard series offering. . . Previewed July 31st.

**WHAT THE OTHER FELLOWS SAID:**

**REPORTER:** “Dull and complicated story.”

**VARIETY:** “Has its good moments.”

**Makes the Grade**

and Frank Strayer’s direction keeps it moving while getting full values from Errol’s unique brand of humor.


**WHAT THE OTHER FELLOWS SAID:**

**REPORTER:** “Almost anything could be better.”

**VARIETY:** “Should do nicely in its modest way.”

### Scores for Durbin

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<th>Movie</th>
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**Note:** The scores are from various sources and may reflect the box office performance as of the time of publication. The Digest’s Box Office Estimate percentages are provided for comparison. The Digest’s Box Office Estimate is an estimate of the film’s box office performance at Universal Pictures.
“Johnny Angel” . . . Solid George Raft Hit

(RKO)
The Digest's Box Office Estimate: 155%
Produced by William L. Pereira
Director - Edwin L. Marin
The Players: George Raft, Claire Trevor, S igne Hasso, Lionel Atwill, Margaret Wycherly, J. Farrell McDonald, Mack Gray.
Photography - Harry J. Wild
Time - 79 minutes

George Raft has one of the sock roles of his career in the title spot of “Johnny Angel,” and director Ed Marin wraps the Raft performance and sound melodramatic values up in a corking offering.

The character of Johnny Angel, already of proven popularity in the book field, is hand-tailored for Raft. He is a hard-boiled young ship captain on vengeance bent—the search for the men responsible for the death of his father and solution of one of those intriguing mysteries of the sea, discovery of a derelict vessel, sailing aimlessly and with not a soul aboard to tell of its fate.

Scene of the picture has been changed from the Havana of Charles G. Booth's book to equally colorful New Orleans, and the shift in locale gives opportunity to cast Hoagy Carmichael in the role of a screwy cab driver with rich results for the picture.

Top feminine opportunity goes to Claire Trevor, double-crossing wife of one of Raft's chief opponents. S igne Hasso is seen to advantage in the romantic femme role while support is excellent. Marvin Miller registers for future consideration, Mack Gray capably handles a meaty spot role.

It all happens when Johnny Angel finds the floating derelict at sea and discovers it to be his father’s former command. There are mysterious factors surrounding the wreck to indicate that there was more than a trifle of dirty work. And rumors of a girl stowaway who had escaped to New Orleans. A tight scripting job, well paced by Marin's assured direction, keeps things moving, surprises plentiful, and interest consistent to a smash climax. The picture is a credit on the production list of William Pereira.

Exhibitor's Booking Suggestion: Strong meller offering . . . Previewed July 26th.

WHAT THE OTHER FELLOWS SAID
REPORTER: “Superior chiller-thriller stuff.”

VARIETY: “George Raft at his best . . . packed with suspense which should find favorable reaction at the box office.”

“Radio Stars on Parade” . . . Showmanlike

(RKO)
The Digest's Box Office Estimate: 90%
Producer - Ben Stoloff
Director - Leslie Goodwins
Photography - Harry Wild
Time - 69 minutes

There is a good group of mass appeal radio names in this offering to back up the obvious money value of the title, and the picture itself comes off as satisfying entertainment in the modest bracket.

Sufficient of a story peg is provided to allow for the “parade,” and director Les Goodwins has strung his vaudeville elements together neatly, the numbers are properly spotted and balanced, highlights of melody and fun are frequent.

Miss Langford, stellar name of the radio cast, supplies the melody effectively, looks her best, and capably handles the modest plot demands of the story. Allan Carney and Wally Brown do the top honors in the comedy department, milking the broad laugh moments to the fullest.

A comedy highlight is the “Truth Or Consequences” number, the impresario of that popular radio show teaming with Carney and Brown for hilarious moments.

Song numbers are on the class side, as is evident from the names of such teams as McHugh and Adamson, Mercer and Arlen, in the credit sheet. Skinny Ennis and band join with Miss Langford to sock home the numbers, “Don’t Believe Everything You Dream” and “My Shining Hour” being the standouts.

Exhibitor's Booking Suggestion: Good light number that should have a waiting audience . . . Previewed July 25th.

WHAT THE OTHER FELLOWS SAID
REPORTER: “Not quite strong enough for the top bracket.”

VARIETY: “A natural for top billing in the sticks and strong support in the key spots.”

“Man from Oklahoma” . . . Class Roy Rogers

(REPUBLIC)
The Digest's Box Office Estimate: 80%
Associate producer - Louis Gray
Director - Frank McDonald
The Players: Roy Rogers, “Trigger,” George (Gabby) Hayes, Dale Evans, Roger Pryor, Arthur Loft, Maude Eburne, Sam Flint, Si Jenks, June Clyde, Elaine Lange, Charles Soldani, Edmund Cobb, George Sherwood, Eddie Kane, Bob Nolan and Sons of the Pioneers.
Photography - William Bradford
Time - 69 minutes

Republic is delivering on its promise to consistently improve story and production values in the Roy Rogers series, and the current offering, “Man From Oklahoma,” tops the series to date by a wide margin.

A simple expedient is the reason—Repub-

lic, wise in the factors that make for ace action entertainment, has polished and dressed up all the sure-fire elements for that angle of appeal—then performed an adroit job of blending these factors with effective musical assets, and found excuse for some class in settings to balance against the rugged outdoors.

Story is a peg on which to build to a recreation of the great Cherokee land rush and a wild and woolly race climax that will lift the kids out of the seats. A family feud.

Roy Rogers and Gabby Hayes against Dale Evans and Maude Eburne—prompts the action. A piece of supposedly worthless ground that really hides oil is the prize. Villainy and comedy, and the final rush of action and fighting interwove with the musical moments.

These latter are well handled, by the star in particular, and also by Miss Rogers and the popular Bob Nolan Pioneer aggregation.

Direction by Frank McDonald is thoroughly up to the diverse requirements of the vehicle. He maintains his pace, milks his thrills, efficiently glides through his musical offerings. Plot complications stall him only occasionally, and it may be put up to the fans as to whether there is not too much of Gabby Hayes. Production guide Louis Gray has a winner.

Exhibitor's Booking Suggestion: Aces for Rogers, will get him in many new spots . . . Previewed July 27th.

WHAT THE OTHER FELLOWS SAID
REPORTER: “A Rogers haymaker.”

VARIETY: “Out of the standard song-in-sagebrush cycle.”
AT POPULAR PRICES
as TIMELY as it's great!

All its bigness is in the dramati
Darryl F. Zanuck's

WILSON

IN TECHNICOLOR

Directed by

HENRY KING

Written by

LAMAR TROTTI

WINNER OF 6 ACADEMY AWARDS!

OUTSTANDING! At its second engagement, ROXY, New York City!

popular-appeal selling campaign from

30th ANNIVERSARY

Century-Fox
“Captain Kidd”

(BOGEAUS-UA)
The Digest’s Box Office Estimate: 135%

Producer: Benedict Bogeaus
Executive producer: James Nasser
Director: Rowland V. Lee
Photography: Archie Stout
Time: 89 minutes

Benedict Bogeaus continues to register the fact that he is a class contributor to the United Artists sales list. He aims high, spends money to meet the aim, gathers competent craftsmen around him.

“Captain Kidd” has allure in the adventurous title, it is rich in production values, and with the sure hand of Rowland V. Lee at the helm comes through for a picture that should fare very well at the box office. The pirate type of yarn can very often be a trifling lumber in development. This one is, occasionally. So director Lee has wisely placed his reliance on his trouper. The result is a romp for Charles Laughton, a well-handled straight role for trusty Randolph Scott, rich character spots for such as Reginald Owen and John Carradine, and a pleasingly handled decorative niche for Barbara Britton. These gals do suffer from being slightly submerged in pirate and Three Musketeer yarns.

The money of the picture is in its title and the suggestion of glamorous adventure, its audience entertainment is in the almost solo role for Charles Laughton as the doughty sardonic pirate, plus the accentuating of his talents by the fast-trouping competition.

This is a Captain Kidd a trifle aslant from any that your reviewer has met in research, or fiction, but it is a Captain Kidd tailored for Laughton, and that is the pirate whom the audiences will enjoy. Laughton goes through the picture in what might be described as a Captain Bligh of the Bounty characteritization, provided Bligh had a sense of humor. He is a tough hombre, but a slightly mean clown. So his character sets the menace, while the “business” of the role gives the entertainment.

The plot takes a slice of life from Kidd’s legendary life which finds him escorting an ambassador, the ambassador’s daughter, and —surely, oodles of jewels — on a cross- ocean trip. But among his crew is Randolph Scott, who must alternate subsequent emotions between desire for vengeance on Laughton as the murderer of his father, and romantic leanings towards the ambassador’s dilly, Barbara Britton. Laughton has a colorful aide in John Carradine, and a neat foil for his comedy in Reginald Owen, who is supposed to teach him the niceties of being a Gentleman.

Rowland Lee has extracted the utmost from his opportunities in characterization, such moments of theater as the dashing sword-play between Randolph Scott and Gilbert Roland, and Kidd’s blowing up of a captive ship with all hands aboard.

Production values are on the lavish side, Archie Stout’s photography and a Werner Jannsen musical setting being fine assets. Producer Bogeaus and his associate, James Nasser, may feel happy about their work.

Exhibitor’s Booking Suggestion: A money picture, off the beaten path in these days when so many of the money pictures are musicals. . . . Previewed July 27th.

WHAT THE OTHER FELLOW SAID:
REPORTER: “Impressive cast and romantic subject matter will draw the crowds.”

VARIETY: “Picture holds movement, color and picturesque figures, all of which spells box office.”

“Gangs of the Waterfront”

(REPUBLIC)
The Digest’s Box Office Estimate: 75%

Associate producer-director: George Blair
Photography: Marcel LePicard
Time: 55 minutes

“Gangs of the Waterfront” will satisfy the houses and the customers who respond to this sort of title, and do it well. Capable craftsmanship is the reason, for which producer-director George Blair can take the credit, with due recognition to a good cast of trouper.

The story gives Robert Armstrong something of a dual role—the police seizing on his resemblance to a notorious racketeer to set him on the spot as an undercover man when the gigaster is hospitalized.

The script moves on straight lines to get full tension values from the dual role situation, not wandering afield, and building consistently to its climax. Capable Martin Kosleck teams with Armstrong for the important work and both troupers are right at home.

Exhibitor’s Booking Suggestion: Good job to fit the title. . . . Previewed Aug. 2d.

WHAT THE OTHER FELLOW SAID:
REPORTER: “Well executed melodrama.”
VARIETY: “Fits handily into the supporting market.”

“Dangerous Partners”

(MGM)
The Digest’s Box Office Estimate: 70%

Producer: Arthur L. Field
Director: Edward L. Cahn
Photography: Karl Freund
Time: 7.8 minutes

When MGM makes a program picture it may have either of two ends—it could become the incubus for a “Hardy Family” or “Doctor Kildare” series, or it could just turn out to be, well—“Dangerous Partners.” This one is weak in the MGM list, and low in any grading. Veteran Ed Cahn, directing, should probably take his share of the blame, but it is difficult to figure anyone getting anywhere with the story and scripting material that must have received producer Arthur Field’s okay. Or else, has a producer nothing to do with his material?

A good cast of trouper, James Craig and Edmund Gwenn in particular, do their best to make it jell. Gwenn can do anything with nothing, and it is about time that Leo realized that he is not doing right by that James Craig. By this time, with his consistently successful appearances, he would probably be a headliner on many other lots. Signe Hasso struggles with a phenomenally unreal role.

The story isn’t worth the repeating, because even the writers got lost after the take-off. But it is something about Nazi spy activities in the United States, Woolworth editions of Alfred Hitchcock characters scatter about the landscape, and the finish none too soon since there didn’t seem any way out of the mess except to call it quits.

Exhibitor’s Booking Suggestion: Filler that Bill Rodgers won’t pressure you on. . . . Previewed Aug. 1st.

WHAT THE OTHER FELLOW SAID:
REPORTER: “Should do okay in the filler spot for producer Field.”
VARIETY: “A right idea gone wrong.”

Colorful Adventure

. . .

Neat Actioneer

. . .

Not MGM Standard
"George White's Scandals" . . . Well Done

(RKO)
The Digest's Box Office Estimate: 125%

Executive producer .................Jack Gross
Produced by .......................Nat Holt
Director ................................Felix E. Feist
Photography ........................Robert De Grasse
The Players: Joan Davis, Jack Haley, Philip Terry, Martha Holliday, Ethel Smith, Margaret Hamilton, Glenn Tryon, Jane Greer, Audrey Young, Rose Murphy, Fritz Feld, Beverly Willis, Gene Krupa and Band.
Time ..................................95 minutes

RKO Radio has a winner in "George White's Scandals." Not top-heavy in names in the current red hot film musical competition, it is nevertheless heavy in showmanship and all-around audience entertainment values. The title itself can be relied upon for healthy draw and the picture will back up the expectations aroused by the title.

It is the same combination that made George White's stage Scandal's consistent money-makers—a balance between plenitude of trouping and specialty talent with an eye feast of beautiful girls.

Felix Feist has turned in a humdinger of a directorial job in keeping these elements in place. The picture moves, it sparkles, it is musical comedy technique at its best, yet it is top picture craftsmanship.

Joan Davis and Jack Haley, who have their own radio following that cannot be discounted, set the picture's pace, after which it is the smooth running blend of music and terpsichorean art that tickles the palate. Gene Krupa is every minute a potential show-stopper, swing organist Ethel Smith not far behind.

Other warning recollections of the hour and a half show include Rose Murphy's piano boogie, Martha Holliday's ballet, Beverly Willis in the resurrected "Life is Just a Bowl of Cherries" from the Scandals of 1931 and always the girls.

"Dangerous Intruder" . . . Okay in Class

(PPC)
The Digest's Box Office Estimate: 75%

Associate producer .................Martin Mooney
Director ..............................Vernon Keays
Photography ........................James Brown
Time ..................................89 minutes

"The Intruder" is a run of the mill offering in the psychological mystery field. Its characters are too synthetic, and plot development too stereotyped for rating as better than adequate to the PRC customers who have it booked.

Veda Ann Borg keys the story, and gives the best performance of the cast, in the role of the showgirl, injured in an auto accident and brought to the home of Charles Arnt, wealthy eccentric. He is a collector of sorts, and eventually it turns out that his real collecting passion is murder.

Suspense is built on the battle of wits between the showgirl and the paranoiac while she is under the handicap of recovering from her injuries. Murders are numerous.

Vernon Keays' direction is adequate to the script and slightly phony situations provided.


WHAT THE OTHER FELLOW SAID:
REPORTER: "Should fare well in the small houses and do okay on the second half of the bill."

VARIETY: "Lacklustre results."

"White Pongo" . . . . Serves Its Title

(PPC)
The Digest's Box Office Estimate: 75%

Producer ................................Sigmund Neufeld
Director ..............................Sam Neufeld
The Players: Richard Fraser, Marie Wrixon, Lionel Royce, Al Benen, Gordon Richards, Michael Dyne, George Lloyd, Larry Steers, Milton Kibbee, Ezon Brecher, Joe Flueellen.
Photography ............................Jack Greenhalgh
Time ..................................74 minutes

Strictly an exploitation bet, "White Pongo" will satisfy in its market, without forcing itself into the better run of houses.

But it is true to the implications of its title, and what more can you ask?

This "white pongo" is really a white gorilla, and from there on the formula is adhered to pretty closely. We are searching for a white gorilla, we have an expedition that includes villynos, a gal, and a detective. Of course, in the end, the gal must be captured by the white gorilla, and interest must mount to fever pitch until her rescue.

The picture could have been trimmed of some of its talky padding with better results, but on the whole shapes up as adequate to the type of customers who pay money to see playful gorillas with a penchant for capturing white gals. Within the limits of the budget an excellent job has been done technically.

Exhibitor's Booking Suggestion: You know your spots for this type. . . . Previewed July 31st.

WHAT THE OTHER FELLOW SAID:
REPORTER: "Talky and too long."

VARIETY: "Picture should fare well at the box in the PRC market."

See Box Office Production Chart In This Issue!
20th - Fox

Darryl Zanuck is making plans for a new version of the highly successful "Berkeley Square," in which Gregory Peck would have the original Leslie Howard role, with Maureen O'Hara and Jeanne Crain in the top feminine spots. Joseph Mankiewicz will script and direct.

Shooting is under way on "Doll Face," Lew Seiler directing in the Bryan Foy unit. Cast includes Carmen Miranda, Vivian Blaine, Perry Como, Michael Dunne, and Martha Stewart. Dennis O'Keefe was also recently set for a top spot through loan-out from Eddie Small.

Latest addition to cast of "Centennial Summer" is Constance Bennett. The Otto Preminger production will have a cast including Linda Darnell, Jeanne Crain, William Eythe, Walter Brennan, and Dorothy Gish.

"An American Guerrilla in the Philippines" is now definitely off the production schedule until such time as Darryl Zanuck feels he can make it in the authentic Philippine locations, and possibly in Technicolor.

20th-Fox has just paid $20,000 for rights to "Daisy Kenyon," novel by Elizabeth Janeway which is not to be published until Fall.

International

William Goetz, International production chief, announces that Orson Welles will direct and star in a picture which S. P. Eagle will produce for the company.

Plans are for a mystery with an international flavor, based upon an untitled story by Victor Trivas. Bulk of the background will be in New England, however. Production start slated for September, with release through International's usual channel, RKO-Radio.

Welles, who will be backed up with top stellar names in the picture, has just completed a role in "Tomorrow Is Forever," with Claudette Colbert and George Brent.

Photoplay Magazine's forthcoming Gallup survey of audience reactions is expected to reveal Gary Cooper as the fans' Number One favorite. Current high figures for "Along Came Jones" should boost the International producer-star even higher.

Claudette Colbert was so impressed by the work of six year old Natalie Wood with her in "Tomorrow Is Forever" that she has started a movement for proper Academy Award recognition for child stars. Miss Colbert points out how much of the success of many pictures is due to an exceptional child player. Little Miss Wood has a major role in "Tomorrow Is Forever," among the stern requirements being the learning of German and acquiring of an Austrian dialect.

Republic

"The Affairs of Geraldine" has been put on the slate tentatively as the next Jane Withers starring vehicle.

Frank Borzage is under way on his first unit production, "Concerto," a Technicolor special.

The Borzage unit staff includes: Gene Anderson, unit manager; Nelson Falkenberg, assistant director; Larry Lund, company clerk; Tony Gaudio, cinematographer; Ernest Fege, art director; Walter Sharf, musical director.

Illness of director Jack English resulted in pinch hitting call for Fanchon to handle ice skating routines on "Murder in the Musical Hall," Herman Millakovsky production. English, recently yanked from Roy Rogers' "Don't Fence Me In" will be on the firing line for this chore for the picture's actual shooting start about August 13th.

Al Rogell will handle direction on "The Hit Parade of 1945," with Harry Grey producing. Start is scheduled for October.

"Night Train to Memphis," an Eddie Acuff starrer, will be directed by Phil Ford. Stewart and Dorrell McGowan are producing.

Mal Boyd has joined Lee Kaufman's publicity department to handle radio doings. He comes from the Foote, Cone and Belding agency.

John Wayne, currently working on "Dakota," made a flying trip to Fresno on news that his son Michael Wayne was hospitalized after a fall from a cliff near there. The youngster is reported out of danger. Producer-director Joe Kane worked around Wayne scenes until the star's return.

The George Blair production slate, already including "Miss Androcles and the Lion," and "Gay Blades," has a new addition in "Major Muscle," story to be developed from the comic strip.

RKO - Radio

Producer Val Lewton, highly successful with middle budget psycho thrillers, steps into the class bracket with "Desirable Women," which starts late this month. Cast includes Joan Bennett, Charles Bickford, and Ann Richards.

M-G-M

"The Yearling" troupe is back from location, with about ten weeks scheduled for studio work. Plans are being hampered by waiting for Gregory Peck, currently working on Selznick's "Duel in the Sun."

Kathryn Grayson draws the Marilyn Miller role in "Till the Clouds Roll By," the Jerome Kern biography which will star Robert Walker as the famous composer.

A September start has been set for "Time For Two," Ralph Wheelright producing, and Jules Dassin directing. Lucille Ball and John Hodiak head the cast. This will be the initial production job of Wheelright, for years chief aid to Howard Strickling, publicity tops.

Monogram

Production date on Jeffrey Bernard's "Black Market Babies," which will star co-producer Kay Francis, has been set back to August 17th. William Beaudine will direct.

The popular chiller series, "The Shadow," a top item in the pulp magazine market, is on the preparing slate of producer Joe Kaufman.

With Lindsley Parsons producing and Alfred Zeisler directing, "Suspense" has reached the cutting rooms. Cast is topped by Warren William, Peter Cookson, and Anne Gwynne.

Paramount

Pine-Thomas, releasing through Paramount, have closed with Maxwell Shane for a series of "Big Town" features, two a year being planned. Shane wrote the scripts for the popular Edward Robinson radio show of the same name for a couple of years.

Hal Walker, rated among tops in Paramount directors though only one of his pictures has been released, is in huddles on a new deal with Henry Ginsberg.

Here & There

Blake McVeigh, veteran of the Hollywood press corps, and for many recent years with Paramount, has left that organization to open his own publicity service. He will specialize in representation of top rank personalities, but first announced deal is (Continued on Page 15)
ask of any producer is that he make a picture to please the customers who will respond to the title that he has selected for his money angle.

On that score, "Arson Squad" rates very well in its field. Script is interesting, and tightly written, direction crisp, and trouper chosen from the experienced ones who can put this stuff over.

Firebugs are our villians. Robert Armstrong is the chief of the arson squad. Frankie Albertson is a cheerful underwriters' agent who helps solve the problem of the mysterious big shot arsonist, and meets plenty of excitement in the process.

Support, little known, responds very well to the Landers direction. Production values are neatly tricked for the budget.

Exhibitor's Booking Suggestion: Snappy meller number in the budget grade. . . .

Previwed Aug. 1st.

WHAT THE OTHER FELLOWS SAID:
REPORTER: "Right, tight little package of good melodrama."

VARIETY: "Conventional crime melodrama."

Not So Easy

Miss Jean is heard in some numbers, satisfactory without causing any ripples, and the Delta Rhythm Boys aid to lighten the proceedings.

Exhibitor's Booking Suggestion: Just a filler. . . . Previewed July 26th.

WHAT THE OTHER FELLOWS SAID:
REPORTER: "Won't reach beyond the lower half of the bill."

VARIETY: "Barely scrapes by as an unimportant programmer."


(Continued from Page 14)

with Lew Lifton, of Monogram Pictures, for special work on that company's biggies. McVeigh would run neck and neck with any other candidate in a race for popularity with the newspaper and magazine group covering Hollywood for the world.

★★★ Bing Crosby plans more pictures to follow his manufacturing debut with "The Great John L." The idea may be a series about great sports figures.

★★★ Jack Skirball and Bruce Manning have set the terms of their long-range Universal deal, and production crew is already on the Universal lot. First on the schedule, with a September start pencilled, is "Genius in the Family," Myrna Loy and Don Ameche starred, Frank Ryan directing. It will be followed by "Sunny River," a Technicolor musical from the Hammerstein-Romberg stage success. The third will be a Claudette Colbert-Don Ameche vehicle still to be titled.

★★★ Academy Award winner Ward Ihnen has been closed for a two picture deal by William Cagney to handle art direction on Cagney's forthcoming United Artists releases.

★★★ Edward Small is rushing final chores on "Getting Gertie's Garter" with plans for a world premiere in London to beat the boat on England's current hunger for light entertainment.

★★★ Mark Hellinger has bowed out of efforts by Warner to renew his producer contract, preferring to go it on a more independent basis. He is already at work on deals for big time material, and latest reports are that Universal may give him the independent releasing deal he is aiming at.

★★★ Pressure is on for completion of Selznick's "Duel in the Sun." Last week saw David O. using over 1000 extras in a single day, divided between the master unit under King Vidor at the studio and a second unit under Otto Brower for location scenes in the Valley.

★★★ Sam Debow, president of Golden Pictures, releasing through United Artists, is in town for conferences with producer Robert Golden on forthcoming product, particularly the next, "Breakfast in Hollywood," based on Tom Breneman's radio hit.

★★★ Leon Fromkess, PRC head, has been away from the studio to attend the sales talks in Chicago.

The Box Office . . . .

(Continued from Page 5)

This tale of the underground resistance movement in Holland is much better than the average English production and if it had marque names known to the American public, it would pull a much stronger percentage. Ralph Richardson, who has had several releases in this country, is starred and while his name is not known in this country, he has appeared in quite a number of English pictures that have been released in the U.S.A. Vernon Sewell and Gordon Wellesley co-directed for Producers Michael Powell and Emeric Pressburger, who also recently had "Colonel Blimp" released in this country through U.A. Exchanges.

MONOGRAM—1 Release

"Trouble Chasers," 74 per cent, is Monogram's latest. This is another in the comedy series co-starring Billy Gilbert, Shemp Howard and Maxie Rosenbloom and not quite up to par. Carlyle Blackwell, Jr., Wheeler Oakman and Barbara Pepper are featured. Lew Landers directed for co-producers Sam Katzman and Jack Dietz.

You Can Not Go Wrong on Box Office Digest Figures!
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<tr>
<td><strong>TITLE</strong></td>
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<td>Mark of the Whistler</td>
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<td>Blackie's Rendezvous</td>
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<td>Adventures of Rusty</td>
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<td>Kiss and Tell</td>
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<td>Crime Dr.'s Warning</td>
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<tr>
<td>Bandit of Sher. Forest (T)</td>
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<tr>
<td>Wouldn't Say Yes</td>
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<tr>
<td>Garden My Past</td>
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<tr>
<td>Gay Senorita</td>
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<tr>
<td>Voice of Whistler</td>
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<tr>
<td><strong>PRODUCER</strong></td>
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<td>Sid Buchman</td>
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<td><strong>DIRECTOR</strong></td>
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<td>Irene Dunn, Alex Knox</td>
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<td>Highness &amp; Bellboy</td>
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<td>Weekend at Waldorf</td>
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<td>The Hidden Enemy</td>
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<td>Vines Have Tender Grapes</td>
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<td>Anchors Aweigh (T)</td>
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<td>Dangerous Partners</td>
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<td>Early to Wed (T)</td>
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<td>F. Sinatra, Gene Kelly</td>
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<td>Love, Honor &amp; Goodbye Mexican</td>
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<td>Dakota</td>
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<td>G. Machtay</td>
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<td>Nick Grinde</td>
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<td>G. Machtay</td>
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<td>F. McDonald</td>
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<td>Ann Dvorak, Michael O'Shea</td>
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<td>W. Brennan, Ward Bond</td>
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## ADVANCE PRODUCTION CHART

### 20TH CENTURY-FOX FILM—Previewed—Ready for Release

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<td>Junior Miss</td>
<td>Wm. Purcell</td>
<td>Geo. Seaton</td>
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<td>Then There Were None</td>
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<td>Rene Clair</td>
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<td>Capt. Eddie</td>
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<td>T. Mitchell, C. Blickford, L. Nolan</td>
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<td>Dragonwyck</td>
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<td>Anne Revere, Spring Byington</td>
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<td>St. Louis Fair (T)</td>
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<td>The Spider</td>
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<td>Robt. Webb</td>
<td>Kurt Kreuger</td>
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<td>Dana Andrews, Bruce Cabot</td>
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<td>The Enchanted Voyage (T)</td>
<td>W. Moserco</td>
<td>June Haver, John Payne</td>
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<td>Leave Her to Heaven (T)</td>
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<td>F. MacMurray, Anne Baxter</td>
<td>Bruce Cabot</td>
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<td>Doll Face</td>
<td>Bryan Foy</td>
<td>V. Blaine, C. Miranda</td>
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<td>Guerilla in Philippines</td>
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<td>The Rane’s Edge</td>
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### UNIVERSAL PICTURES—Previewed—Ready for Release

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<td>Ford Beche</td>
<td>Gloria Jean, Kirby Grant</td>
<td>Eric Blore, Geo. Dolenz</td>
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### WARNER BROS.—Previewed—Ready for Release

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<td>Wm. Jacobs</td>
<td>Fred de Cordova</td>
<td>Joan Leslie, Robert Hutton</td>
<td>D. Moran, Rosemary DuCamp</td>
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<td>Too Young to Know</td>
<td>Wm. Jacobs</td>
<td>Mike Curtiz</td>
<td>Joan Crawford, J. Carson</td>
<td>Eve Arden, Martha Vickers</td>
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<td>Mildred Pierce</td>
<td>Wm. Jacobs</td>
<td>Howard Hawks</td>
<td>Humphrey Bogart, L. Bacall</td>
<td>Martha Vickers, Reg. Toomey</td>
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<td>The Big Sleep</td>
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<td>Howard Hawks</td>
<td>Errol Flynn, Alexis Smith</td>
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<td>San Antonio</td>
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<td>Howard Hawks</td>
<td>Eve Arden, L. Watson</td>
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<td>My Reputation</td>
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<td>Andrea King, Wm. Prince</td>
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<td>Shadow of a Woman</td>
<td>Wm. Jacobs</td>
<td>Howard Hawks</td>
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<td>Wm. Jacobs</td>
<td>Howard Hawks</td>
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<tr>
<td>Time, Place &amp; the Gal</td>
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<td>Howard Hawks</td>
<td>Dennis Morgan, Jack Carson</td>
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<tr>
<td>Danger Sign</td>
<td>Wm. Jacobs</td>
<td>Howard Hawks</td>
<td>Zach Scott, Faye Emerson</td>
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<tr>
<td>Two Mrs. Carrolls</td>
<td>Wm. Jacobs</td>
<td>Howard Hawks</td>
<td>B. Stanywick, H. Bogart</td>
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### WARNER BROS.—Previewed—Ready for Release

<table>
<thead>
<tr>
<th>TITLE</th>
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<th>STARS</th>
<th>FEATURED</th>
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### ADVANCE PRODUCTION CHART

**PRC—Previewed—Ready for Release**

<table>
<thead>
<tr>
<th>TITLE</th>
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<th>DIRECTOR</th>
<th>STARS</th>
<th>FEATURED</th>
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<tbody>
<tr>
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<td>Martin Mooney</td>
<td>Vernon Keeyes</td>
<td>Veda Ann Borg, Chas. Arnt</td>
<td>Pamela Blake</td>
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<tr>
<td>Why Girls Leave Home</td>
<td>Sam Sax</td>
<td>Wm. Berke</td>
<td>Lola Lane, Shelton Leonard</td>
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<tr>
<td>Arson Squad</td>
<td>Max Alexander</td>
<td>Lew Landers</td>
<td>F. Albertson, R. Armstrong</td>
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<tr>
<td>White Pongo</td>
<td>Sig Newfield</td>
<td>Sam Newfield</td>
<td>Richard Fraser, Maria Wierson</td>
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<td>Sig Newfield</td>
<td>Sam Newfield</td>
<td>Leo D. Hurst, George Raft</td>
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<td>Jack Schwartz</td>
<td>Lew Landers</td>
<td>R. Frasier, Grace Gillen</td>
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<td>Jack Grant</td>
<td>Lew Landers</td>
<td>Tom Neal, M. Lindsay</td>
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<td>L. Frommest-M. Mooney</td>
<td>Edgar Ulmer</td>
<td>Tom Neal, Ann Savage</td>
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<td>Detour</td>
<td>Martin Mooney</td>
<td>Edgar Ulmer</td>
<td>Buzz Henry, Ralph Lewis</td>
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<td>Danny Boy</td>
<td>Harry Sabiner</td>
<td>Terry Morris</td>
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<td>How Do You Do</td>
<td>Leon Fromkess</td>
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<tr>
<td>Wife of Monte Cristo</td>
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<td>Grand Central</td>
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<tr>
<td>Once and For All</td>
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<tr>
<td>Queen of Burlesque</td>
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<td>The Southerner</td>
<td>D. Loew-H. Hakim</td>
<td>Jean Renoir</td>
<td>Zachary Scott, Betty Field</td>
<td>J. Carroll Naish, Beulah Bondi</td>
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<tr>
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<td>Howard Hughes</td>
<td>Howard Hughes</td>
<td>Jane Russell, Jack Beutell</td>
<td>Barbara Britton</td>
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<tr>
<td>Capt. Kidd</td>
<td>Ben Boguesa</td>
<td>Rowland V. Lee</td>
<td>Chas. Laughton, Randolph Scott</td>
<td>C. Colbert, Don Ameche</td>
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<tr>
<td>Guest Wife</td>
<td>Jack Skirball</td>
<td>Sam Wood</td>
<td>Burgess Meredith</td>
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<td>G. I. Joe</td>
<td>Lester Cowan</td>
<td>Wm. Wellman</td>
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<td>Roft. Mitchum</td>
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<td>Paris Underground</td>
<td>Constance Bennett</td>
<td>Gregory Ratoff</td>
<td>Constance Bennett</td>
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<tr>
<td>A Walk in the Sun</td>
<td>Arthur Rank</td>
<td>Lewis Milestone</td>
<td>Dana Andrews</td>
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<tr>
<td>Caesar &amp; Cleopatra (T)</td>
<td>Hunt Stromberg</td>
<td>Ed Marion</td>
<td>Vivian Leigh, Claude Rains</td>
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<tr>
<td>Young Widow</td>
<td>H. Bogeas-B. Meredith</td>
<td>Jean Renoir</td>
<td>Jane Russell, L. Hayward</td>
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<tr>
<td>Diary of Chambermaid</td>
<td>Edward Small</td>
<td>Allan Dwan</td>
<td>P. Goddard, Hurd Hatfield</td>
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<tr>
<td>Getting Gertie's Garter</td>
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<td></td>
<td>Dennis O'Keefe, M. McDonald</td>
<td></td>
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<tr>
<td>Duel in the Sun (T)</td>
<td>David Selznick</td>
<td>King Vidor</td>
<td></td>
<td>J. Carroll Naish, Binnie Barnes</td>
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<tr>
<td>Whistle Stop</td>
<td>S. Neusham</td>
<td>Leonide Maguy</td>
<td>G. Peck, J. Jones, Joe Cotten</td>
<td></td>
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<tr>
<td>Strange Woman</td>
<td>H. Stromberg-J. Chertok</td>
<td></td>
<td>Tom Breneman</td>
<td>Aya Gardner, Tom Conway</td>
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<tr>
<td>There Goes Lona Henry</td>
<td>Mary Pickford</td>
<td></td>
<td>Hedy Lamarr</td>
<td>Ed Buchanan, R. Fleming</td>
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<tr>
<td>A Lion in Streets</td>
<td>Wm. Capney</td>
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<td>James Cagney</td>
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<tr>
<td>Bell Ami</td>
<td>David Loew</td>
<td>Albert Lewin</td>
<td>Joe Cotten, Shirley Temple</td>
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<tr>
<td>Suddenly It's Spring</td>
<td>David Selznick</td>
<td>Frank Ryan</td>
<td>Paul Muni, Claude Rains</td>
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<tr>
<td>Angel on My Shoulder</td>
<td>Chas. Regr.</td>
<td>Archie Mayo</td>
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</table>

**IN PRODUCTION**

Claire Windsor, F. Albertson
John Loder, Lenore Albert
Nancy Coleman

**IN PREPARATION**

Cheryl Walker, Key Luke
Martin Kosleck

---

**UNITED ARTISTS—Previewed—Ready for Release**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>PRODUCER</th>
<th>DIRECTOR</th>
<th>STARS</th>
<th>FEATURED</th>
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</thead>
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<tr>
<td>The Southerner</td>
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<tr>
<td>Whistle Stop</td>
<td>S. Neusham</td>
<td>Leonide Maguy</td>
<td>Geo. Raft, Vic McLaglen, Randolph Scott, Ann Dvorak</td>
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<tr>
<td>Abilene</td>
<td>J. Levey-H. Biberman</td>
<td>Ed Marin</td>
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<td>Strange Woman</td>
<td>H. Stromberg-J. Chertok</td>
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<td>Archie Mayo</td>
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</tbody>
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**EDITOR'S NOTE:** In answer to many requests, both from exhibitors and our Hollywood subscribers, we are again printing an ADVANCE PRODUCTION CHART. By glancing over this chart, one can determine in a moment's notice how many pictures each studio has in the cutting room, in production, etc. Furthermore, the producer, director and cast are given on each individual picture. The following tabulation, as of today, is as follows:

<table>
<thead>
<tr>
<th>Category</th>
<th>Total</th>
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<tr>
<td>Previewed—Ready for Release</td>
<td>33</td>
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<tr>
<td>Back Log in Cutting Room</td>
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<tr>
<td>In Production</td>
<td>46</td>
</tr>
<tr>
<td>TOTAL</td>
<td>190</td>
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</table>

Thus we note there are 100 feature films (not including Westerns) that are either available for exhibitors now, or within the next month or so, when the current pictures now showing are "in the can." Accordingly, if the present studio strike becomes serious, there is a large

---

**Advance Production Chart**

Will be a Regular Box Office Digest Feature
**All Features Released in 1945**

<table>
<thead>
<tr>
<th>A</th>
<th>OVER $500,000</th>
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<tbody>
<tr>
<td>B</td>
<td>FROM $250,000 TO $500,000</td>
</tr>
<tr>
<td>C</td>
<td>FROM $150,000 TO $250,000</td>
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<tr>
<td>D</td>
<td>BELOW $150,000</td>
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<table>
<thead>
<tr>
<th>Feature</th>
<th>A</th>
<th>B</th>
<th>C</th>
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<tr>
<td>Flame of the Barbary Coast</td>
<td>MGM</td>
<td>$149</td>
<td>RKO</td>
<td>$122</td>
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<tr>
<td>Here Come the Co-eds</td>
<td>REP</td>
<td>$129</td>
<td>The Body Snatcher</td>
<td>RKO</td>
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<tr>
<td>Pillow to Post</td>
<td>RKO</td>
<td>$110</td>
<td>The Suspect</td>
<td>RKO</td>
</tr>
<tr>
<td>Tomorrow, the World</td>
<td>UNI</td>
<td>$122</td>
<td>Prisco Sal</td>
<td>RKO</td>
</tr>
<tr>
<td>Having Wonderful Crime</td>
<td>RKO</td>
<td>$96</td>
<td>I'll Tell the World</td>
<td>UNIV</td>
</tr>
<tr>
<td>That's the Spirit</td>
<td>UA</td>
<td>$125</td>
<td>She Gets Her Man</td>
<td>UA</td>
</tr>
<tr>
<td>Brewer's Millions</td>
<td>UA</td>
<td>$124</td>
<td>The Frosm Ghost</td>
<td>UNIV</td>
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<tr>
<td>Patrick the Great</td>
<td>UA</td>
<td>$124</td>
<td>Eddie Was a Lady</td>
<td>COL</td>
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<tr>
<td>The Way Ahead</td>
<td>UA</td>
<td>$112</td>
<td>Eve Knew Her Apples</td>
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<td>The Suspect</td>
<td>UA</td>
<td>$112</td>
<td>Mummies Curse</td>
<td>UNI</td>
</tr>
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<td>On Stage Everybody</td>
<td>UNI</td>
<td>$101</td>
<td>House of Fear</td>
<td>UNI</td>
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<tr>
<td>Within These Walls</td>
<td>UNI</td>
<td>$101</td>
<td>Stepkin' in Society</td>
<td>PAR</td>
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<tr>
<td>Molly and Me</td>
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<td>$92</td>
<td>Blonde Fever</td>
<td>FOX</td>
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<td>Delightfully Dangerous</td>
<td>UA</td>
<td>$92</td>
<td>The Great Flamaron</td>
<td>PAR</td>
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<td>See My Lover</td>
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<td>$92</td>
<td>The Big Shoffice</td>
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<td>Dangerous Passage</td>
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<td></td>
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<td>Rough, Tough, and Ready</td>
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<td>Pan Americans</td>
<td>RKO</td>
<td>$85</td>
<td>A Song For Miss Julie</td>
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<td></td>
<td></td>
<td></td>
<td>The Ball Fighters</td>
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<tr>
<td>The Fighting Guardsman</td>
<td>COL</td>
<td>$84</td>
<td>High Powered</td>
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<td>Twice Blessed</td>
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<td>$83</td>
<td>What A Blonde</td>
<td>RKO</td>
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<td>Hitchhike to Happiness</td>
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<td>The Silver Fleet</td>
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<td>Zombies On Broadway</td>
<td>RKO</td>
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<td>I'll Remember April</td>
<td>UNI</td>
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<td>Leave It To Blonde</td>
<td>COL</td>
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<td>Nothing But Trouble</td>
<td>MGM</td>
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<td>Strange Illusion</td>
<td>RKO</td>
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<td>Two O'Clock Courage</td>
<td>RKO</td>
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<td></td>
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<td>Night Club Girl</td>
<td>UNI</td>
</tr>
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<td>My Gal Loves Music</td>
<td>UNI</td>
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<td></td>
<td></td>
<td>Swing Out Sister</td>
<td>UNI</td>
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<tr>
<td></td>
<td></td>
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<td>Mr. Emmanuel</td>
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**DISTRIBUTORS' BATTING AVERAGE FOR '45**

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<th>Distributor</th>
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<th>Average</th>
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<td>MGM</td>
<td>13</td>
<td>136</td>
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<td>PARAMOUNT</td>
<td>13</td>
<td>133</td>
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<td>20TH CENTURY-FOX</td>
<td>16</td>
<td>130</td>
</tr>
<tr>
<td>RKO-RADIO</td>
<td>21</td>
<td>121</td>
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<tr>
<td>UNITED ARTISTS</td>
<td>9</td>
<td>111</td>
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<tr>
<td>UNIVERSAL</td>
<td>27</td>
<td>96</td>
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<tr>
<td>COLUMBIA</td>
<td>21</td>
<td>93</td>
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<td>REPUBLIC</td>
<td>15</td>
<td>87</td>
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<tr>
<td>MONOGRAM</td>
<td>9</td>
<td>84</td>
</tr>
<tr>
<td>PRC</td>
<td>12</td>
<td>78</td>
</tr>
</tbody>
</table>

165 Releases
CURRENT PREVIEWS

“DUFFY’S TAVERN”

“PRIDE OF THE MARINES”

“THE LOST WEEKEND”

“UNCLE HARRY”

“TELL IT TO A STAR”

“THE GAY SENORITA”

The Box Office Reports:

“Anchors Aweigh”

Socko

Pasternak Musical Soars High for MGM

See Page Five
Another of those top notch westerns which have made Wild Bill Elliott a bigger attraction with each succeeding picture. Jam-packed with action and ready-made pulling-power!

A Republic Picture
Post-war problems are already with us—and, gosh, with what suddenness they arrived!

It is open season for the great guessing game, for forecasts, dire predictions, and reassuring platitudes.

Are we in for a box office slump? Or will the momentum created by the great theater going spurge of the past few years carry us on through the nation's readjustment and safely into the new era—a prosperous one, we can hope.

Oil up the typewriter, for editorials, for statements of important executive's views, for a parade of statistical crystal gazers.

* * *

Without the slightest desire to be pessimistic, it is impossible to face the blunt fact of increased unemployment without considerable brow-wrinkling.

Estimates that range from an almost immediate six million to a next-Spring eight million of unemployed are rather sobering statistics, whether you accept them in entirety, dilute them, or merely blink a time or two.

Of course, any way you take the figures, they do not mean from six to eight million automatically lifted from the lines that form outside picture theaters.

The sort of people who buy picture theater tickets, the age groups that form the industry's largest cash pool, are factors to take into consideration.

Plus the fact that even for the six to eight million potential unemployed the motion picture screen may well offer the cheapest, and most frequently used, means of relief from the problems of the day.

* * *

There is a problem, a host of them, nevertheless. We can answer with the platitude: It just means we must make better and better pictures, and no poor ones.

That reply has filled many a line of editorial type—or tripe, if you will have it that way—but it has never entirely satisfied us.

It is our own humble opinion that no picture company has ever set out consciously to make a bad picture. They are all, we are all, trying always to make good pictures.

There are different ideas as to what constitutes a good picture—market-wise—at a given time; there are widely varying degrees of competence in the making of even good pictures.

Which sort of brings us to the question: What sort of screen entertainment will these new post-war audiences desire?

* * *

That is anybody's guess—and to the fellow who guesses right most often, and delivers performances to back up his guess, will go the rewards.

There are very few lessons to be learned from the aftermath of World War I. For one thing, the magnitude of the recently concluded conflict, its staggering impact upon every phase of the human economy, dwarf any attempt at a rule of thumb parallel.

For another, most of the lessons we old-timers learned after that last war were to the effect that we didn't know a darned thing about the vagaries of public taste until some one individual gambler showed the way.

You will remember that war pictures were taboo, poisonous, until "The Big Parade" started just that—an almost unending parade. "Journey's End" and "What Price Glory" crashed to stage success, and eventually repeated on the screen; and we built on up to an "All Quiet on the Western Front," Passing over in our memories, with shudders, a host of mediocre offerings.

Meanwhile "good" pictures were being made, and meeting with varying success, that merely concerned the comedy and drama of ordinary life.

Then came the gangster picture era—with flaming titles too numerous to need recalling. Again the jackpot for some lucky—or farsighted—producers. And there was the period for solid "character" dramas, keyed by the success of Emil Jannings.

Today, this post-war time, we have sound—and the preeminence of the gay and colorful musical as top entertainment.

But what will all the stories, the plots, concern? There's the spot for your guess. And may you all be right.

**DISTRIBUTORS' BATTLING AVERAGE FOR '45**

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<td><strong>Total</strong></td>
<td><strong>174</strong></td>
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*Numbers are estimates.*
This Week MGM Wins With
"ANCHORS AWEIGH"
192%
**The Box Office:**

**“Anchors Aweigh” Hits Sensational B. O. Figures for Metro**

**MGM—2 Releases**

MGM walks away with top honors this week with their big new Technicolor musical “Anchors Aweigh,” which on its opening figures is doing exceptionally strong business from coast to coast averaging 192 per cent, with a strong possibility that this figure may jump higher and possibly turn out to be this year’s top release. In certain situations especially where this picture is being presented with a stage show, the turn-over is holding the figures down, as “Anchors Aweigh” alone runs over two and one-half hours.

Frank Sinatra, Gene Kelly and Kathryn Grayson are co-starred in this outstanding musical which features a great variety of exceptional musical numbers and dancing. This is undoubtedly Sinatra’s best picture to date and stardom is now predicted for Kathryn Grayson, while Gene Kelly is still in service. Joe Iturbi, Pamela Britton, Raoul Regalad, Billy Gilbert and Carlos Ramirez head the big featured cast and there is also a very striking cartoon and real life animal sequence.

Jule Styne and Sammy Cahn contributed several new outstanding musical hits with the musical direction under the supervision of Georgie Stoll. Producer Joe Pasternak and Director George Sidney, both of whom have contributed to many of MGM’s outstanding box office hits, are responsible for the spectacular success of “Anchors Aweigh.”

MGM’s second release, “Bewitched,” 84 per cent, is a better than average programmer although it is not pulling too strong because of the heavy theme and lack of marquee names.

Phyllis Thaxter, MGM’s new leading lady who scored so strongly in “Thirty Seconds Over Tokyo,” is co-starred with Horace McNally, with Edmund Gwenn, Addison Richards and Kathleen Lockhart heading the featured cast. Jerry Bresler produced and Arch Oboler directed and also wrote the screen play. This picture should be booked with a comedy, musical or something on the lighter side.

**PARAMOUNT—1 Release**

Paramount Studios have one of their biggest box office hits in a long time with the

**PICTURES “GOING UP”**

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<tr>
<td>Thrill of a Romance</td>
<td>MGM</td>
</tr>
<tr>
<td>Along Came Jones</td>
<td>RKO</td>
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<tr>
<td>The Long Green</td>
<td>WARN</td>
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<tr>
<td>Affairs of Susan</td>
<td>PAR</td>
</tr>
<tr>
<td>Where Do We Go From Here</td>
<td>FOX</td>
</tr>
<tr>
<td>Bring On the Girls</td>
<td>PAR</td>
</tr>
<tr>
<td>Naughty Nineties</td>
<td>L. UNIV.</td>
</tr>
<tr>
<td>Pillow to Post</td>
<td>WARN.</td>
</tr>
<tr>
<td>Col. Blimp</td>
<td>UA</td>
</tr>
<tr>
<td>On Stage Everybody</td>
<td>UNIV.</td>
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</tbody>
</table>

**By NORMAN WEBB**

Of Nine New Releases in the Past Week, Five Ran Over 100%, Two Came Through Okay, and Two Were on the Weak Side

| Title                  | Studio     | wk Est. |
|------------------------|------------|
| Anchors Aweigh          | MGM 192, 120 |
| Incendiary Blonde      | PAR 172, 170 |
| G.I. Joe               | UA 163, 150 |
| Xmas in Canada         | WARN. 162, 145 |
| Junior Miss            | FOX 127, 140 |
| The Beautiful Cheat    | UNIV. 84, 85 |
| Bewitched              | MGM 81, 85 |
| Road to Aleman          | REP 77, 70 |
| Falcon In San Francisco | RKO 74, 75 |

new Betty Hutton production “Incendiary Blonde,” 172 per cent, an outstanding Technicolor melodrama with outstanding musical numbers, based on the life of the late Texas Guinan. This picture has plenty of production value and is chuck full of entertainment and accordingly it is certainly registering very high at the box office. It is no wonder that Paramount selected this picture as its “Third of A Century” anniversary special.

Co-starred with Miss Hutton is Arturo de Cordova who has gained much popularity recently because of the success of “Frenchman’s Creek” and “A Medal For Benny.” Academy Award winner Barry Fitzgerald heads the big featured cast, which also includes Bill Goodwin, Charlie Ruggles, Albert Dekker, Maurice Rocco and many others. This is a definite hold-over picture.

George Marshall, long considered one of Paramount’s ace directors, handled the megaphone, and Joe Sistrom produced.

**UNITED ARTISTS—Also 1 Release**

United Artists have a strong box office contender with “G.I. Joe,” 163 per cent, the latest release from the Lester Cowan unit. Based on the life of the late Ernie Pyle, “G.I. Joe” has been exceptionally well received by the press, both trade and national, and backed by a strong exploitation campaign this production is really bringing in the money. With so many still men in the armed forces “G.I. Joe” is bound to have a terrific mass appeal, and even though it is on the heavy side, women are supporting the box office in unusually strong numbers for this type of picture.

Burgess Meredith, recently discharged from service, portrays the famous news correspondent, Ernie Pyle. Robert Mitchum heads the featured cast, with Freddie Steele, Wally Cassell, Jimmy Lloyd and Jack Reilly, all service men, heading the supporting cast. Billy Wellman turned in a fine directorial job for Producer Lester Cowan.

**WARNER’S—1 Release**

Warner Brothers-First National add to their long parade of hits with a fine box office number, “Christmas in Connecticut,” which has opened up at a 162 per cent average.

Barbara Stanwyck and Dennis Morgan, always box office bets, are co-starred in this entertaining farce comedy. Sydney Greenstreet, S. Z. Sakall, Reginald Gardiner, Frank Jenks, and Joyce Compton complete the featured cast. Peter Godfrey directed for Producer William Jacobs.

**FOX—1 Release**

20th Century-Fox Studios' new release is “Junior Miss,” which is doing fairly well at a 127 per cent average, but considerably below the figure we had estimated. Although this is the type of a picture that will build on word-of-mouth advertising as has already been proven by the figures at the New York Rivoli, where the second and third weeks were stronger than the opening week.

The same thing has just happened in Los Angeles, where word-of-mouth forced a holdover at the three ace houses and an additional Carthay Circle booking.

Little Peggy Ann Garner who did so well in “A Tree Grows In Brooklyn” and “Nob Hill,” is starred in “Junior Miss” which was adapted from the popular Broadway play of the same name. Allyn Joslyn and Sylvia Field portray Peggy’s mother and dad, with Faye Marlow, John Alexander, Mona Freeman and Con妮 Gilchrist in supporting roles. Producer William Perlberg and Director George Seaton, whose recent release, “Diamond Horseshoe,” was a big box office hit, also made “Junior Miss.”

**UNIVERSAL—1 Release**

Universal’s latest entry, “The Beautiful Cheat,” 84 per cent, is a fairly amusing program comedy, introducing some musical numbers. Bonita Granville and Noah Berry, Jr. are co-starred with Edward Fielding, Margaret Irving, Carol Hughes and Edward Gargan in the featured cast. Charles Barton produced and directed.

(Continued on Page 23)

**PICTURES “GOING DOWN”**

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<td>Frisco Sal</td>
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<td>That’s The Spirit</td>
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<td>Brighten Strangler</td>
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<td>MGM 85, 81</td>
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<td>Lady Confesses</td>
<td>RCO 78, 75</td>
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</table>
THE BIG ONES COME FROM MGM!

"VALLLEY OF DECISION"
"THRILL OF A ROMANCE" (TECHNICOLOR)
"SON OF LASSIE" (TECHNICOLOR)
"WITHOUT LOVE"
"THE CLOCK"
"MEET ME IN ST. LOUIS" (TECHNICOLOR)
"NATIONAL VELVET" (TECHNICOLOR)
"PICTURE OF DORIAN GRAY"
"30 SECONDS OVER TOKYO"
AND MORE!  MORE!  MORE!
AND HERE'S THE NEXT MGM BIG ONE!
THE HONOR BOX WINNER

JOE PASTERNAK

Produced

Thank You,

GEORGE SIDNEY . . .
For a grand, grand job,
and thanks to all the rest of
you who helped to make
"ANCHORS AWEIGH."

"Anchors Aweigh"
A METRO-GOLDWYN-MAYER PICTURE
THE HONOR BOX WINNER

GEORGE SIDNEY

Director

Just Completed
"THE HARVEY GIRLS"

In Preparation
"HOLIDAY IN MEXICO"

"Anchors Aweigh"

A METRO-GOLDWYN-MAYER PICTURE
THE HONOR BOX WINNER

FRANK SINATRA

"Anchors Aweigh"
A METRO-GOLDWYN-MAYER PICTURE
THE HONOR BOX WINNER

KATHRYN GRAYSON

"Anchors Aweigh"

A METRO-GOLDWYN-MAYER PICTURE
Jule Styne .. Sammy Cahn

Music and Lyrics

“Anchors Aweigh”

A METRO-GOLDWYN-MAYER PICTURE
**“Duffy’s Tavern”**

*(PARAMOUNT)*  
The Digest's Box Office Estimate:  
175%

Associate producer: Danny Dare  
Director: Hal Walker


Photography: Robert Emmet Dolan  
Time: 98 minutes

"Duffy's Tavern" is one of those three-ring circus affairs. Maybe we should say umpty-umpty-tinged circuses.

About every star on the Paramount payroll is present, many stellar features have been lured within the fold for the occasion, and, of course, there is Ed Gardner himself, maestro of Duffy's Tavern.

The reviewer who strives for a box office forecast on this sort of show is just sticking his neck out for the sake of his statistical ego. If you can pile the box office draw of all those names into your standard marquee you may bust the concrete seams of any theater. Even if you can only go half way on the marquee you have a money picture.

Which is principally because of the fact that such an aggregation of talent could hardly fail to make entertainment. And under the guiding production hand of Danny Dare, the assured direction of Hal Walker, the talent multitude does evolve into good entertainment.

It is all-out corny entertainment, built on the simple premise of accenting the laughs, spotlighting the specialties, and sending the customer home happy. The boys cooked up enough plot to give events an excuse, and then they went to town on a revue. That word revue gets quite a tossing around in film dictionaries, but this is a revue in the best tradition of the stage planking.

It seems almost hopeless to go through with a routine review that should mention story, players, and the elements of standard performance. Look the cast over, figure that all troupers of that quality are always in there pitching, add the fact that Dare's production guidance shows ability to streamline such an avalanche of talent, and that director Hal Walker sweat it through. Walker, among the newest of the industry's future possibilities to be elevated to direction, needs no more service ribbons to prove his skill.

If you must have names—we will first report that the widespread radio audience of Ed Gardner, attracted by the title, will not be disappointed when they meet the gang in person—Ed himself, Barry Sullivan, Victor Moore, Marjorie Reynolds, Charles Cantor, Eddie Green, Ann Thomas. How that preview audience ate 'em up!

If you wish us to go on to tell you that such people as Bing Crosby, Betty Hutton, Paulette Goddard, Alan Ladd, Dorothy Lamour, Eddie Bracken, Brian Donlevy, Sonny Tufts, Arturo de Cordova, Veronica Lake, are show stoppers any time they hit the celluloid—well, you have made us do it.

And just to get even we will make you listen to the fact that Barry Fitzgerald, Robert Benchley, Diana Lynn, Cass Daley, are in there pitching. Along with a group of four—Crosby youngsters—who do not hurt either a marquee or a show.

Sock song numbers are so numerous that mention seems wasteful in these paper-drive days. Tops are the new numbers by Johnny Burke and James Van Heusen, and welcome are some re-dressed oldies.

In the event that you think we have just been talking about a circus all this time, let the final paragraph register the fact that director Hal Walker kept the fundamental in mind—he actually makes his near-plot function to a speed finish.

*Exhibitor's Booking Suggestion:* The circus has come to town. . . . *Previewed Aug. 16th.*

**WHAT THE OTHER FELLOWS SAID:**  
REPORTER: "It can't very well miss."  
VARIETY: "Fast-moving, stream-lined comedy revue."

---

**“The Gay Senorita”**

*(COLUMBIA)*  
The Digest's Box Office Estimate:  
80%

Producer: Jay Gonney  
Director: Arthur Dreifuss

The Players: Jinx Falkenburg, Jim Bannon, Steve Cochran, Corinna Mura, Thurston Hall, Isabelita, Isabel Withers.

Photography: Burnett Guffy  
Time: 68 minutes

This is a pleasantly interesting bit of fluff, that won't hurt any in the filler spot on a strong bill, but won't do more than kill time in any situation.

Its asset is the fact that the producers did not have to fall back on any of the trite story premises to excite an hour or so of light humor and Mexican music—particularly do they dodge any variation of the back stage evil. Contributing assets are the charm of the Mexican music and dancing, the beauty of the senoritas—real or synthetic, we know not—for the occasion.

Its liability is a general air of "oh what" that indicates a budget job, without particular ambitions. It has affected the director and even seems to have influenced the players.

It seems too bad that with all the deserved publicity for her home and overseas work for the soldiers that Jinx Falkenburg doesn't get the screen break to match up. She is beautiful to look at here, but as usual either hasn't the spark to click solidly on celluloid or else Columbia just doesn't know how to do that trick with its potential stars.

---

**Very Light Fare**

Basis of the yarn is the projected wrecking of a colorful, and historical, section of a city such as Los Angeles which recalls past Mexican days, for a modern warehouse. Thurston Hall is the stuffy menace planning the desecration, Jim Bannon is his son who starts out helping but finishes in love with Jinx, leader of the protesting Latins.

None of the players overcome the general lackadial atmosphere of the scripting and direction to any extent, but surprisingly the relief from routine enables the lighter entertainment elements to fill out the hour without too much squirming of the seat-holder.

*Exhibitor's Booking Suggestion:* Filler. . . . *Previewed Aug. 16th.*

**WHAT THE OTHER FELLOWS SAID:**  
REPORTER: "Hardly enough of a premise on which to base even a lower bracket film."
“Pride of Marines”    . . . Packs Stiff Punch

(WARNER BROS.)

The Digest's Box Office Estimate: 160%

Producer .............................................Jerry Wald
Director .............................................Delmer Daves


Photography .......................................Peverell Marley
Time ..................................................130 minutes

This is a money picture, and one of which the industry may be proud. That's a very neat combination, particularly coming in these days when all would seem to have been told screen-wise of the glory of American fighting arms.

Sincerity of handling by Producer Jerry Wald and Director Delmer Daves, plus a top-flight performance by John Garfield, are the ace items weighing the scales for the creaking result achieved. Nor should the feminine angle be forgotten in the troup list; for once a service yarn tells a real love story, and as a result Eleanor Parker registers star possibilities.

The picture runs 130 minutes—unfortunate from two angles, it will reduce the turn-over, and it does seem to delay entrance of the real entertainment elements of the story.

In simple outline, this is the story of Al Schmid, famed Marine hero who was blinded in heroic action at Guadalcanal, and the telling of his return to a new and sightless life, to the girl of his youth who has remained so faithful and is now his wife. That's the outline, and the outline itself has secured a close place in American hearts.

But while the outline gives hint of the possibilities in the screening, it cannot give full realization of the fully rounded picture that is here shown of one typical American, of many typical Americans on the battle front and the home front, of the dramatic and humanly heroic moments that have been interwoven in the telling.

The story starts with the pre-war Al Schmid to establish his typical American character, and ends while he is facing post-war problems of adjustment—again a note of the typical. Delmer Daves has directed his wealth of material with a sure hand, delightfully-light for his moments of romance, punchy for his drama, well paced throughout.

The performances range from superb to very, very good—and not even the slightest of bits rating lower. John Garfield gives a reality to the Al Schmid role that is the essence of acting skill. This Eleanor Parker, as mentioned above, in the one picture becomes an important Warner asset. Dane Clark paces the outstanding Garfield performance step for step with his characterization of Lee Diamond, buddy of Schmid's. Tom Andrea contributes greatly to the picture with a couple of comedy routines, skillfully done, intelligently spotted in the picture's action.

John Ridgely, Ann Doran, and Rosemary DeCamp make good use of the best of the other supporting parts.

Exhibitor's Booking Suggestion: Solid attraction . . . Previewed Aug. 6th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Boasts a terrific love story and packs a couple of tremendous wallopers."

VARIETY: "A stirring picture . . . will spellbind any audience."

“The Lost Weekend” . Problem Pic About Problem

(PARAMOUNT)

The Digest's Box Office Estimate: 150%

Produced by ....................................Charles Brackett
Director .............................................Billy Wilder

The Players: Ray Milland, Jane Wyman, Phillip Terry, Howard de Sylla, Doris Dowling, Frank Faylen, Mary Young, Lilian Fontaine, Anita Bolster, Lewis L. Russell, Frank Orth.

Photography .......................................John F. Seitz
Time ..................................................100 minutes

This is a tough one on which to advise the exhibitor, and the chain booker.

If it had been produced by an independent for the exploitation market—and entirely disregarding the fact that no indie for that market could ever corral the picture making skill evident here—it would be automatic to say: "Here is a big money exploitation bet."

It is not so easy for the reviewer to get off the hot spot in the case of "The Lost Weekend." Here is a picture bearing the Paramount trademark, going to the mixed audiences of Paramount's own houses and to the customers with their varied clientele.

Taken boldly on the strength of its unpleasan theme, and the unpleasant things that happen, it is a horror picture. But this is not the sort of zombie, werewolf, gorilla gal, mad scientist horror that fills the seats of horror theaters.

It is a weird adventure in dipsomania—and that is probably the sort of horror that can be called "adult horror." Sold as such, it will undoubtedly be a heavy money-maker—but the spotting and the selling must be geared to that premise. The customers who like this picture will buzz and talk about it to big grosses; the ones who don't like it will be sore at you for spiking their nightmares under the guise of entertainment.

Ray Milland is seen as a writer with more love for the Demon Rum than for his career. Failing to keep a weekend appointment with his brother he has that 72 hours or so to spend in plain and fancy drinking. And what a weekend that becomes! Through the medium of conversations with a bartender, the unfolding of Milland's wrecked life, we learn more about the evils of drink than any of the wildest W.C.T.U. agitators ever imagined. Milland is the epitome—if that is the word that can be used—of alcoholics. What happens to him shouldn't happen to anybody—though members of the audiences will probably say that they have it on the best of authority, it does happen to lots of "other" people.

Sharp characterization in the script combines with what seems an inspired performance to place the Milland contribution in the mid-year running for an Academy Award. Necessarily, he must carry the picture with the off-scene aid of John Barleycorn, but there is able trouping company in the contributions of Jane Wyman, Howard DeSylva, Doris Dowling, Frank Faylen, Phillip Terry, and Frank Orth.

Producer Charles Brackett, and also screenwriter Charles Brackett, have performed a herculean job in bringing this tricky subject to the screen, with director Billy Wilder punching home every value in his script and cast.

Exhibitor's Booking Suggestion: A special problem for booking and selling . . . Previewed Aug. 9th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Undoubtedly the best horror picture of the year."

VARIETY: "One of the season's finest dramatic pictures."

See Box Office Production Chart In This Issue!
20th - Fox  ★ ★ ★

Darryl Zanuck's production idea which resulted in "The House On 92nd Street" is now disclosed to be the inside story of the atom bomb and German efforts to sabotage it, but that fact will not be stressed in the exploitation to avoid giving a freak angle to a picture that has turned out so good a meller as to stand on its own feet. "House on 92nd Street" was directed by Henry Hathaway.

Mack Gordon, consistently top song writer in teaming with Harry Warren and others, has been upped to producer rank. His first will be a Technicolor musical, "Three Little Girls in Blue." Cesar Romero, recently returned from the Coast Guard, will play the dangerous role.

Latest addition to the Robert Bassler production schedule is "Precinct No. 33." Bassler, now winding up on "Smoky," also has on his list, "The High Window," "Party Line," and "The Home Stretch." Next production assignment for Producer Louis D. Lighton is "Home, Sweet Homicide," a Craig Rice murder mystery for which Peggy Ann Garner and Barbara Stanwyck are the only players so far set.

Bill Perlberg will handle producer reins on "Chicken Every Sunday," and John Cromwell may direct. Darryl Zanuck bought the subject from Republic who had originally purchased it for $200,000 as a planned Mervyn LeRoy picture when that director was with the Valley lot.

Al Wilson has closed with Steve Sekely for direction on two more pictures.

Ann Rutherford will surprise by doing a heavy role in Herman Mankiewsky's production, "Murder in the Music Hall." Joseph Schildkraut's next starring vehicle will be "The Uninvited Guest," with Vera Ruba Ralston in the top feminine spot.

RKO - Radio  ★ ★ ★

Studio chief Charles Koerner and publicity head Perry Lieber are back at the studio after New York conferences.

Reports are that the Dave Butler picture to be made for RKO release, starring Bing Crosby and Bob Hope, will be a subject concerning the United States Navy.

Actor Kent Smith, after two years in Uncle Sam's uniform, has returned to the studio and draws an immediate assignment in "Some Must Watch!"

Director Eddie Dmytryk has been assigned a plum in Dore Schary's special, "They Dream of Home," first under the new Vanguard-RKO deal for four pictures.

Ann Jeffries draws the top female spot in the next Alan Carney-Wally Brown comedy, "Les Goodwin directing, Herman Schloom producing.

Pat O'Brien has been signed to star in "Galveston," special to be built about the famous flood disaster. Ed Marin will direct, J. Robert Bren producing.

Tim Whelan has been set to direct "Badman's Territory," outdoor special to star Randolph Scott. George "Gabby" Hayes is the only other cast member so far set.

Felix Feist has withdrawn from direction of the next Eddie Cantor feature, planning to rest until setting up a new independent production deal. John Auer takes over the Cantor opus.

George Brent has been set for a two picture RKO deal. First will be "Some Must Watch!," which also includes Dorothy McGuire, Ethel Barrymore, Kent Smith, and Gordon Oliver. Second on list is "Desirable Woman" which will star Joan Bennett, Robert Siodmak directs "Some Must Watch!"

M-G-M  ★ ★ ★

Arthur Freed's production schedule now has "The Pirate," with plans to build the property, purchased some two years ago, as a Judy Garland starrer.

Carey Wilson has been set as producer on "Christian of the Bounty," a sequel to "Mutiny on the Bounty," still to be written in novel form. Clark Gable will likely be the star.

Director Busby Berkeley, long inactive, will return to the MGM fold to do a musical under Arthur Freed supervision.

Fred Zinneman will direct "Army Brat," with the young star "Butch" Jenkins featured.

Illness forced Harold Buquet to drop plans for direction of "The Green Years." A quick deal was made with Victor Saville, then in New York preparatory to going to England, to take over.

Frank Sinatra has closed a deal by which his own publishing firm will issue the songs he croons in Metro pictures.

Paramount  ★ ★ ★

Joe Sistrom, formerly associate producer, and more recently executive assistant to Henry Ginsberg, studio tops, has arranged a release from his Paramount contract and will rest before announcing future plans.

Robert Gillham, for so many years Paramount's national advertising manager, has resigned and will be coming to Hollywood to take over a liaison post with the industry and its personalities for the J. Walter Thompson Agency.

"Monsieur Beaucaire," the Bob Hope special which Paul Jones will produce, George Marshall directing, has added Patric Knowles to the cast.

Ann Dvorak, who recently scored so sensational a return to the American screen with Republic's "Flame of the Barbary Coast," and whose deal is split between the Valley lot and Paramount, will have the lead in "Immortal Wife," a coming important special with Karl Tunberg production.

Paramount has renewed the directorial contract of John Farrow, currently winding up on "Calcutta."

International  ★ ★ ★

Production chief William Goetz has closed with Orson Welles to produce and play in a special feature that will also include other stellar names. S. P. Eagle, who most recently produced for 20th-Fox with Boris Moriss, will be associated with Welles on the production.

Robert Goldstein, Eastern representative for International, has returned to New York after a three week session with William Goetz and Leo Spitz. While here he viewed an early cut of "Tomorrow Is Forever."

Loretta Young is being sought for the top femme spot in the Orson Welles picture. Both Welles and S. P. Eagle have already checked in at the International studios.

(Continued on Page 17)
"Uncle Harry"

(UNIVERSAL)

The Digest's Box Office Estimate: 125%

Presented by Charles K. Feldman
Producer .......................Joan Harrison

The Players: George Sanders, Geraldine Fitzgerald, Ella Raines, Sura Allgood, Myrna MacGill, Samuel S. Hinds, Harry Von Zell, Ethel Griffies, Judy Clark, Craig Reynolds, Will Wright, Arthur Loft, Irene Tedrow, Coulter Irwin, Dawn Bender.

Photography .....................Paul Ivano
Time .........................80 minutes

Charles K. Feldman continues his consistently successful production career with the presentation of "Uncle Harry," produced for Universal release by Joan Harrison, and directed by Robert Siodmak.

It is the grim sort of psycho yarn, told with punchy effect and yet with the deftly light hand of class story telling, that is doing right well these days at the box office. Seemingly, many of these yarns of the past few seasons make for unpleasant theater entertainment, and for many mass audiences they do, but on the other hand, when well told, they add to the solid audience interest while being viewed a dividend in unusual word-of-mouth build-up. They are talked about.

As will be the case with "Uncle Harry," we have had the themes in which an over-loving parent, usually a mother, ruined the life of son or daughter, even the reverse complex. This time we find a sister, full to the brim with possessive love for her brother, wreaking havoc in his life. Or, almost. For when love enters the picture, the sister's intense jealousy which she believes to be protection, goes to the phase that makes for good story telling. And love wins out.

The plot and scripting allow for unusual performances by a superb cast. Geraldine Fitzgerald is the outwardly marvelous, inwardly worm-ridden, sister, George Sanders, the brother, and Ella Raines the love interest that precipitates events.

These characterizations, particularly those of Miss Fitzgerald and Sanders, are not walk-through roles. Both players deliver with incisive effectiveness, as does Miss Raines in an equally important, but less opportunistic part. Support is studded with top performances.

The picture is a bright ledger number for Feldman and Miss Harrison, on the guiding end, and a medal of honor winner for Director Robert Siodmak. He has handled an exceptionally intelligent script with complete sympathy, pacing his action for full milking of his moments of theater while steadily moving suspensefully to its climax. Particularly is he skillful in the handling of his trouper characters that are underplayed and, for that reason, all the more effective.

Exhibitor's Booking Suggestion: Not for every type of audience, but on the whole powerful, and interesting, psycho drama. Previewed Aug. 7th.

WHAT THE OTHER FELLOW SAID:
REPORTER: "Most of the picture is all to the good."

VARIETY: "Might be reckoned almost in the nature of a dramatic experiment, and its draw remains in this category."

Class Psycho Thriller

Pleasing Programmer

Songs that register are "You're So Good to Me," a Jule Styne-Sammy Cahn number rendered by Adrian Booth, and "Love Me or Leave Me," by Gus Cahn and Walter Donaldson. Miss Terry registers pleasingly with the latter, as well as with an oldie favorite, "Tell It To A Star." Aurora Miranda pleases in a Latin number that is framed with dancing, "A Batucada Gemeta."

Exhibitor's Booking Suggestion: Good bet for many booking spots. Previewed Aug. 6th.

WHAT THE OTHER FELLOW SAID:
REPORTER: "Inoffensive hour of minor entertainment."

F-L-A-S-H-E-S

(Continued from Page 16)

Monogram

Producer Walter Colmes has secured complete rights for the popular Johnny Fletcher detective stories, and is negotiating a major release for the series.

Leo McCarthy, sales manager of PRC for its formative period, more recently planning a series of pictures as PRC producer, is securing his release from the company.

Report is that McCarthy has independent plans that will come to action now that V-J day has arrived.

Report is that David O. Selznick will journey to England for his production collaboration with the J. Arthur Rank interests, "Mary Magdalene," after leaving three scripts here for production—with long distance, across-the-ocean, supervision.

Universal

Marjorie Riordan has the feminine lead in the current Roy William Neill producer-director "Sherlock Holmes" episode.

"Coincidence" is the latest title added to the Joan Harrison producing schedule.

Shooting has started on "Canyon Passage," Jacques Tourneur directing. Brian Donlevy and Dana Andrews are in the top roles, with Preston Foster recently added for a heavy characterization.
Brooklyn is JUDY now!

Now Showing
CARTHAY CIRCLE
GRAUMAN'S CHINESE
FOX UPTOWN
LOEW'S STATE

20th CENTURY-FOX

Miss

- Faye Marlowe - Mona Freeman
- Prager - John Alexander - Connie Gilchrist

Produced by WILLIAM PERLBERG

Produced upon the Stage by Max Gordon
### COLUMBIA PICTURES—Previewed—Ready for Release

<table>
<thead>
<tr>
<th>TITLE</th>
<th>PRODUCER</th>
<th>DIRECTOR</th>
<th>STARS</th>
<th>FEATURED</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mark of the Whistler</td>
<td>B. Symons</td>
<td>R. Flohbw</td>
<td>Wm. Castle, Art Dreibus, Richard Dix</td>
<td>Jim Bannon</td>
</tr>
<tr>
<td>Adventures of Rusty</td>
<td>R. Flohbw</td>
<td>R. Flohbw</td>
<td>Richard Dix</td>
<td>Nina Foch</td>
</tr>
<tr>
<td>Kiss and Tell</td>
<td>R. Flohbw</td>
<td>Picker-Sanforth, V. van Upp</td>
<td>Richard Dix</td>
<td>Margaret Lindsay</td>
</tr>
<tr>
<td>Crime Dr. Warning</td>
<td>R. Flohbw</td>
<td>Fenton-MacMurray</td>
<td>Dick Morris</td>
<td>Mary Phillips-Ed Buchanann</td>
</tr>
<tr>
<td>Bandit of Sher, Forest (T)</td>
<td>R. Flohbw</td>
<td>R. Flohbw</td>
<td>Ted Donaldson-Conrad Nagel</td>
<td>Dusty Anderson</td>
</tr>
<tr>
<td>Wouldn't Say Yes</td>
<td>R. Flohbw</td>
<td>R. Flohbw</td>
<td>Shirley Temple, Walter Abel</td>
<td>Ed Buchanan, Larry Moore</td>
</tr>
<tr>
<td>Voice of Whistler</td>
<td>R. Flohbw</td>
<td>R. Flohbw</td>
<td>Cornell Wilde, Anita Louise</td>
<td>Wm. Demarest, Akim Tamiroff</td>
</tr>
</tbody>
</table>

### IN PRODUCTION

| Prison Ship | A. Thorn-Taxis | Arthur Dreibus | Reboot, Lowery, Nina Foch |
| Hit the Hay | Ted Richmond | Del Lord | Judy Canova, Ross Hunter |
| Tars & Spars | Milt Bren | Al Green | Janet Blair, Mark Plott |
| Woman in Red | Wally McDonald | Joe Lewis | Nina Foch, Geo. Macready |
| Snafu | Gene, Abbott | Jack Nuss | Robert Benchley |
| Song of Broadway | Burt Kelly | Leigh Jason | Marj. Reynolds, Fred Brady |
| Hail the Chief | Burt Kelly | Ray Enright | Dennis O'Keefe, M. Chapman |

### MGM STUDIOS—Previewed—Ready for Release

<table>
<thead>
<tr>
<th>TITLE</th>
<th>PRODUCER</th>
<th>DIRECTOR</th>
<th>STARS</th>
<th>FEATURED</th>
</tr>
</thead>
<tbody>
<tr>
<td>Highness &amp; Bellboy</td>
<td>Joe Pasternak</td>
<td>Dick Thorpe</td>
<td>Hedy Lamarr, June Allyson</td>
<td>Reboot, Walker, Rags Ragland</td>
</tr>
<tr>
<td>Weekend at Waldorf</td>
<td>Joe Pasternak</td>
<td>Roy Whorf</td>
<td>G. Rogers, L. Turner, V. Johnson</td>
<td>W. Pidgeon, Edw. Arnold</td>
</tr>
<tr>
<td>The Hidden Eye</td>
<td>Joe Pasternak</td>
<td>R. Flohbw</td>
<td>Edw. Arnold, F. Rafferty</td>
<td>Ray Collins</td>
</tr>
<tr>
<td>Vines Have Tender Grapes</td>
<td>Joe Pasternak</td>
<td>R. Flohbw</td>
<td>M. O'Brien, Edw. G. Robinson</td>
<td>Jas. Craig, Signe Hasso</td>
</tr>
<tr>
<td>Dangerous Partners</td>
<td>Joe Pasternak</td>
<td>R. Flohbw</td>
<td>F. Astaire, J. Garland, Wm. Powell</td>
<td>K. Grayson, L. Ball, E. Williams</td>
</tr>
<tr>
<td>Ziegfeld Follies (T)</td>
<td>Joe Pasternak</td>
<td>R. Flohbw</td>
<td>H. Albritton &amp; Costello</td>
<td>F. Rafferty, Jean Porter</td>
</tr>
</tbody>
</table>

### IN PRODUCTION

| Back to the Future (T) | Jack Cummings | Ed. Burell | Van Johnson, Lucille Ball |
| Hold High the Torch (T) | Jack Cummings | Fred Wilcox | Elia. Taylor, and Lassie |
| Sailor Takes a Wife | Jack Cummings | Richard Whorf | R. Walker, June Allyson |
| They Were Expendable | Jack Cummings | John Ford | R. Montgomery, J. Wayne |
| The Harvey Girls (T) | Jack Cummings | Geo. Sidney | J. Garland, Angela Lansbury |
| Yolanda & the Thief (T) | Jack Cummings | Vinc. Minnelli | F. Astaire, L. Bremer |
| The Things You Are | Jack Cummings | Sylvan Simon | Marsha Hunt, John Dassin |

### Strange Adventure

| Limited to Wed (T) | Sam Zimbalist | Edw. B. Birney | Clark Gable, Greer Garson |
| Hold Up the Torch | Sam Zimbalist | Arthur Freid | Wm. Powell, Esther Williams |
| Sailor Takes a Wife | Sam Zimbalist | Arthur Freid | June Allyson, Reh. Walker |
| They Were Expendable | Sam Zimbalist | Arthur Freid | L. Walker, J. Garfield |
| The Harvey Girls (T) | Sam Zimbalist | Arthur Freid | Greg. Peck |
| Yolanda & the Thief (T) | Sam Zimbalist | Arthur Freid | Jax. Craig, "Betch" Jenkins |
| The Things You Are | Sam Zimbalist | Arthur Freid | Reboot, Walker, K. Wynn |

### IN PREPARATION

| Holiday in Mexico | Joe Pasternak | Geo. Sidney | Wally Berry, Margaret O'Brien |
| The Green Years | Joe Pasternak | H. Bucquet | Ann Sothen, Geo. Murphy |
| No Leave, No Love | Joe Pasternak | Chas. Martin | |

### REPUBLIC STUDIOS—Previewed—Ready for Release

<table>
<thead>
<tr>
<th>TITLE</th>
<th>PRODUCER</th>
<th>DIRECTOR</th>
<th>STARS</th>
<th>FEATURED</th>
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</thead>
<tbody>
<tr>
<td>Jealousy</td>
<td>G. Mackay</td>
<td>G. Mackay</td>
<td>John Loder, Jane Randolph</td>
<td>Nils Asther</td>
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<tr>
<td>Tell It to a Star</td>
<td>Walter Goetz</td>
<td>F. McDonald</td>
<td>R. Terry, R. Livingston</td>
<td>Alan Mabray</td>
</tr>
<tr>
<td>Gangs of Waterfront</td>
<td>Walter Goetz</td>
<td>Geo. Blair</td>
<td>R. Armstrong, Marian Martin</td>
<td>Martin Kosleck</td>
</tr>
</tbody>
</table>

### IN PRODUCTION

| Woman Who Came Back | Walter Colmes | John Loder, Nancy Kelly | John Loder, Jane Randolph |
| The Tiger Woman | D. S. McGowan | Phil Ford | Adela Mara, Kane Richmond |
| Angel Comes to Brooklyn | L. Sillman | Les Goodwin | Kaye. Dawd, Reh. Drake |
| Girls of Big House | Rudy Abel | Geo. Blair | Lynne Roberts, Adela Mara |
| Scotland Yard Investigator | Rudy Abel | Joe Berchitz | Eric. Van Strohlim |
| Behind City Lights | Rudy Abel | Les Solander | Lynn Roberts, Wm. Terry |
| The Fatal Witness | Eddy White | Geo. Blair | Evelyn Ankers, Dick Frazer |
| A Sporting Chance | William Howard | Bill Beaudine | Jane Randolph, Jane Gargan |
| Swingin' On Rainbow | Wm. Wilder | Wm. Howard | Jane Frazee, Brad Taylor |
| You'll Remember Me | Harry Grey | Anthony Mann | Allan Lane, Jane Frazee |
| Love, Honor & Goodbye | Al Santell | Al Regal | Wm. Gargan, Brenda Marshall |
| Mexican* | | | Virginia Bruce, Ed Ashley |

### IN PREPARATION

| Docketa | Jos. Kane | John Wayne, Vera H. Ralston | Ann Dvorak, Michael O'Shea |
| Concerto (T) | Frank Borzage | Philip Dorn, Wm. Carter | |

| That Man of Mine | Frank Borzage | | |
| Armand Schaeffer | | | |
## ADVANCE PRODUCTION CHART

### 20TH-CENTURY-FOX FILM—Previewed—Ready for Release

<table>
<thead>
<tr>
<th>TITLE</th>
<th>PRODUCER</th>
<th>DIRECTOR</th>
<th>STARS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Then There Were None</td>
<td>Harry Popkin, W. Sheehan, Wm. Perlberg</td>
<td>Rene Clair, Lloyd Boettcher</td>
<td>B. Fitzgerald, L. Hayward</td>
</tr>
<tr>
<td>Captain Eddie</td>
<td>Lloyd Boettcher, Walter Lang</td>
<td>Jeanne Crain, Dick Haymes</td>
<td></td>
</tr>
<tr>
<td>State Fair (T)</td>
<td>W. Oscar Bergman</td>
<td></td>
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</tr>
<tr>
<td>Kitten on the Keys (T)</td>
<td>Otto Preminger, Wm. Bachar</td>
<td>John M. Stahl</td>
<td>M. O'Hara, Dick Haymes</td>
</tr>
<tr>
<td>The Spider</td>
<td></td>
<td>Fay Marlowe, Richard Conte</td>
<td>Fay Marlowe, Richard Conte</td>
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<tr>
<td>Fallen Angel</td>
<td></td>
<td>Alice Faye, Linda Darnell</td>
<td>Alice Faye, Linda Darnell</td>
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<tr>
<td>Leave Her to Heaven (T)</td>
<td></td>
<td>Gene Tierney, J. Crain</td>
<td>Gene Tierney, J. Crain</td>
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<tr>
<td>The Enchanted Voyage (T)</td>
<td>W. Rosco, Robt. Bassler, Bryan Foy</td>
<td>Lloyd Bacon, Louis King</td>
<td>June Haver, John Payne</td>
</tr>
<tr>
<td>Smoky (T)</td>
<td></td>
<td>Louis King</td>
<td>F. MacMurray, Anne Baxter</td>
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<tr>
<td>Doll Face</td>
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<td>Lew Soffer</td>
<td>V. Blaine, C. Miranda</td>
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<tr>
<td>Sentimental Journey</td>
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<td>Walter Lang</td>
<td>Maureen O'Hara, John Payne</td>
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<tr>
<td>The Razor's Edge</td>
<td>Darryl F. Zanuck, Wm. Perlberg, Ernst Lubitsch</td>
<td>Geo. Cukor, Greg Ratoff</td>
<td>Betty Grable, Dick Haymes</td>
</tr>
<tr>
<td>Band Wagon (T)</td>
<td></td>
<td>Reub. Webb, Joan Fontaine</td>
<td>Chas. Boyer, Jennifer Jones</td>
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<tr>
<td>Shocking Miss Pigskin (T)</td>
<td>Ernst Lubitsch, Louis Lighten</td>
<td>John Cromwell</td>
<td>Dorothy McGuire</td>
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<tr>
<td>Cluny Brown</td>
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<tr>
<td>Anna &amp; King of Siam (T)</td>
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### UNIVERSAL PICTURES—Previewed—Ready for Release

<table>
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<tbody>
<tr>
<td>Easy to Look At</td>
<td>Henry Blanke, Felix Jackson</td>
<td>Ford Beebe, Reub. Siodmak</td>
<td>Gloria Jean, Kirby Grant</td>
</tr>
<tr>
<td>Uncle Harry</td>
<td></td>
<td>Chas. David</td>
<td>P. Sondheimer, B. Bellamy</td>
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<tr>
<td>Lady on a Train</td>
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<tr>
<td>Night in Paradise</td>
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<td>Merle Oberon, Turhan Bey</td>
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<tr>
<td>Pillow of Death</td>
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<td>W. Allan Hancock</td>
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<tr>
<td>Men in Her Diary</td>
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<td>Jon Hall, L. Allbritton</td>
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<tr>
<td>Strange Confession</td>
<td></td>
<td>Joan Davis, Frank Strayer</td>
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<tr>
<td>Senorita from West River Gang</td>
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<td>Bill Beaudine, Chas. Lamont</td>
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<tr>
<td>Girl on the Spot</td>
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<td>Wm. Seiter, Geo. Waggener</td>
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<tr>
<td>Frontier Gal</td>
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<td>Once Upon a Dream</td>
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<tr>
<td>Shady Lady</td>
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<tr>
<td>Scarlet Street</td>
<td>Walter Wanger</td>
<td>Fritz Lang, Wm. Wl. Rea</td>
<td>J. Bennett, Edw. G. Robinson</td>
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<tr>
<td>As It Were Before</td>
<td>Felix Jackson, Walter Wanger</td>
<td>Richard Wallace, Jacques Tourneur</td>
<td>Deanna Durbin, Chas. Laughton</td>
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<tr>
<td>Because of Him</td>
<td></td>
<td>Roy W. Neill</td>
<td>B. Dooley, Diana Andrews</td>
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<tr>
<td>Canyon Passage (T)</td>
<td></td>
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<td>B. Rathbone, Nigel Bruce</td>
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<tr>
<td>The Fugitive</td>
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<tr>
<td>Nose Hugs High</td>
<td>John Grant</td>
<td>Frank Ryan</td>
<td>Abbott &amp; Costello</td>
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<tr>
<td>Genius in the Family</td>
<td>J. Skirball-B. Manning</td>
<td>Myrna Loy, Don Ameche</td>
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### WARNER BROS.—Previewed—Ready for Release

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<tr>
<td>Too Young to Know</td>
<td>W. Jacobs, Jerry Wald</td>
<td>Fred de Cordova, Mike Curtis</td>
<td>Joan Leslie, Robert Hutton</td>
</tr>
<tr>
<td>Mildred Pierce</td>
<td>Howard Hawks, R. Buckner</td>
<td>Howard Hawks, Harry Hawks</td>
<td>Joan Crawford, J. Carren</td>
</tr>
<tr>
<td>The Big Sleep</td>
<td>R. Buckner, R. Buckner</td>
<td>Dave Butler, Ed Gower</td>
<td>Bette Davis, L. Bacall</td>
</tr>
<tr>
<td>San Antonio</td>
<td>W. Jacobs, Alex Gottlieb</td>
<td>Edward G. Robinson, Jean Negulesco</td>
<td>Anna Sten, Anna Stenland, Jeanette Nolan</td>
</tr>
<tr>
<td>Nobody Lives Forever</td>
<td>Wm. Jacobs, Alex Gottlieb</td>
<td>Peter Godfrey, Susan Hayward</td>
<td>Elisha Cook, Jr.</td>
</tr>
<tr>
<td>Quo Vadis</td>
<td>Bette Davis, Alex Gottlieb</td>
<td>Curtin Bernhardt, Bob Clark</td>
<td>Elisha Cook, Jr.</td>
</tr>
<tr>
<td>A Stolen Life</td>
<td>Wm. Jacobs, Alex Gottlieb</td>
<td>Curtis Bernhardt, Joe Santley</td>
<td>Elisha Cook, Jr.</td>
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<tr>
<td>Time, Place &amp; the Gal Dons A Wife</td>
<td>Henry Blanke, Wm. Jacobs</td>
<td>Curtis Bernhardt, Joe Santley</td>
<td>Elisha Cook, Jr.</td>
</tr>
<tr>
<td>Janie Gets Married</td>
<td>Mark Helling</td>
<td>Elisha Cook, Jr.</td>
<td>Elisha Cook, Jr.</td>
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<tr>
<td>Two Mrs. Carrols</td>
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<td>Elisha Cook, Jr.</td>
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<tr>
<td>Night and Day (T)</td>
<td>Arthur Schwartz, Arnold Alpert</td>
<td>Mike Curti, R. A. Walker</td>
<td>Cary Grant, Alexis Smith</td>
</tr>
<tr>
<td>Max</td>
<td>Wm. Jacobs, Alex Gottlieb</td>
<td>Robert Warney, James Kern</td>
<td>Joan Leslie, Robert Hutton</td>
</tr>
<tr>
<td>Never Say Goodbye</td>
<td>Wm. Jacobs, Alex Gottlieb</td>
<td>Herman Wouk, Gene De Cordova</td>
<td>Joan Leslie, Robert Hutton</td>
</tr>
<tr>
<td>Confidential Agent</td>
<td>Otto Preminger, Alex Gottlieb</td>
<td>Fred de Cordova, R. A. Walker</td>
<td>Joan Leslie, Robert Hutton</td>
</tr>
<tr>
<td>Her Kind of Man</td>
<td></td>
<td></td>
<td>Joan Leslie, Robert Hutton</td>
</tr>
<tr>
<td>The Silver Lining</td>
<td>Jerry Wald</td>
<td>Irving Rapper, Jean Negulesco</td>
<td>Cary Grant, Alexis Smith</td>
</tr>
<tr>
<td>Humoresque</td>
<td>Henry Blanke</td>
<td>Joan Leslie, Robert Hutton</td>
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<tr>
<td>The Fountainhead</td>
<td></td>
<td></td>
<td>Cary Grant, Alexis Smith</td>
</tr>
</tbody>
</table>

### FEATURED

- Chas. Russell, Bruce Cabot, Perry Como, M. Stewart, Trudy Marshall, Wm. Bendix
- Clifton Webb
- Eric Blore, Geo. Dolenz, Geraldine Fitzgerald, P. Morrison, D. Bruce, E. E. Horton
- J. Litel, Claudia Drake, G. Sondgard, Ray Collins, J. Ed. Bromberg, Peggy Ryan, Virginia Grey, J. Carrol Naish, Mil Stone, Jess Barker, Fuzzy Knight, John Quale, Andy Devine, Fuzzy Knight, Frances Toulon, David Bruce, Robert Paige
- Dan Duryea, Tony Curtis, Franchot Tone, H. Broderick, Susan Hayward
The Box Office

(Continued from Page 5)

REPUBLIC—1 Release

"The Road to Alcatraz," 77 per cent, Republic's latest, is a strong murder mystery melodrama, that will make an excellent filler, on a good dual bill. Robert Lowery and June Storey are co-starred, with William Forrest, Charles Gordon, Clarence Kolb, Grant Withers and Iris Adrian making up the featured cast. Nick Grinde directed for Producer Sidney Picker.

RKO—1 Release

RKO-Radio Pictures have another in the Falcon series—"The Falcon in San Francisco," 77 per cent. This series has little first-run value but is always acceptable in the neighborhood houses catering to family trade. Tom Conway is starred as usual in the title role, with Robert Armstrong, Sharyn Moffett, Fay Helm and Rita Corday featured. Joseph Lewis directed for Producer Maurice Geraghty.
### All Features Released in 1945

#### A

<table>
<thead>
<tr>
<th>OVER $500,000</th>
</tr>
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<tbody>
<tr>
<td>Valley of Decision</td>
</tr>
<tr>
<td>Thrill of a Romance</td>
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<tr>
<td>Anchors Aweigh</td>
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<tr>
<td>A Tree Grows in Brooklyn</td>
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<tr>
<td>Wuthering Heights</td>
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<tr>
<td>Diamond Horseshoe</td>
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<tr>
<td>Along Came Jones</td>
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<td>Nob Hill</td>
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<tr>
<td>Incendiary Blonde</td>
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<td>The Clock</td>
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<td>Practically Yours</td>
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<tr>
<td>Without Love</td>
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<tr>
<td>A Bell for Adano</td>
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<tr>
<td>Salty O'Rourke</td>
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<tr>
<td>The Corn Is Green</td>
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<tr>
<td>G. I. Joe</td>
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<td>Rhapsody in Blue</td>
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<td>God Is My Co-Pilot</td>
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<td>Xmas in Connecticut</td>
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<td>Blood on the Sun</td>
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<td>The Enchanted Cottage</td>
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<td>A Song to Remember</td>
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<td>One Thousand Nights</td>
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<td>Conflict</td>
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<td>Those Endearing Chaps</td>
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<td>Objective Burma</td>
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<td>Back to Bataan</td>
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<td>It's A Pleasure</td>
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<td>The Three Caballeros</td>
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<td>Where Do We Go From Here</td>
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<tr>
<td>Thunderhead-Flicka</td>
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<tr>
<td>Bring On the Girls</td>
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<tr>
<td>Naughty Nineties</td>
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<td>Out Of This World</td>
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<td>Son of Lassie</td>
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<td>Picture of Dorian Gray</td>
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<td>Tonight and Every Night</td>
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<td>Salome, Where She Danced</td>
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<td>You Came Along</td>
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<td>Keep Your Powder Dry</td>
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<td>China Sky</td>
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<tr>
<td>Counter-Attack</td>
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<table>
<thead>
<tr>
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<tr>
<td>Between Two Women</td>
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<tr>
<td>Flame of the Barbary Coast</td>
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<tr>
<td>Pillow to Post</td>
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<td>The Suspect</td>
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<td>Tomorrow, The World</td>
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<td>Frisco Sal</td>
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<td>Having Wonderful Crime</td>
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<td>Brewer's Millions</td>
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<td>Patrick the Great</td>
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<td>That's the Spirit</td>
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<td>The Way Ahead</td>
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<td>On Stage Everybody</td>
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<td>The Unseen</td>
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<td>Escape in the Desert</td>
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<td>Erol Carroll's Vanities</td>
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<td>Within These Walls</td>
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<td>Pan American</td>
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<td>The Fighting Guardsman</td>
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<td>Twice Blessed</td>
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#### C

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<tr>
<td>The Lady Snatcher</td>
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<tr>
<td>The Beatniks</td>
</tr>
<tr>
<td>&quot;I'll Tell The World&quot;</td>
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<tr>
<td>She Gets Her Man</td>
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<tr>
<td>The Brighton Strangler</td>
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<td>The Beautiful Cheat</td>
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<td>The Proven Ghost</td>
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<td>Eve Knew Her Apples</td>
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<td>Mummies Curse</td>
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<td>House of Fear</td>
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<td>Steppin' in Society</td>
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<td>Caribbean Mystery</td>
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<td>Jungle Captive</td>
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<td>Circumstantial Evidence</td>
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<td>Blonde Fever</td>
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<td>The Great Flamin'</td>
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<td>The Big Showoff</td>
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<td>Dangerous Passage</td>
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<td>Zombies On Broadway</td>
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<td>&quot;I'll Remember April&quot;</td>
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<td>Leave It to Blondie</td>
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<td>Nothing But Trouble</td>
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<td>Strange Illusion</td>
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<td>Two O'Clock Courage</td>
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<tr>
<td>Night Club Girl</td>
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<tr>
<td>My Gal Loves Music</td>
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<td>Swing Out Sister</td>
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<tr>
<td>Mr. Emmanuel</td>
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#### D

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<td>Crime, Inc.</td>
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<td>Vampire's Ghost</td>
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<td>Forever Yours</td>
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<td>West of the Pecos</td>
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<td>Scared Stiff</td>
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<td>Under Western Skies</td>
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<td>The Chicago Kid</td>
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<td>Blonde Ransom</td>
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<td>Power of the Wister</td>
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<tr>
<td>Crime Doctor's Courage</td>
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<td>Fog Island</td>
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<tr>
<td>A Guy, A Gal, and A Pal</td>
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<tr>
<td>I Love A Mystery</td>
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<tr>
<td>Swing Out Sister</td>
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<tr>
<td>Escape in the Fog</td>
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<td>Scarlet Clue</td>
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<td>Muggets Rides Again</td>
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<td>Panthea Rhythm</td>
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<tr>
<td>Blonde From Brooklyn</td>
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<tr>
<td>The Kid Sister</td>
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<td>We're Hiding For Him</td>
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<td>Mr. Who Walked Alone</td>
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<td>Youth On Trial</td>
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<td>The Lady Conesses</td>
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<tr>
<td>Falcon in San Francisco</td>
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<tr>
<td>Rockin' In The Rockies</td>
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<tr>
<td>The Kid Sister</td>
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<tr>
<td>Trouble Chasers</td>
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<tr>
<td>Spell of Amy Nugent</td>
</tr>
</tbody>
</table>
The Box Office Reports:

“Lady on a Train”

Rides to Money for Deanna Durbin

See Page Five
This Week UNIVERSAL Wins With:
"LADY ON A TRAIN"
172%
New Display Front

An Editorial by ROBERT E. WELSH

Acceptance by Eric Johnston of the post of president of the Motion Picture Producers and Distributors Association inaugurates a new era in the industry's external relations.

There have been three, if we forget the early completely unorganized period of the pioneers.

The fear of censorship was the keynote of each era. State censorship of motion pictures, city censor authorities, the threat of Federal censorship, brought into being the industry's first public relations activity in the form of the National Board of Review.

In the days of one, two and three reelers volunteer viewers of the National Board of Review, nominated by a group of social organizations with some pretense to civic standing, saw every inch of celluloid produced for the entertainment of a movie hungry public.

Necessary executive and clerical expenses of the Board—nominal—were paid by the picture companies by a per reel charge for the viewing.

And that was the trouble. Job-hungry politicos waved a scarlet flag when they shouted: "How can the censorship be honest when it is paid for by the producers themselves?"

That brought about the second period of the industry's "display front" activity.

Something had to be done to stop a flood of legislation threatening to create separate censor boards even down to townships.

An impressively named organization of the leading producers—they were now feature producers—drafted gusty, oratorical stage dean, William A. Brady, to front for them and travel the country winning legislators by alternate doses of broad humor and lusty invective against the long-hairs who sought to censor this gr-r-cat medium of expression.

Brady worked for nothing but the glory, and later found that even the glory didn't include gratitude. He had his successes. But he couldn't keep his producers in line, and too many were too frequently furnishing ammunition to the enemy in the form of "sensational" pictures.

We would smile today at some of the "sensations" of those days—Theda Bara in "A Fool There Was" for example.

Also, it became evident that no matter what the industry did, and despite the loud oratorical front put up by Brady at public hearings, it was becoming increasingly necessary to do a certain amount of backroom lobbying, discreet bribery.

Something had to be done.

* * * *

The answer was in the decision to actually PAY MONEY to a fellow who would stand forth and represent the industry while the picture makers devoted their time to picture making.

The answer was in the sturdy person of Will Hays. He was a politico—hadn't he just brought the Republicans to overwhelming power with the election of Harding? He was a church deacon. He could speachify, and even seemed to like doing it.

He was big enough in national stature, the publicized $100,000 a year salary impressed. For some reason the critics who found fault with the industry's procedure in paying a few thousand a year for a National Board's services were silent in the face of organization figures that mounted into the hundreds of thousands.

Will Hays, and the able men with whom he surrounded himself, did a great job of industrial public relations.

We say this with due appreciation of the fact that it has long been an editorial privilege, whenever thoughts were shy, to pick on "the Hays organization" for something, or other, or nothing at all.

His crowning achievement was pulling the industry through a period far more threatening than many of his critics realize by creation of its own system of self-censorship BEFORE AND AFTER the picture's making. With accent on the BEFORE.

* * * *

Now we come to new days, new problems.

The censorship, as known and threatened in the past, is under control. Intra-industry relations can pretty well be handled on the basis of self-interest.

The two big problems looming up are—foreign markets, and the grim, long shadows of New Deal created bureaucracy which will die slowly, and in its dying gasps reach fitfully for a hold on the motion picture industry.

For new jobs a new man, a new front if you will.

A solid American man of BUSINESS, with the added value of recent international contacts.
**F.l.a.s.h.e.s.** KEEPING UP WITH THE STUDIOS

**20th - Fox**

- With full-steam ahead planned on production, and backlog of preparation piling up, Darryl Zanuck has assigned top flight veterans of the industry to do assisting chores for three of his producers.
- Veteran producer and director Marshall Neilan will work with Walter Morosco; C. Gardner Sullivan with William Bacher; Aubrey Schenck with Robert Bassler.
- Otto Brower, in recent years busy on second unit directing for a number of specials, returns to full directorial status for "Precinct 33." Robert Bassler producing.
- After her click in "State Fair," Jeanne Crain's ticket has been torn up by Darryl Zanuck, and the young star now starts on a new seven year contract.
- An Oct. 15th starting date has been set for "Anna and the King of Siam," best seller to be directed by John Cromwell.
- 1st Lient. Harvey Yorke, son of Gabby Yorke, of the studio advertising department, was with the "First Yanks in Tokyo" landing with the 511th Parachute Infantry Regiment at Asagi Field. The party preceded General MacArthur to Jap soil to make advance surrender arrangements.
- Irving Cummings, Jr., son of director Irving Cummings, and William Conselman, Jr., son of the late Bill Conselman, creator of Ella Cinders comic strip, are out of the service and back collaborating as 20th Century scripters. Cummings has been a Lieutenant in the Navy. Conselman held the same rank piloting a B-17 plane in the Army.
- Option has been lifted on promising Shirley Doble.
- Seymour Felix takes over direction of dance sequences on "Centennial Summer," Otto Preminger producer-director, Cornel Wilde, Jeanne Crain starred.
- News comes from New York that Hal Hoyn has resigned as advertising and publicity director, with independent plans that will still include a consultant post with the company.
- The Bill Perlberg sequel to "Claudia" will present Gene Tierney in the original Dorothy McGuire role, and Cornel Wilde steps into the Robert Young shoes for the marque.

**Republic**

- H. J. Yates has announced that Republic will add $250,000 to the customary budget for special nation-wide exploitation on "Love, Honor and Goodbye," starring Virginia Bruce and Herbert Ashley, Radio, newspapers, and fan magazines will be covered, with special emphasis on 32 key city engagements.
- Lee Garmes will not handle cinematography for Ben Hecht's coming Republic pictures, but also carry the duties and title of associate producer.
- After a 10 month leave of absence due to ill health, Robert North has returned to the studio and is awaiting early producer assignments.
- Vera Rhuba Ralston has completed her ice skating routines in "Murder in the Music Hall," and returned to the "Dakota" company where she carries the feminine lead opposite John Wayne. Joe Kane is directing "Dakota."
- "Cat Man of Paris" has been assigned by studio chief Al Wilson to producer Marcel Liskow, with a late September starting date planned.
- Antrim Short resigns as casting director after an 18 month stint.

**Paramount**

- With his "Incendiary Blonde" chosen as Paramount's 30th Anniversary release, director George Marshall is less spectacularly also celebrating his own 30th year in Hollywood, a stretch of the calendar that includes a score of top money hits.
- Director John Farrow has returned from location trip in Utah. Yes, the Utah scenes were for a picture titled "California."
- Paramount producers Pine and Thomas are shooting on the hot title "Tokyo Rose," cast headed by Barry Sullivan, Lotus Long, Oso Massen, Byron Barr, and Lew Landers directing.
- B. G. DeSylva is in New York for home office conferences on elaborate pre-release plans for his production, "Stork Club," recently completed.

**Monogram**

- Signing of Frank Tuttle as director clinches evidence that producers Maurice and Franklin King are shooting the works on their big Belita special "Golden Girl." Tuttle is one of the aces of Hollywood with a long string of top money major hits.
- James Burckett is shooting "Charlie Chan in Mexico" with both Spanish and English dialogue. Phil Karlson is directing.
- New construction plans calling for $500,000 outlay have been announced and will swing into action as quickly as materials are available.
- King Brothers have signed Nick Castle to handle the dance sequences on "Golden Girl."

**Universal**

- The new Jack Skirball-Bruce Manning production unit, already off to a flying start with the Colbert-Amherst "Guest House" released, an Ameche-Myra Loy picture, "Till the Cows Come Home," made a ten strike with signing of Carmen Miranda for future productions, contract taking effect Jan. 1st at the end of La Miranda's 20th Century deal. Her first will be "Sunny River," from the Hammerstein-Rogers stage hit, and in Technicolor.
- "Tangier," which George Waggener will direct, will also be credited as a "George Waggener Production." Maria Montez and Mexican screen newb for the top spots, Paul Malvern handling production reins.
- Universal is the latest company to announce extensive building plans now that war restrictions are off. $2,000,000 will be the minimum spent in the coming year on new construction of all sorts--stages, offices, dressing rooms, etc.
- With "Scarlet Street" still shooting, announcement is made that Joan Bennett will also star in the second Diana Productions opus for Universal. This is the Fritz Lang-Walter Wanger unit. Edward G. Robinson shares top honors with Miss Bennett in "Scarlet Street."
- First of the new "Creepers" thriller series to be produced by Ben Pivar, "Murder Mansion," draws Jean Yarbrough as director. Rodolfo Hatton is the Creeper himself.

**M-G-M**

- Busby Berkeley, returned to the Hollywood fold, draws as his first MGM assignment "The Clouds Roll By," the Jerome Kern biography.
- Famed stage star, Leonore Ulrich, will make her first screen appearance in some eight years in "Time for Two." Lloyd Nolan has also been added to the cast for this which stars John Hodiak and Lucille Ball.
- The "Boys Ranch" company has returned from 10 weeks of location work in Texas, and is now shooting at the studio.
- Another returning troupe is headed by director S. Sylvan Simon, back from Wisconsin with players including Wallace Beery and Margaret O'Brien.
- Producer Joe Pasternak has set John Carroll for the title role in "The Kissing Bandit."
- Director George Sidney is well along on shooting of Pasternak's "Holiday in Mexico," with cast including Walter Pidgeon, Ilona Massey, Jane Powell, Jose Iturbi, Roddy McDowell, and the orchestrations of Xavier Cugat and Guy Lombardo.

(Continued on Page 10)
The Box Office: U’s ‘Lady on a Train’ Big Hit for Durbin-Jackson-David

UNIVERSAL—2 Releases

Universal Studios have a very outstanding box office attraction with the new Deanna Durbin production, “Lady on a Train,” which has opened in several eastern key cities, averaging 172 per cent, which of course means that it is Universal’s top picture this year; furthermore, the figures are practically as strong as Miss Durbin’s recent big Technicolor hit, “Can’t Help Singing.”

“Lady on a Train” is a murder-mystery melodrama with many high comedy moments and quite different from the past Durbin musicals. Ralph Bellamy and David Bruce are Deanna’s two leading men, while Edward Everett Horton, Patricia Morison, Dan Duryea, Allen Jenkins and George Coulouris head the featured cast.

Felix Jackson, who has guided Miss Durbin’s career for the past three years, since Joe Pasternak went over to MGM, produced “Lady on a Train,” and Charles David turned in an outstanding directorial job.

“The Strange Affair of Uncle Harry,” 123 per cent, adapted from the popular Broadway play, “Uncle Harry,” is Universal’s second release and doing fairly well for this type of psychological melodrama, considering the cast names, and also some heavy panicking from the critics.

George Sanders, Ella Raines and Geraldine Fitzgerald are co-starred and all turn in excellent performances. Samuel S. Hinds and Harry Von Zell are featured. Joan Harrison supervised this production for Charles K. Feldman, and Robert Siodmak directed.

PRC—1 Release

The rather unsettled PRC organization has just released their latest effort, “Arson Squad,” 80 per cent, a strong program-melodrama, a bit above average for this studio. Robert Armstrong and Frankie Albertson are co-starred with Grace Gillen, Jerry Jerome and Byron Foulmer in the supporting cast. Lew Landers directed for Producer Arthur Alexander.

UNITED ARTISTS—1 Release

United Artists exchanges have a new release entitled, “The Southerner” which has been adapted from the best-selling novel, “Hold Autumn in Your Hand,” a heavy tale of tenant farmers in the South, almost as drastic emotionally as “Tobacco Road.” The opening figures on this picture are rather spotty to date. First openings were just pulling so-so, until the censorship battle that was to ban this picture in certain southern states started, and since then the box office has been climbing on each additional booking, and the picture is currently averaging 117 per cent. Naturally the censorship controversy has given this film much additional publicity, which is bound to create a stronger box office.

Zachary Scott and Betty Field are co-starred as the poor farmer and his wife. The strong featured cast is headed by J. Carrol Naish, Beulah Bondi, Blancha Yurka and Estelle Taylor. Exhibitors who are double-billing, should book a comedy or a musical with “The Southerner,” or otherwise some short, light subjects to offset the heavy, depressing theme.

Jean Renoir, a prominent French director, made “The Southerner,” and has just completed another big UA feature, “The Diary of a Chambermaid” for the Ben Bogaus Productions. David Loew and Robert Hakim formed a partnership to co-produce “The Southerner.” Mr. Loew is continuing to produce for United Artists while Mr. Hakim has his own producing unit over at the RKO Studios.

PARAMOUNT—1 Release

Checking recent exhibitor reports we find good box office figures on the new Pine-Thomas Production, “Midnight Manhunt,” 82 per cent. Incidentally this picture was originally sold to exhibitors and reviewed under the title, “One Exciting Night.” This fast-moving melodrama co-stars William Gargan and Ann Savage, George Stone, George Zucco and Leo Gorcey are in the supporting cast. Producer Bill Thomas, former publicity man, writer, and producer, took over the megaphone and personally directed this one as his first effort. Thomas and Bill Pine are the co-producers of this popular series of Paramount programmers, that always make such excellent fillers.

MONOGRAM—Also 1 Release

“The Shanghai Cobra,” 82 per cent, is the latest in Monogram’s Charlie Chan series and is doing okay at the box office. Sidney Toler is starred as “Chan” with Mantan Moreland and Benson Fong featured. Phil Karlson directed for independent producer James S. Burkeett. “The Shanghai Cobra” has been booked over the entire West Coast circuit as well as several big Eastern chains.

PICTURES “GOING UP”

Wonder Man ................. RKO 192 195
Diamond Horseshoe ....... FOX 184 186
G. I. Joe .................. UA 163 171
Pride of the Marines ...... WAR 161 165
1001 Nights ................. COL 156 162
Over 21 .................... COL 156 160
Out of This World .......... PAR 152 156
Back to Bataan ...... RKO 150 153
You Came Along .......... PAR 149 152
Junior Miss ............... FOX 131 138
Murder He Says .......... PAR 122 130
Bedside Manner .......... UA 109 111
Brighton Strangler ........ RKO 86 88
Bewitched ................. MGM 84 86
Why Girls Leave Home ... PRG 81 83

Of Six New Releases in the Past Week, Three Ran Over 100% and the Remaining Three Programmers Are All Proving Satisfactory

6 NEW RELEASES NOT IN LAST ISSUE

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<tr>
<td>Uncle Harry</td>
<td>UNIV</td>
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<td>The Southerner</td>
<td>UA</td>
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<td>MONO</td>
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W% Est.

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<td>The Southerner</td>
<td>117</td>
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<td>82</td>
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<td>Shanghai Cobra</td>
<td>82</td>
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<tr>
<td>Arson Squad</td>
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“Kiss and Tell”
(COLUMBIA)

The Digest’s Box Office Estimate:

165%

Producer ........................................... Sol C. Siegel
Assistant producer ................................. William Mull
Director ............................................ Richard Wallace
The Players: Shirley Temple, Jerome Court-
land, Walter Abel, Katherine Alexander,
Robert Benchley, Porter Hall, Edna Holland,
Virginia Welles, Tom Tully, Mary Phillips,
Darryl Hickman, Scott McKay, Scott Elliott,
Kathryn Card.
Photography .................................... Charles Lawton, Jr.
Time .................................................. 92 minutes

When a picture carries so many loud, and
frequently long, laugh sequences that you
come away knowing that you will return in
hopes of hearing all the dialogue—then the
reviewer has no rights except his plea for
a return ticket.

That is the way “Kiss and Tell” hit a
Hollywood Pantages audience, and in
passing, this reviewer.

The George Abbott stage hit has been
transferred to the screen with every solid
entertainment asset it possessed on the
boards, the assets have been expanded
through production guidance of Sol Siegel,
the incisive direction of Richard Wallace, the
brilliancy of a trouping cast—topped off, for
film fans memories, with a great perform-
ance by the new Shirley Temple.

It is just an all-out honey of a picture,
and cannot possibly miss being one of Col-
umbia’s record money-makers. Every known
value that the successful stage hit possessed
comes out accentuated for picture theater
audiences.

Here is sex which isn’t sex—because it is
just the gol darned foolishness of youngsters
involved in things over their heads and
adults befogged by loss of memory concern-
ing their own younger days. It swirls around
with sympathetic laughs, near broad ones,
dashes of synthetic tragedy, just as might
occur in the family of you and your neigh-
bor—provided George Abbott set the
premise.

The picture will do wonders in establishing
the new Shirley Temple, the one on whom
David O. Selznick is gambling his chips, and
the one who, after this effort, can safely be
said to be no more a gamble than the kiddie
of our earlier recollections. Seen here as a
teen-age youngster upon whom—and her
family and other families—there descends
innocent but momentarily tragic ideas about
a BABY—she is, at one and the same time,
her old charming self and a shrewdly
capable actress.

Miss Temple is playing in stiff competition
—an extra credit to the production guidance
of Sol Siegel. Sound trouper Walter Abel,
who has been going in and out of Hollywood
from Republic to what-have-you, doing good
jobs, gets a role into which he can sink his
trouping teeth. Three mother roles are in
the hands of a trio of our most likeable
matronly people—Katherine Alexander,
Edna Holland, and Mary Phillips.

Under Dick Wallace’s sparkling direction
these sound trouper deliver at their tops,
and Wallace goes on to give the screen a
new youth personality in Jerome Courtland.
Scott Elliott, as Shirley’s brother, and Mil-
dred Pringle—the duo whose secret wedding
causes all the trouble—register pleasantly.

You want to know the plot? Well, it all
happens because Shirley—still Miss Fix-It,
but now grown to attractive teen-age—puts
her neck out to help her secretly wed brother
and before she knows it has a couple of fami-
lies ready to buy nursery equipment for her
innocent self. Wallace has registered one of
his top jobs—in milking the obvious farce
moments, giving legitimacy to the near-
drama at other times, keeping his people
and his entire package wholesome yet ticklish,
and socking home for those laughs that
blurred many a moment for this reviewer.

We must see it again, in order to hear it.

Exhibitor’s Booking Suggestion: One of
the best you’ll show this year—for the
youngsters and their parents. . . . .

See Box Office Production Chart In This Issue!
“Pardon My Past”

(COLUMBIA)

The Digest's Box Office Estimate: 130%

Producer-director: Leslie Fenton
Photography: Russell Metty.

Time: 85 minutes

If our writers didn’t have the use of doubles—those gals and boys who look alike and get into all sorts of complications as a result—we would be limiting the yearly supply of farce entertainment.

But if we must have our look-alikes, and we certainly must have our frothy farce, there will be no complaint as long as they are presented with the skill evident in “Pardon My Past.”

“Apoloogy for Murder”

(PR)

 history of new Mutual productions—Fred MacMurray-Leslie Fenton is rollicking screen fun, neatly contrived for situations and characterizations, smartly dia-

logued, and directed for crisp, chucklesome pace.

The center of our action is a pair of soldiers returning to civilian life, which they hope will take the form of a mine farm in Wisconsin, on the strength of their $3000 worth of savings.

But they hardly draw a civic breath before they are picked up by Akim Tamiroff’s henchmen, relieved of their savings, ordered to go out and get more. Because, you see, Tamiroff is a tough bookie, with no inhibitions against the crueler forms of persuasion, and he sincerely believes that MacMurray is the wealthy playboy who has rooked him for money.

That is the menace background, the fun ripples—it didn’t cost much to make, the exhibit will take it for peanuts, and the customers will shrug it off without much feeling one way or another.

The story is a contrived yarn from the formula files—most recently best exemplified in class style by “Double Indemnity,” but not entirely new even then to fictional murder maneuvers—and in the hands of capable trouper who couldn’t very well go wrong with anything so stereotyped it covers its 66 minutes of running time with a fair amount of interest.

Ann Savage is in the role of the gal who wants to get rid of her elderly hubby, Russell Hicks; Hugh Beaumont is the reporter who falls for her wiles and obligingly commits the murder. Director Sam Newfield puts the players through their paces with one eye on—more likely both eyes—the shooting schedule and the budget.

Exhibitor’s Booking Suggestion: If you can’t help it. . . . Previewed Sept. 3rd.

WHAT THE OTHER FELLOWS SAID:

REPORTER: “This is a funny, fast farce alive with amusing characters, played in grand style.”

VARIETY: “Rollicking and cleverly contrived situation comedy.”

“First Yank in Tokyo”

(RKO-RADIO)

The Digest’s Box Office Estimate: 100%

Executive producer: Jack Gross
Producer-director: J. Robert Bren
Photography: Harry J. Wild.
Time: 82 minutes

The picture fits the title, and the title should profitably fit many a theater marquee. That’s the summation on “First Yank Into Tokyo,” another RKO venture into the rich field of exploitation melodrama already proven on the company ledgers by “Hitler’s Children,” “Behind the Rising Sun,” etc.

“First Yank Into Tokyo” does not concern the actual current march of Uncle Sam’s boys on Tokyo, but is still as timely as a headline with a story that forecast the atomic bomb, and wind-up clips showing the real bomb in action.

Otherwise, getting away from selling angles, the picture is workmanlike meller construction in the budget field, not much more wild in premise and plot than many of the true stories coming out of the war, capably directed and played. It will satisfy audiences answering to the title.

The story gives us Tom Neal as an American army officer, born in Japan, and resorting to plastic surgery to simulate Oriental characteristics so that he can get within the island empire and contact an American prisoner of war—an engineer who holds within his brain the last important link in the scientific knowledge needed to perfect that atomic bomb. Marc Cramer is the prisoner, Barbara Hale, the nurse who supplies the romantic element and at the same time the dash of conflict since Neal cannot disclose his real identity to her.

Exploitation Bet

There is abundance of incident, considerable suspense, well-paced in the things that happen to these characters before final triumph. It all builds to a thrill escape sequence.

Support of the top trio finds Keye Luke delivering effectively as a Korean patriot, Richard Loo a sufficiently dastardly menace.

Picture has been well-mounted by executive producer Jack Gross, and winds up as a workmanlike credit on the list of producer-director J. Robert Bren.

Exhibitor's Booking Suggestion: Will stand up for exploitation. . . . Previewed Aug. 28th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: “Comes out in good style, kept well in hand by Bren’s direction.”

VARIETY: “Big grosses should accrue from medium budget outlay.”

Never Time to Stop Selling War Bonds!
"Shady Lady" (UNIVERSAL)

The Digest's Box Office Estimate: 120%

Producer-director .................. George Waggener
Executive producer ................. Joe Gerber
The Players Charles Coburn, Robert Paige, Ginny Simms, Alan Curtis, Martha O'Driscoll, Kathleen Howard, James Burke, John Gallaudet, Joe Frisco, Thomas Jackson, Billy Wayne, William Hall, Bill Hunt, Erno Verebes, George Lynn, Bert Moorhouse, Stuart Holmes, Billy Green, Emmitt Smith, Chuck Hamilton.

Photography ....................... Hal Mohr
Time .................................. 94 minutes

There is lots of fun, a goodly portion of melody, in "Shady Lady," which gives Charles Coburn an opportunity to hold the center of the stage, and do a very smooth job of it, too. There is also some plot and considerable dialogue, which doesn't have to be taken too seriously except as it gets in the way of the more delightful moments. Producer-director George Waggener has provided for the customers.

Coburn is presented in a tailored role as a loveable card sharp, introduced to us aboard a train as he is being escorted to the Kentucky state line after spending a year as that commonwealth's guest—for a slight mistake in his genteel occupation. His niece, Ginny Simms, is on the same train, on her way to a Chicago night engagement. Contrivance, and a churlish situation it is, brings fellow passenger Robert Paige into the action. Paige is on the State's Attorney staff in Illinois.

For plot purposes all you need meet now is Alan Curtis, that heavy, proprietors of the night club gambling king, also the meaneer who is blackmailing Martha O'Driscoll, Paige's sister.

The picture tells its story, but audience entertainment values are concentrated in Waggener's handling of his characters, the touches that give life, and a chuckle or a laugh to numerous situations, plus the melodic charm of Miss Simms, and a few well-plotted and presented flash-dancing numbers.

Universal's quadruple threat half-back, George Waggener—producer, director, writer, lyricist—makes all but the scribbling credit in this one, and delivers on all counts. He has an assured touch in handling his laugh situations, without yielding to the temptation to go broad; he has the showman's touch for spotting his song and dance flavors, and the lyricist's spark in making them worth while.

Coburn gives adroit shading to his Col. Appleby role and has the audience with him for every inch of his footage. Miss Simms has few equals in presenting a song, and should be very happy over the Hal Mohr photographic presentation. Robert Paige and Alan Curtis click in the roles that tell the plot, with Kathleen Howard scoring as a husky dowager. Reliable James Burke holds up his end as a kindly dispossessed copper nemesis to Coburn, Tommy Jackson helps the support. A spot one for Joe Frisco was taken to the preview audience's heart.

Musical numbers include the remembered "Cuddle Up a Little Closer," as only Ginny Simms can give it to us, a catchy new number "In Love With Love," and a punchy production flash "Xango," spelled sideways it's pronounced "Chongo." Versatile Waggener delivered lyrics for the latter two.

Exhibitor's Booking Suggestion: Good show for any type of audience. ... Previewed Sept. 4th.

WHAT THE OTHER FELLOW SAID:
VARIETY: "An auspicious start for Universal's new season."

"Swingin' on a Rainbow" . Above Par Programmer

(REPUBLIC)

The Digest's Box Office Estimate: 80%

Supervising producer .................. Arndt L. Schaefer
Associate producer .................... Edward J. White
Director ................................. William Beaudine
The Players: Jane Frazee, Brad Taylor, Harry Langdon, Minna Gombell, Amelia Ward, Tim Ryan, Paul Harvey, Wendell Niles, Richard Davies, Helen Talbot.

Photography ....................... Marcel LePicard

The customers will be well satisfied with this modest offering in the laughter-musical field, probably receiving a bit more than they will expect from its necessary spots on the bills.

"A Sporting Chance" . . .

(REPUBLIC)

The Digest's Box Office Estimate: 75%

Associate producer ................. Rudolph A. Abel
Director ................................. George Blair
The Players: Jane Randolph, John O'Malley, Stephen Baxley, Edward Gorgan, Isabel Withers, Maxine Senoff, Selmer Jackson, Robert Middlemass, Kenne Duncan, Janet Martin.

Photography ....................... Marcel LePicard
Time .................................. 55 minutes

A stock story premise, extracted from the lowest drawer of the Plot File, doesn't help "A Sporting Chance" to get off to anything unusual at the start, but workmanlike scripting and development, able direction, combine to wrap it up as a very satisfactory offering in the budget field.

The players, not too well known, of course, respond to George Blair's direction with a neat assembly of performances. Production values are above program average.

That premise we spoke of before is the one that finds the spoiled society darling who must be tamed by the he-man, in this case because her uncle, a shipbuilding tycoon, left a will which declared that she must spend a year at actual work in his yards in order to inherit. He also his operating head, John O'Malley, as sole judge of her right to get the coin.

There you have it—boy and girl, inject get the big break, there is a twist in the premise—singer Jane Frazee has had her song stolen by band leader Richard Davies. Simple plot outline is bolstered by the injection of plenty of comedy, frequently pretty broad, and delivery assured by such as Harry Langdon, Tim Ryan, Paul Harvey. Miss Frazee and Brad Taylor give pleasing quality to the romance.

Exhibitor's Booking Suggestion: Good programmer. ... Previewed Aug. 24th.

WHAT THE OTHER FELLOW SAID:
VARIETY: "Good enough for top billing in some of the Republic spots."

Serves Its Time

a jealous "other boy," and you have a goal to be reached. It works around through one complication and another to build to something of an action climax.

Jane Randolph delivers pleasingly as the girl, John O'Malley and Stephen Baxley are adequate to requirements of the top male roles. An interesting production spot is provided by Janet Martin with a trick rendition of "La Cucaracha."

Exhibitor's Booking Suggestion: Okay filler. ... Previewed Aug. 21.

WHAT THE OTHER FELLOW SAID:
REPORTER: "Smoothly paced comedy romance ... good entertainment."
VARIETY: "Serves its purpose as a modestly budgeted programmer."
Murder with Love!

Suspicion... distrust... and then something worse in this psychological thriller packed with suspense!

Jealousy

A Republic 10th Anniversary Picture full of Crowd Appeal!

Starring

JOHN LODER • JANE RANDOLPH
with
KAREN MORLEY • NILS ASTHER

Produced and Directed by GUSTAV MACHATY

Screen Play by ARNOLD PHILLIPS and GUSTAV MACHATY
Based on an original idea by DALTON TRUMBO.
"The Fighting Guardsman". Dressed-up Actioneer

(COLUMBIA)
The Digest's Box Office Estimate: 85%

Producer: Michel Kraive
Director: Henry Levin
The Players: Willard Parker, John Loder, Anita Louise, Janis Carter, Edgar Buchanan, George Macready, Elisabeth Risdon, Victor Kilian, Lloyd Corrigan.
Photography: Burnett Guffey
Time: 67 minutes

The 67 minute running time of "The Fighting Guardsman" is a pretty good index to its value as a booking. The title is indicative that it is costume, with sword-play, some approximate relationship to Alexander Dumas; the running time is indication that even Columbia doesn't expect much of it in the picture marts.

As a Western dressed with costume and Hollywood prop department period pieces, the picture is actionful Western. As a pseudo-historical depiction of a famous author's work it is baloney for present day audiences.

Our "Guardsman" is in the Robin Hood formula, fighting for the peasants against the throne, he has a coterie of the Three Musketeer sort called "Companions of Jehu." Troupers do their best, but have a bit of a struggle with the stilted dialogue. Or maybe it was their wigs that caused the trouble.

Exhibitor's Booking Suggestion: Flash filler because of its production values. . . . Previewed Aug. 13th.

WHAT THE OTHER FELLOWS SAID:
REPORTER: "Play it down and play it low."

VARIETY: "More chases and taproom brawls than many a western . . . hogs down when it ventures into the court life and politics of 1789."


(Continued from Page 4)

International ☆ ☆ ☆

★★★ Title has been set for Orson Welles first International production. It will be "The Stranger." Edward G. Robinson and Loretta Young will have top spots, along with Orson in person.
★★★ Story calls for director Welles to play the title role, with Robinson as a secret service agent, and Miss Young as the daughter of a Justice of the Supreme Court. Sam Spiegel (S. P. Eagle) is producer.

RKO - Radio ☆ ☆ ☆

★★★ Charles Koerner has lifted the option on J. Robert Bren, writer-director, whose "First Yank Into Tokyo" has just been previewed. Bren is currently preparing on "Galveston," which will star Pat O'Brien.
★★★ Ed Marin will direct "Lady Luck," with a cast headed by Robert Young, Barbara Hale, and Frank Morgan.
★★★ Eddie Cantor will present his latest discovery on the screen in "Come On Along." Thelma Carpenter is the girl, the negro songstress currently being a New York novelty sensation.
★★★ Following resignation of Lela Rogers as an RKO production executive, announcement is made that Ginger Rogers will form her own production unit, her mother as president, and a deal will be set for three pictures a year through RKO-Radio distribution.
★★★ Theron Warth, recently associate producer on "Tall In the Saddle," and "Back to Batavia," has been named supervising editor and assistant to Sid Rogel in the latter's unit.
★★★ Assignments have been straightened out on "Galveston," which will star Pat O'Brien. It will be a J. Robert Bren production, with Irving Reis directing, the latter stepping in on a quick turn-over from his Army discharge.
★★★ Ann Richards, Australian actress, gets her first break with assignment as femme lead opposite Randolph Scott in "Badman's Territory." Tim Whelan directs.

Here & There ☆ ☆ ☆

★★★ Offices for the Preston Sturges unit have been established at the Samuel Goldwyn studios, though the writer-director will wind up his current story work on "The Sins of Harold Diddlebock" at the California plant.
★★★ Staff for the Sturges unit, which will release through United Artists, is headed by Henry Henigson as general manager, and includes Cliff Broughton, production manager; Fred Schuessler, casting director; Robert Usher, art director.
★★★ Rudy Vallee will play the Russell Birdwell role in PRC's picturization of the latter's best-seller, with Frank Strayer directing.
★★★ Director Jean Renoir completed shooting on Ben Bogaus' "Diary of a Chambermaid" right on schedule, despite a two day lay-off the first week because of player illness, and the lay-off caused by V-J day celebrations. Producer Bogaus, accompanied by Paulette Goddard and Burgess Meredith, have left for New York in connection with pre-release plans on the picture.
★★★ Raoul Walsh has been assigned direction of "Tomorrow Is Another Day" at Warners, with Humphrey Bogart and Lauren Bacall in the money spots.
★★★ Report has it that Warners has dusted "Ethan Frome" from the scenario shelves, with plans for a Henry Blanke production, starring Bette Davis. The story has long been a Miss Davis favorite.
★★★ Producer Don Hartman, finally moved to a Columbia deal, will first handle "Down to Earth" with Rita Hayworth in the top spot.
★★★ Alfred Hitchcock's first plans for an independent production concern starring Cary Grant in a special to be made in England. It is described as Hitchcock's own modern interpretation of the plot of "Hamlet."
★★★ "Columba," Prosper Merimee novel written in 1870, is on the future list for Preston Sturges. The United Artists' producer is also working on "Wizard of Whistling Falls" as a possible follow-up for his initial picture, "The Sins of Harold Diddlebock."
the Pulitzer Prize Novel

comes magnificently to the screen!
John Hersey's
A Bel for Ad

Now Playing
LOEW'S STATE
GRAUMAN'S CHINESE
FOX UPTOWN

Direct from its record-breaking run at the N. Y. Radio City Music Hall
34,000,000 READERS THRILLED TO IT!

495,000 COPIES OF THE BOOK SOLD!

and a vast audience read it in condensed versions:

15,000,000 in LIFE! • 10,000,000 in READERS' DIGEST!

5,000,000 in CORONET! • 3,000,000 in LIBERTY!
John Hersey's
A Bell for Adano
Starring
Gene Tierney
John Hodiak
William Bendix
with
Glenn Langan · Richard Conte
Henry Morgan
Reed Hadley
Stanley Prager
Montague Banks
Roy Roberts
Directed by Henry King
Produced by Louis D. Lighton and Lamar Trotti
Screen Play by Lamar Trotti and Norman Reilly Raine

Always the Biggest Figure in Best-Sellers
Century-Fox
All Features Released in 1945

A 
OVER $500,000

| Thrill of a Romance | MGM | 205 |
| Valley of Decision | MGM | 203 |
| Anchors Aweigh | MGM | 202 |
| Home Comes the Waves | RKO | 195 |
| Wonder Man | RKO | 195 |
| A Tree Grows in Brooklyn | FOX | 191 |
| Diamond Horseshoe | U/A | 186 |
| Incendiary Blonde | RKO | 180 |
| Alang Came Jones | RKO | 175 |
| Nob Hill | FOX | 174 |
| Lady On A Train | UA | 172 |
| G. I. Joe | MGM | 171 |
| The Clock | PRC | 170 |
| Practically Yours | PRC | 170 |
| Without Love | UA | 170 |
| Xmas In Connecticut | WARN | 168 |
| Blood On The Sun | UA | 168 |
| Sally Of The South | PAR | 168 |
| Pride of Marines | WARN | 165 |
| Captain Eddie | FOX | 164 |
| Rhapsody In Blue | WARN | 163 |
| God Is My Co-Pilot | WARN | 163 |
| The Come Green | WARN | 161 |
| The Enchanted Cottage | RKO | 161 |
| One Thousand Nights | UA | 153 |
| Over 21 | UA | 152 |
| A Song to Remember | UA | 150 |
| Out of This World | PAR | 156 |
| Confederate | MGM | 154 |
| Those Endearing Chaps | RKO | 154 |
| Objective Burma | WARN | 154 |
| Back to Bataan | RKO | 155 |
| A Bell For Adano | FOX | 155 |
| Affairs of Susan | WARN | 155 |
| It's A Pleasure | RKO | 154 |
| The Three Caballeros | RKO | 153 |
| You Came Along | PAR | 152 |
| Where Do We Go From Here | PAR | 153 |
| Thunderhead-Flicks | FOX | 151 |
| Picture of Dorian Gray | MGM | 148 |
| Bring On The Girls | PAR | 148 |
| Naughty Nineteen | UNI | 146 |
| Son of Lassie | MGM | 144 |
| Tonight and Every Night | MGM | 143 |
| Salome | UA | 143 |
| Keep Your Powder Dry | MGM | 142 |
| China Sky | RKO | 140 |
| Counter-Attack | COLUM | 140 |
| Junior Miss | PAR | 138 |
| Belle Of The Yukon | WARN | 138 |
| Roughly Speaking | WARN | 138 |
| Hangover Square | FOX | 137 |
| Hotel Berlin | WARN | 136 |
| Sudan | UNI | 133 |
| A Royal Scandal | FF | 132 |
| The Great John L | UNI | 131 |
| Murder, My Sweet | UA | 131 |
| Murder, He Says | PAR | 130 |
| A Medal For Benny | PAR | 128 |
| This Man's Navy | MGM | 126 |
| Uncle Harry | UNI | 123 |
| It's In The Bag | UA | 125 |
| Don Juan Quilligen | FOX | 110 |
| Col. Blimp | WARN | 107 |
| The Horn Flows At Midnight | WARN | 102 |

B FROM $250,000 TO $500,000

| Flame of the Barbary Coast | RKO | 139 |
| Here Come the Coeds | UNI | 133 |
| Pillow To Post | WARN | 110 |
| The Suspect | UNI | 125 |
| Tomorrow, the World | UA | 125 |
| Brewer's Millions | UA | 120 |
| The Southerner | UA | 117 |
| Finis Sal | UNI | 117 |
| Having Wonderful Crime | RKO | 117 |
| Patrick the Great | UNI | 112 |
| Redside Matter | UA | 111 |
| That's the Spirit | RKO | 108 |
| The Way Ahead | RKO | 108 |
| On Stage Everybody | UNI | 107 |
| The Unseen | PAR | 104 |
| Brox Carroll's Vanities | RKO | 103 |
| Within These Walls | RKO | 102 |
| Escape In The Desert | WAR | 98 |
| Twice Blessed | MGM | 97 |
| Molly and Me | RKO | 92 |
| Delightfully Dangerous | UA | 92 |
| Betrayal From the East | RKO | 90 |
| See My Lawyer | MGM | 87 |
| Bewitched | MGM | 86 |
| Pan Americans | RKO | 85 |
| The Fighting Guardsman | COL | 84 |

C FROM $150,000 TO $250,000

| Tarzan and the Amazons | RKO | 122 |
| The Body Snatcher | RKO | 97 |
| The Cheaters | RKO | 92 |
| The Brighton Strangler | RKO | 88 |
| I'll Tell the World | UNI | 87 |
| She Gets Her Man | UNI | 87 |
| The Beautiful Cheat | UNI | 84 |
| The Frozen Ghost | UNI | 84 |
| Elodie Was a Lady | COL | 84 |
| Ever Knew Her Apple | UNI | 84 |
| Mummies Curse | UNI | 84 |
| House of Pearl | UNI | 84 |
| Jealousy | RKO | 83 |
| Steppin' In Society | RKO | 83 |
| Carribean Mystery | RKO | 83 |
| Jungle Captive | RKO | 83 |
| Circumstantial Evidence | RKO | 83 |
| Blonde Fever | MGM | 83 |
| The Great Flammar | REP | 83 |
| The Big Shot | MPG | 83 |
| Dangerous Passage | REP | 83 |
| Rough, Tough, and Ready | COL | 82 |
| A Song For Miss Julie | REP | 82 |
| Gentle Annie | MGM | 81 |
| The Bull Fighters | RKO | 81 |
| High Powered | REP | 81 |
| What A Blonde | RKO | 80 |
| Hitchhike to Happiness | REP | 80 |
| Honeycomb Ahead | UNI | 80 |
| The Silver Foal | UNI | 80 |
| Zombies On Broadway | RKO | 79 |
| I'll Remember April | UNI | 79 |
| Leave It To Blondie | RKO | 78 |
| Nothing But Trouble | MGM | 78 |
| Strange Illusion | PAR | 79 |
| Two O'Clock Courage | RKO | 78 |
| Night Club Nick | RKO | 78 |
| My Gay Loses Music | UNI | 78 |
| Swing Out Sister | UNI | 78 |
| Mr. Emmanuel | UA | 76 |

D BELOW $150,000

| Dillinger | MONO | 147 |
| Fighting Lady | FOX | 123 |
| Crime, Inc. | REP | 84 |
| Vampire's Ghost | REP | 84 |
| Forever Yours | REP | 83 |
| Why Girls Leave Home | PAR | 83 |
| Midnight Manhunt | PAR | 82 |
| Shanghai Cobra | REP | 82 |
| West of the Pecos | RKO | 82 |
| Scared Stiff | PAR | 82 |
| G. I. Honeymoon | MONO | 82 |
| Under Western Skies | RKO | 82 |
| The Chicago Kid | REP | 82 |
| Blackie's Rampage | REP | 81 |
| A Woman In Green | REP | 81 |
| Thoroughbreds | REP | 81 |
| Identify Unknown | REP | 81 |
| Tahiti Nights | RKO | 80 |
| Arson Squad | RKO | 80 |
| Blonde Bansom | RKO | 80 |
| Booked On Suspicion | RKO | 80 |
| Phantom of 24th Street | RKO | 80 |
| Power of the Whistler | RKO | 80 |
| Crime Doctor's Courage | RKO | 80 |
| Fog Island | RKO | 80 |
| A Guy, A Gal, and A Pal | FOX | 80 |
| I Love A Mystery | RKO | 79 |
| Swing Out Sister | UA | 78 |
| Escape In The Fog | RKO | 78 |
| Scarlet Clue | MONO | 78 |
| Tan Cents A Dance | RKO | 78 |
| Song of the Samba | UA | 78 |
| Burlesque Models | MONO | 78 |
| Nevada | RKO | 78 |
| Roxy Gallery | PAR | 78 |
| Ten Cents A Dance | RKO | 78 |
| The Missing Corpse | PAR | 77 |
| Docks Of New York | MONO | 77 |
| Let's Go Steady | COL | 77 |
| Hollywood & Wine | PAR | 76 |
| Three's A Crowd | RKO | 77 |
| Muggs Rides Again | MONO | 76 |
| Phantom Of The Opera | UA | 76 |
| Blonde From Brooklyn | UA | 76 |
| The Kid Sister | MGM | 76 |
| The Man Who Walked Alone | PAR | 76 |
| Your Trip | PAR | 76 |
| The Lady Confesses | REP | 75 |
| Apology For Murder | PAR | 75 |
| Falcon In San Francisco | RKO | 74 |
| Rockin' in the Rockies | UA | 74 |
| The Kid's Racket | RKO | 74 |
| Trouble Chasers | MONO | 73 |
| Spell Of Amy Nugent | PAR | 73 |

EXPLANATION OF FIGURES

The Percentages listed after the names of the pictures in the above A, B, C, and D columns, and also found elsewhere in this publication, represent the amount of actual business being done at theatre box offices. For example, if a certain picture grossed $10,000 on a week, where the average business of that theatre is actually $10,000, then that particular picture rate a 100 per cent average.

However, if the picture should be "a lemon" and only does $7,500 on the week, then it rates 75 per cent on that particular booking. On the other hand, if a picture should be a box office "knock" and hits $25,000 on the week, then that picture draws a 250 per cent rating, or 150 per cent above average business, which of course is most unusual.

As soon as pictures are released in various key cities throughout the nation, the percentages are averaged out and the figures are printed in Box Office Digest. On another page are two boxes marked "Pictures Going Up" and "Pictures Going Down," indicating that very few films stay at the same level at which they open up on their initial engagements.

Occasionally big publicity and exploitation campaigns will get a picture off to a fine start but if said picture has been over-rated, word-of-mouth may drop the box office receipts off considerably, thus lowering the percentage. Of course, this can also work the other way, with a fine picture getting off to a bad start and then building on all of its subsequent runs.
THE HONOR BOX WINNER

FELIX JACKSON

Produced

“Lady on a Train”

A UNIVERSAL PICTURE
CHARLES DAVID
Directed

“Lady on a Train”
A UNIVERSAL PICTURE
THE HONOR BOX WINNER

DEANNA DURBIN

“Lady on a Train”
A UNIVERSAL PICTURE
THE HONOR BOX WINNER

DAVID BRUCE

“Lady on a Train”
A UNIVERSAL PICTURE
## COLUMBIA PICTURES—Previewed—Ready for Release

<table>
<thead>
<tr>
<th>TITLE</th>
<th>PRODUCER</th>
<th>DIRECTOR</th>
<th>STARS</th>
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<tbody>
<tr>
<td>Mark of the Whistler</td>
<td>R. Flothow</td>
<td>Leslie Fenton</td>
<td>Wm. Castle</td>
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<tr>
<td>Crime Dr.’s Warning</td>
<td>R. Flothow</td>
<td>F. Bunney</td>
<td>Wm. Castle</td>
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<tr>
<td>Bandit of Sher, Forest (T)</td>
<td>R. Flothow</td>
<td>Art Dreiffus</td>
<td>Henry Levin</td>
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<tr>
<td>Wouldn’t Say Yes</td>
<td>R. Flothow</td>
<td>Richard Wallace</td>
<td>Al Hall</td>
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<td>Voice of Whistler</td>
<td>R. Flothow</td>
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<td>Wm. Castle</td>
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<td>Prison Ship</td>
<td>R. Flothow</td>
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<td>Arthur Dreiffus</td>
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<tr>
<td>Woman in Red</td>
<td>R. Flothow</td>
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<td>Joe Lewis</td>
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<td>Snafu</td>
<td>R. Flothow</td>
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<td>Jack Moss</td>
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<tr>
<td>Hit the Hay</td>
<td>R. Flothow</td>
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<td>Del Lord</td>
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<tr>
<td>Tars &amp; Spars</td>
<td>Al Green</td>
<td>Janet Blair</td>
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<tr>
<td>Song of Broadway</td>
<td>Bert Kelly</td>
<td>Mark Platt</td>
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<td>Hall the Chief</td>
<td>Bert Kelly</td>
<td>Marj. Reynolds</td>
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<td>Life With Blondie</td>
<td>Bert Kelly</td>
<td>Fred Brady</td>
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<td>Dennis O’Keefe</td>
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## MGM STUDIOS—Previewed—Ready for Release

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<tr>
<td>Highness &amp; Bellboy</td>
<td>Joe Pasternak</td>
<td>Dick Thorpe</td>
<td>Hedy Lamarr, June Allyson</td>
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<td>Weekend at Waldorf</td>
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<td>Robt. Lewis</td>
<td>G. Rogers, L. Turner, V. Johnson</td>
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<td>The Hidden Eye</td>
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<td>R. Whorf</td>
<td>Edw. Arnold, F. Rafferty</td>
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<td>Vines Have Tender Grapes</td>
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<td>Roy Rowland</td>
<td>M. O’Brien, Ed. G. Robinson</td>
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<td>Dangerous Partners</td>
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<td>Ed. Cahn</td>
<td>Jas. Craig, Signe Hasso</td>
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<td>Ziegfeld Follies (T)</td>
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<td>Vinc. Minnelli</td>
<td>F. Astaire, J. Garland, Wm. Powell</td>
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<tr>
<td>In Hollywood</td>
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<td>Sylvan Simon</td>
<td>Abbott &amp; Costello</td>
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<td>Early to Wed (T)</td>
<td>Jack Cummins</td>
<td>Ed. Buzzell</td>
<td>Van Johnson, Lucille Ball</td>
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<td>Hold High the Torch (T)</td>
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<td>Fred Wilex</td>
<td>Eliz. Taylor, and Lassie</td>
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<td>Sailor Takes a Wife</td>
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<td>Richard Whorf</td>
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<td>They Were Expendable</td>
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<td>Joe Ford</td>
<td>R. Montgomery, J. Wayne</td>
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<td>The Harvey Girls (T)</td>
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<td>J. Garland, Angela Lansbury</td>
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<td>Yolanda &amp; the Thief (T)</td>
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<td>F. Astaire, L. Bremer</td>
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<td>The Things You Are</td>
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<td>Jules Dassin</td>
<td>Marsha Hunt, John Carroll</td>
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<tr>
<td>Strange Adventure</td>
<td>Sam Zienkalist</td>
<td>Victor Fleming</td>
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<td>Hoedlum Saint</td>
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<td>Norman Taurog</td>
<td>Wm. Powell, Esther Williams</td>
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<td>2 Sisters from Boston</td>
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<td>Henry Koster</td>
<td>Kathryn Grayson, June Allyson</td>
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<td>Porky Takes a Wife</td>
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<td>Greg Peck</td>
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<td>Boys’ Ranch</td>
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<td>Roy Rowland</td>
<td>Jas. Craig, “Butch” Jenkins</td>
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<td>Corp. Hargrove</td>
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<td>Dick Thorpe</td>
<td>Roht. Walker, K. Wynn</td>
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<td>Bud Boscum</td>
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<td>Sylven Simon</td>
<td>Wally Beary, Margaret O’Brien</td>
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<td>Up Goes Maissie</td>
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<td>Harry Beaumont</td>
<td>Ann Sotheron, Geo. Murphy</td>
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<td>Holiday in Mexico</td>
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<td>Geo. Sidney</td>
<td>Ilona Massey, W. Pidgeon</td>
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<td>The Green Years</td>
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<td>Vic Saville</td>
<td>Tom Drake, Gene Roberts</td>
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<td>No Leave, No Love</td>
<td>Joe Pasternak</td>
<td>Chris. Martin</td>
<td>Van Johnson, Pat Kirkwood</td>
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## REPUBLIC STUDIOS—Previewed—Ready for Release

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<tbody>
<tr>
<td>Tell It to a Star</td>
<td>Walter Goetz</td>
<td>Walter Colmes</td>
<td>John Loder, Nancy Kelly</td>
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<td>Gangs of Waterfront</td>
<td>Geo. Blair</td>
<td>Phil Ford</td>
<td>Adela Mara, Kane Richmond</td>
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<td>Swingin’ On Rainbow</td>
<td>Eddy White</td>
<td>Les Goodwins</td>
<td>Kaye Dowd, Roht. Drake</td>
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<td>Woman Who Came Back</td>
<td>Walter Colmes</td>
<td>Geo. Archibaud</td>
<td>Lynne Roberts, Adela Mara</td>
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<td>The Tiger Woman</td>
<td>L. Sommmer</td>
<td>Geo. Blair</td>
<td>Eric Von Stroheim</td>
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<td>Angel Comes to Brooklyn</td>
<td>Geo. Blair</td>
<td>Geo. Blair</td>
<td>Lynn Roberts, Wm. Terry</td>
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<td>Girls of Big House</td>
<td>Joe Bernard</td>
<td>John English</td>
<td>Evelyn Ankers, Dick Frazier</td>
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<td>Scotland Yard Investigator</td>
<td>Ruby Abdel</td>
<td>Les Schrader</td>
<td>Jane Randolph, Ed. G. Carson</td>
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<td>Behind City Lights</td>
<td>Ruby Abdel</td>
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<td>Allan Lane, Jane Frazee</td>
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<td>Ruby Designer</td>
<td>Wm. K. Howard</td>
<td>Wm. Gargan, Brenda Marshall</td>
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<td>A Sporting Chance</td>
<td>Wm. Wider</td>
<td>Anthony Mann</td>
<td>Virginia Beach, Ed Ashley</td>
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<td>A Guy Could Change</td>
<td>Harry Grey</td>
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<td>Constance Moore, Tita Guizar</td>
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<td>You’ll Remember Me</td>
<td>Al Santell</td>
<td>Jos. Kane</td>
<td>John Wayne, Vera H. Ralston</td>
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<td>Mexican’s Hero</td>
<td>Jos. Kane</td>
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<td>Dakota</td>
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## IN PREPARATION

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<tr>
<td>Concerto (T)</td>
<td>Frank Borzage</td>
<td>Frank Borzage</td>
<td>Philip Dorn, Wm. Carter</td>
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<tr>
<td>That Man of Mine</td>
<td>Armand Schaeffer</td>
<td>Ann Dvorak, Michael O’Shea</td>
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## FEATURED

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<tr>
<td>Wm. Demarest, Akim Tamiroff</td>
<td>Janis Carter</td>
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<td>Margot, Lindsay</td>
<td>Dusty Anderson</td>
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<td>Jim Bannon</td>
<td>Ed Buchanan, Larry Moore</td>
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<td>Mary Phillips-Ed Buchanan</td>
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<td>Dame May Whitty</td>
<td>Vera Vague</td>
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<td>Jeff Donnell, Al Drake</td>
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<td>Jim Falkenberg</td>
<td>Ed Gargan, J. Hale</td>
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### ADVANCE PRODUCTION CHART

#### 20TH-CENTURY-FOX FILM—Previewed—Ready for Release

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<tr>
<td>They Shivered None</td>
<td>Harry Popkin</td>
<td>Rene Clair</td>
<td>B. Fitzgerald, L. Hayward</td>
<td>W. Huston, R. Young, J. Duprez</td>
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<td>State Fair (T)</td>
<td>Wm. Perlberg</td>
<td>Walter Lang</td>
<td>Jeanne Crain, Dick Haymes</td>
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<td>The Dragonwyck</td>
<td>Ernst Lubitsch</td>
<td>Joe Mankiewicz</td>
<td>Gene Tierney, Victor, Price</td>
<td>Anne Revere, Spring Byington</td>
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<td>Col. Effingham’s Raid</td>
<td>Lamar Trotti</td>
<td>Irving Pichel</td>
<td>Jean Bennett, Chas. Coburn</td>
<td>Wm. Eythe, Allyn Joslyn</td>
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<td>House on 92nd St.</td>
<td>Louis Lemennec</td>
<td>George Raft</td>
<td>M. O’Sullivan, Dick Haymes</td>
<td>Reg. Gardner, Harry James</td>
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<td>The Spider</td>
<td>Ben Silver</td>
<td>H. Hathaway</td>
<td>Wm. Eythe, Lloyd Nolan</td>
<td>Signe Hasso</td>
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<td>Fallen Angel</td>
<td>Otto Preminger</td>
<td>Rhett. Webb</td>
<td>Fay Marlowe, Richard Conte</td>
<td>Kurt Krenner</td>
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<td>Leave Her to Heaven (T)</td>
<td>Wm. Bacher</td>
<td>John M. Stahl</td>
<td>Alice Faye, Linda Darnell</td>
<td>Dana Andrews, Bruce Cabot</td>
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<tr>
<td>The Enchanted Voyage (T)</td>
<td>W. Morosco</td>
<td>Lloyd Bacon</td>
<td>Gene Tierney, J. Crain</td>
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<td>Smoky (T)</td>
<td>Robt. Bassler</td>
<td>Louis King</td>
<td>June Haver, John Payne</td>
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<td>Doll Face</td>
<td>Bryan Foy</td>
<td>Lew Seiler</td>
<td>Harry Cohn, Louis B. Moors</td>
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<td>Sentimental Journey</td>
<td>Walter Morosco</td>
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<td>Bruce Cabot</td>
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<td>Chubby Bunny</td>
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<td>Anna &amp; King of Siam (T)</td>
<td>John Cromwell</td>
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<tr>
<td>Easy to Look At</td>
<td>Henry Blankfort</td>
<td>Ford Beebe</td>
<td>Gloria Jean, Kirby Grant</td>
<td>Eric Blore, Geo. Deleniz</td>
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<td>Crimson Canary</td>
<td>Henry Blankfort</td>
<td>John Hoffman</td>
<td>Noah Berry, Lois Collier</td>
<td>J. Litt, Claudia Drake</td>
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<td>Night in Paradise</td>
<td>Willard Mack</td>
<td>Arthur Lubin</td>
<td>Merle Oberon, Turhan Bey</td>
<td>George Barbier, Ray Collins</td>
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<td>Pillow of Death</td>
<td>Ben Pivar</td>
<td>Wallace Fox</td>
<td>Lon Chaney</td>
<td>J. Edw. Bromberg</td>
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<td>Men in Her Diary</td>
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<td>Chas. Barton</td>
<td>Jen Hall, L. Allbritton</td>
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<td>Strange Confessions</td>
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<td>Sensa rats from West</td>
<td>Phil Cahn</td>
<td>Frank Strayer</td>
<td>Allan Jonas, B. Granville</td>
<td>Jess Barker, Fuzzy Knight</td>
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<td>River Gang</td>
<td>Wm. David</td>
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<td>Gloria Jean, J. Brasselle</td>
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<td>Girl on the Spot</td>
<td>Geo. Blake</td>
<td>Bill Beaudine</td>
<td>Jess Barker, Lois Collier</td>
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<td>Frontier Gal</td>
<td>Fessio-Pagan</td>
<td>Chas. Lamont</td>
<td>Rod Cameron, Y. DeCarlo</td>
<td>Andy Devine, Fuzzy Knight</td>
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<td>Once Upon a Dream</td>
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<td>Wm. Seiter</td>
<td>S. Foster, L. Allbritton</td>
<td>Franchot Tone, David Bruce</td>
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<td>As It Was Before</td>
<td>Wm. Seiter</td>
<td>Wm. Disterle</td>
<td>Merle Oberon, Claude Raines</td>
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<td>Eric Blore, Geo. Deleniz</td>
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<td>Because of Him</td>
<td>Richard Lipton</td>
<td>J. Bennett</td>
<td>Dan Duryea</td>
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<td>Canyon Passage (T)</td>
<td>Jacques Tourneur</td>
<td>Edw. G. Robinson</td>
<td>Richard Conte, H. Broderick</td>
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<td>The Fugitive</td>
<td>Roy W. Neill</td>
<td>B. Donlevy, Dana Andrews</td>
<td>Susan Hayward</td>
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<td>Dakotas Ride Again</td>
<td>Ray Taylor</td>
<td>B. Rathbone, Nigel Bruce</td>
<td>M. O’Driscoll, L. Chaney</td>
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<td>Noose Hangs High</td>
<td>John Grant</td>
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<td>Genius in the Family</td>
<td>J. Skirball-B. Manning</td>
<td>Frank Ryan</td>
<td>Abbott &amp; Costello</td>
<td>Myrna Loy, Don Ameche</td>
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#### WARNER BROS.—Previewed—Ready for Release

<table>
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<tbody>
<tr>
<td>Too Young to Know</td>
<td>Wm. Jacobs</td>
<td>Fred de Cordova</td>
<td>Jean Leslie, Robert Hutton</td>
<td>D. Moran, Rosemary DeCamp</td>
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<td>Mildest Pleasure</td>
<td>Jerry Wald</td>
<td>Mike Curtiz</td>
<td>Jean Crawford, J. Carsons</td>
<td>Eve Arden, Anne Blythe</td>
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<td>San Antonio</td>
<td>Howard Hawks</td>
<td>Howard Hawks</td>
<td>Humphrey Bogart, L. Bacall</td>
<td>Martha Vickers, Reg. Toomey</td>
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<td>Nobody Lives Forever</td>
<td>R. Buckner</td>
<td>Dave Butler</td>
<td>Errol Flynn, Alexis Smith</td>
<td>W. Fraser, Paul Kelly</td>
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<td>Bondage Beloved</td>
<td>Henry Blanke</td>
<td>Jean Negulesco</td>
<td>John Garfield, G. Fitzgerald</td>
<td>W. Brennan, Faye Emerson</td>
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<td>One More Tomorrow</td>
<td>Ben Gazar</td>
<td>Ed. Cahn</td>
<td>P. Henrenid, E. Craig</td>
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<td>Saragtoa Trunk</td>
<td>Mal Wallis</td>
<td>Curtis Bernhardt</td>
<td>P. Henrenid, Ida Lupino</td>
<td>O. de Havilland, Gene Lochhart</td>
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<td>Cinderella Jones</td>
<td>Alex Gottlieb</td>
<td>Peter Godfrey</td>
<td>Ann Sheridan, D. Morgan</td>
<td>Alexis Smith, Jack Carson</td>
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<td>The Reputation of</td>
<td>Henry Blank</td>
<td>Sam Wood</td>
<td>Gary Cooper, I. Bergman</td>
<td>Flora Rhobin, Jerry Austin</td>
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<td>Buzz Berkeley</td>
<td>Jean Leslie, Robert Alda</td>
<td>Wm. Prince, E. Worten</td>
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<td>A Stolen Life</td>
<td>Betty Davis</td>
<td>Curtis Bernhardt</td>
<td>B. Stanwyck, Geo. Brent</td>
<td>Ave Arden, L. Watson</td>
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<td>Time, Place &amp; the</td>
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<td>Joe Santley</td>
<td>Zach Scott, H. Dantine</td>
<td>Andrea King, Wm. Prince</td>
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<td>Curtis Bernhardt</td>
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### ADVANCE PRODUCTION CHART

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<td>Ralph Murphy</td>
<td>Gall Storm, Phil Regan</td>
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#### PARAMOUNT PICTURES—Previewed—Ready for Release

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#### RKO-RADIO PICTURES—Previewed—Ready for Release

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**Your Support of... The Red Cross ... Helps Your Boys**
### ADVANCE PRODUCTION CHART

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**UNITED ARTISTS—Previewed—Ready for Release**

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<td>Robt. Golden</td>
<td>Harold Schuster</td>
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<tr>
<td>Tom Brennenaman, B. Granville</td>
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**IN PRODUCTION**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>PRODUCER</th>
<th>DIRECTOR</th>
<th>STARS</th>
<th>FEATURED</th>
</tr>
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<tbody>
<tr>
<td>Strange Woman</td>
<td>H. Stromberg-J. Chertok</td>
<td>Albert Lewin</td>
<td>Hedy Lamarr</td>
<td></td>
</tr>
<tr>
<td>There Goes Lona Henry</td>
<td>Mary Pickford</td>
<td>Frank Ryan</td>
<td>James Cagney</td>
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<tr>
<td>A Lion in Streets</td>
<td>Wu, Carney</td>
<td></td>
<td>Joe Cotten</td>
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<tr>
<td>Bell Ami</td>
<td>David Leew</td>
<td></td>
<td>Shirley Temple</td>
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<tr>
<td>Suddenly It's Spring</td>
<td>David Selznick</td>
<td></td>
<td>Paul Muni, Claude Rain</td>
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<tr>
<td>Angel On My Shoulder</td>
<td>Chas. Rogers</td>
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<td>The Outlaw</td>
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<td>Capt. Kidd</td>
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<td>Paris Underground</td>
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<tr>
<td>Spellbound</td>
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<tr>
<td>A Walk in the Sun</td>
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<tr>
<td>Caesar &amp; Cleopatra (T)</td>
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<tr>
<td>Young Widow</td>
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<tr>
<td>Diary of Chambermaid</td>
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<td>Getting Gentle's Garter</td>
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<td>Whistle Stop</td>
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<td>Abiannes</td>
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<td>Duel in the Sun (T)</td>
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<td>Breakfast in Hollywood</td>
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**EDITOR'S NOTE:** In answer to many requests, both from exhibitors and our Hollywood subscribers, we are again printing an ADVANCE PRODUCTION CHART. By glancing over this chart, one can determine in a moment's notice how many pictures each studio has in the cutting room, in production, in preparation, etc. Furthermore, the producer, director and cast are given on each individual picture. The following tabulation, as of today, is as follows:

<table>
<thead>
<tr>
<th>Category</th>
<th>Number</th>
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<tbody>
<tr>
<td>Previewed—Ready for Release</td>
<td>33</td>
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<tr>
<td>Back Log in Cutting Room</td>
<td>45</td>
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<tr>
<td>In Production</td>
<td>112</td>
</tr>
<tr>
<td><strong>TOTAL 190</strong></td>
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Thus we note there are 190 feature films (not including Westerns) that are either available for exhibitors now, or within the next month or so, when the current pictures now shooting are "in the can." Accordingly, if the present studio strike became serious, there is a large enough back log of pictures to keep the theaters running for over a year, particularly considering the fact that many of the big, super-attractions are being held for three and four weeks in many first run situations.

For example, Warner Bros.-First National, who used to release sixty pictures a year, released only seventeen features in the calendar year of 1944. At present there are over 100 pictures in preparation, the majority of which will go into production, in the next two or three months, PROVIDING the strike doesn't hold up set construction. The current back log of pictures, now ready for release, are valued in excess of $75,000,000, the greatest the industry has ever known.

There are several pictures classified as PREVIEWED—READY FOR RELEASE, that by the time this chart reaches our readers, will have been released, and as soon as we receive the figures on these pictures they will be removed from the production chart and placed on the page marked ALL FEATURES RELEASED IN 1945.

(T) denotes a Technicolor production.

---

**The War is Now Over --- But Uncle Sam Still Has Many War-Time Obligations to Meet. Back Him!**

**Buy More Bonds**

---

**Box Office Digest's Production Chart Is Exclusive**
Some of the hits produced by the Miracle Man of the Boxoffice!

- THE GREAT McGINTY
- THE MIRACLE OF MORGAN'S CREEK
- HAIL THE CONQUERING HERO
- SULLIVAN'S TRAVELS
- THE PALM BEACH STORY
- CHRISTMAS IN JULY
- THE LADY EVE

Preston Sturges' first U. A. Production!

"The Sin of HAROLD DIDDLEBOCK"
The Box Office
Reports:

“State Fair”
Hitting on High

20th Century-Fox
Clicks with Musical

See Page Five
DIGEST "HONOR BOX"
This Week 20th Century-Fox Wins With "STATE FAIR"
181%

The Picture

Vice-president in charge of production: Darryl F. Zanuck
Producer: William Perlberg
Director: Walter Lang
Screenplay:
Oscar Hammerstein II
From novel by
Philip Stong
Adaptation:
Sonja Levien
Paul Green
Songs:
Richard Rodgers
Oscar Hammerstein II
Musical direction:
Alfred Newman
Charles Henderson
Photography:
Leon Shamroy
Special photographic effects:
Fred Sersen

The Players
Dana Andrews
Jeanne Crain
Dick Haymes
Vivian Blaine
Charles Winninger
Fay Bainter
Donald Meek
Frank McHugh
Percy Kilbride
Henry Morgan
Jane Nigh
William Marshall

Darryl Zanuck
William Perlberg
Walter Lang
Dana Andrews
Jeanne Crain
Dick Haymes
Vivian Blaine
THE LONG VIEW

An Editorial by ROBERT E. WELSH

One of our most readable trade paper editorial writers recently made the point that there is injustice in the attitude of the general public towards the motion picture industry’s form of censorship.

His argument is that the lay public hears only of the cantakerous, narrow-minded “Hays censorship,” carries the mental picture of an ogre with mastodonic shears and minuscule spectacles.

While, he contends, the industry should be highly and warmly commended for being the only form of public expression that evolved and practices a VOLUNTARY form of censorship.

It is a pretty picture. To some extent true. But it does not go all the way. Nor is it the sort of picture to discourage the ones in our midst whose ideas could any day upset the industry’s present very satisfactory position in regard to censorship.

* * *

Let’s get down to bed-rock:

The nerve centers of the industry, in production and exhibition, are in the pocketbook. And while the industry’s excellent method of handling its problem of censorship may be voluntary in operation, the inspiration for the benign spirit of volunteering came from the tender ganglia of the pocketbook, and must continue to be shocked from that source.

Which brings us around to the real point of credit for the motion picture’s very intelligent—and profitable—handling of the problem of using its very tricky medium of expression.

That credit must go to the top executives of both production and distribution; first, for a fundamentally sound conception of the social fundamentals involved in their control of this great medium of expression, second, strictly on the ground of their intelligence in being able and willing to take the LONG VIEW on the pocketbook angle.

* * *

Our explanation is easy:

It would admittedly be possible for INDIVIDUALS to fatten the pocketbook quicker, more often, if all restraints on the good taste and the ethical content of motion pictures were removed.

There would not be merely a field day for sharpshooters, every day would be open season.

But—and an important “but”—sharpshooters never clinging long to a particular position. They must move, they do move and, as a matter of fact, they come and GO. With accent on the disappearances.

This industry, and we are now by-passing the status of a responsible medium of expression, is PERMANENT. If only in the sense of stockholder investments, of the solidity of brick, mortar, neon signs, and the intangibles of bank loans and mortgages.

Sharpshooters—no matter how disguised as “individualists,” “creators,” “geniuses”—can live off this industry. But this industry—a thousand payrolls, many thousand stock certificates—would ride a perilous road on the shoulders of the sharpshooters.

* * *

Therefore, and without any detraction from the standing of the industry’s leaders, we make the statement that it is not for their “voluntary” self-censorship that they deserve commendation, and they do merit a share on those grounds, but really for their intelligent realization of the fact that it is to the interest of the pocketbook—and that means the wallet that belongs to you and to me and to all who live by this industry—to create and stand by the unique form of control that this industry has adopted.

If these seem picayune grounds on which to credit an industry’s good deeds, then call us guilty, but grant the slight favor of being willing to face a fact.

And if you wish to preserve the existence of that factual situation, then let’s have less off-hand encouragement of the so-called individualists among our Hollywood creators who would upset applecarts for their own applesauce cravings.

It is usually a pretty good idea to think of the bread before the applesauce—if sustenance is desired.

DISTRIBUTORS’ BATTLING AVERAGE FOR ’45

<table>
<thead>
<tr>
<th>Distributor</th>
<th>Releases</th>
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</thead>
<tbody>
<tr>
<td>1. 20TH CENTURY-FOX</td>
<td>18</td>
</tr>
<tr>
<td>2. MGM</td>
<td>17</td>
</tr>
<tr>
<td>3. WARNER BROS.</td>
<td>12</td>
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<tr>
<td>4. PARAMOUNT</td>
<td>15</td>
</tr>
<tr>
<td>5. UNITED ARTISTS</td>
<td>12</td>
</tr>
<tr>
<td>6. RKO-RADIO</td>
<td>24</td>
</tr>
<tr>
<td>7. UNIVERSAL</td>
<td>31</td>
</tr>
<tr>
<td>8. COLUMBIA</td>
<td>26</td>
</tr>
<tr>
<td>9. REPUBLIC</td>
<td>18</td>
</tr>
<tr>
<td>10. MONOGRAM</td>
<td>10</td>
</tr>
<tr>
<td>11. PRC</td>
<td>17</td>
</tr>
</tbody>
</table>

201 Releases
20th - Fox

★★★ John Hodiak and Nancy Guild are set to star in “The Lonely Journey,” which will be directed by Joseph Mankiewicz. It will be Andy Lawlor’s first production since his new assignment.
★★★ Mack Gordon is moving along in preparations for his first production “Three Little Girls in Blue.” John Brahm will direct; cast includes John Payne, June Haver, Cesar Romero, Celeste Holm, and Martha Stewart.
★★★ William Girard, who has been producing for past two years, moves into new duties as production assistant to Bryan Foy.
★★ Twentieth’s youngest, Peggy Ann Garner and Barbara Whiting have both been cast for “Home, Sweet Homicide,” from the Craig Rice mystery novel.
★★ “Shock,” previously on the slate for Louis de Rochemont as producer and Henry Hathaway as director, has been switched to the slates of producer Audrey Schenck and director Al Werker.
★★ Carole Landis has been assigned a top spot in “Precinct 33,” Robert Basler production.
★★ Friendly agreement has severed the contract with James Dunn, who scored a comeback in “Tree Grows In Brooklyn,” and who feels he can work more often free-lancing.
★★ Though production on “Any Number Can Play” is not slated until January, deal has been closed for Charles Boyer to have top spot.
★★ Tom Connors, company vice-president in charge of distribution, is at the Westwood studio for conferences with Joseph Schenck and Darryl Zanuck.
★★ “Daisy Kenyon,” novel not scheduled for publication for many months has been purchased from the galley proofs and already set as a Gene Tierney starrer.
★★ Another assignment to the directorial list of Joseph Mankiewicz is “11 Berkeley Square,” with Gregory Peck, Jeanne Crain, and Maureen O’Hara in the leads.
★★ Option has been lifted on promising Fay Marlowe.

Universal

★★★ Walter Wanger flew out to Oregon this week to visit his Oregon unit doing location shooting for “Canyon Passage.”
★★ “Murder Mansion” is shooting, with Jean Yarbrough directing, Rondo Hatton is in the lead, cast including Allan Naisir, John Fulton, Harry Freeman. Ben Pivar produces.
★★ Michael Fessier and Ernest Pagano, producer-writer team, are taking a four-week vacation to rest up prior to heavy production schedule for the coming season.
★★ Three pictures are currently on the production slate of Paul Malvern. They are: “Tangier,” “House of Dracula,” and “The Don Returns.”
★★ Walter Wanger has set tentative details on arrangement with J. Arthur Rank by which he will have Lawrence Olivier and Vivian Leigh in the top spots for “The Ballad and the Source.” Picture will have to be made in England, and will involve an exchange of talent between Rank and Wanger which may include Joan Bennett.

RKO - Radio

★★★ Robert Young, who recently secured his release from MGM, has signed a long term deal at RKO—one picture a year for five years. Young has scored strongly in recent years in pictures made off the MGM lot, particularly for RKO. New deal starts after he completes “Lady Luck” at RKO under old arrangements.
★★ Joan Fontaine’s “All Brides Are Beautiful” has now become “From This Day Forward.”
★★ Bert Granet will produce the recently purchased “Let’s Call It Love,” original by Edward Chodorov, Broadway playwright.
★★ Charles Koerner, production chief, has sailed from New York for London, there to go into huddles on the two RKO productions to be made in England in association with J. Arthur Rank.
★★ Alfred Hitchcock has returned to Hollywood to hear down on production preparation for “Notorious,” the RKO picture he will produce under the Selznick arrangement. An early October shooting start is expected.
★★ Stock player Marc Cranner has been granted his release from contract.
★★ Dore Schary’s unit on “Some Must Watch” moved to the Pathe lot in Culver City for a week’s shooting.

K. M. Young PRC Tops

New set-up of PRC finds Kenneth M. Young, chairman of the board of Pathe Industries, Inc., elected president of the company, taking guidance East and West.
Harry Thomas continues as national sales manager, with duties augmented by the rapid acquisition of the company’s exchanges in all cities.
Reeves Espy is confirmed as vice-president in charge of production. Espy and Young are now on the way to New York for conferences.

Republic

★★★ Associate producer Walter Goetz is in New York for a brief vacation.
★★★ Ruth Brennan, 21-year-old daughter of Walter Brennan, has signed to a Republic contract after recent tests.
★★ Rudy Abel, who has been assistant to Armand Schaefer, has moved to the William O’Sullivan unit.
★★ Francis Lederer, Ann Rutherford, and Gail Patrick have been set for top roles in “A Madonna’s Secret.”
★★ H. J. Yates has concluded another producer-director deal similar to the Borzage pact. This brings Allan Dwan to the Valley lot in a profit sharing agreement.
★★ Calvin Emory, of the casting department, has been promoted to complete charge of the extra talent division.
★★ Ben Hecht, producing and writing under a Republic deal, announces that he will also direct the first production.
★★ Henry Rogers will do special publicity promotion for Frank Borzage’s unit.

Paramount

★★★ Pine-Thomas have purchased story “Jungle Flight,” thus completing advance set-up of six stories for next season’s production. Balance of the list includes “Hot Cargo,” “Tokyo Rose,” “Swamp Fire,” “Big Town,” and “Over Exposed.”
★★ Cecil Kellaway has been set for a top featured role in “Monsieur Beaucaire,” the Bob Hope special which George Marshall will direct. Kellaway has just finished a top spot in “The Postman Always Rings Twice” at MGM.
★★ Director Lewis Allen is under way on “Take This Woman,” co-starring Teresa Wright and Ray Milland. Cast includes Anthony Quinn, Virginia Field, Reginald Owen and Jean Winfield.
★★ Definite deal is closed for Barbara Stanwyck to star in “Love Lies Bleeding,” next Hal Wallis special to go before the cameras. Lewis Milestone directs.
★★ Director John Farrow’s “California” troupe is off to Cameron, Arizona for location shooting.

M-G-M

★★★ Victor Saville, currently on the lot for “The Green Years,” announces that after completion of this assignment his future production plans will call for 50-50 activity between England and America.
★★ Katherine Hepburn has been set for the top female spot in “Green Dolphin” (Continued on Page 18)
The Box Office: "State Fair" Solid Hit In Music and Technicolor Dress

FOX—1 Release
Darryl F. Zanuck's 20th Century-Fox Studios again come through with a big money picture with the new Technicolor musical version of "State Fair," which has opened up at a 187 per cent average and with bookings so strong that this figure may jump even higher in the near future. Only two other Fox releases—"A Tree in Brooklyn" and "Diamond Horsehoe"—have turned in higher figures than "State Fair," of all their 1945 releases. Exhibitors will undoubtedly recall Fox had previously filmed Phil Stong's "State Fair" about twelve years ago and it was one of the outstanding hits of the year. This time the picture is even much more entertaining as it has been made into a musical production with very outstanding Technicolor settings.

Jeanne Crain, Dana Andrews, Dick Haymes and Vivian Blaine are co-starred at the head of a big cast, which also includes Charlie Winninger, Fay Bainter, Frank McHugh and Donald Meek. Walter Lang turned in an excellent directorial job for Producer Wm. Perlberg, Oscar Hammerstein II, and Richard Rodgers are responsible for the outstanding musical score.

MGM—2 Releases
MGM Studios have two new pictures, one a strong box office production and the second is a real good programmer.

"Her Highness and the Bellboy," 167 per cent, a pleasing romantic comedy, has opened up quite well and is being held over in most situations. Hedda Lamarr, Robert Walker and June Allyson are co-starred with a supporting cast headed by Rags Ragland, Warner Anderson, Carl Eason and Agnes Moorehead. Producer Joe Pasternak and Director Richard Thorpe, whose recent picture, "The Thrill of a Romance," scored so heavily, are also responsible for the success of "Her Highness and the Bellboy."

MGM's second release, "The Hidden Eye," 91 per cent, is a strong murder-mystery programmer that is much better than the average second feature. Edward Arnold and Frances Bavier are co-starred with

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<thead>
<tr>
<th>Name</th>
<th>Was</th>
<th>Now</th>
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<tbody>
<tr>
<td>Anchors Aweigh</td>
<td>MGM...202...211</td>
<td></td>
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<tr>
<td>Along Came Jones</td>
<td>PKO...175...178</td>
<td></td>
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<tr>
<td>Xmas in Connecticut</td>
<td>WAR...168...172</td>
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<tr>
<td>Rhapsody in Blue</td>
<td>WAR...163...166</td>
<td></td>
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<tr>
<td>Over 21</td>
<td>COL...160...163</td>
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<tr>
<td>Out of This World</td>
<td>PAR...156...160</td>
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<tr>
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<td>PAR...152...155</td>
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<td>Twice Blessed</td>
<td>MGM...93...97</td>
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RKO—Also 2 Releases
RKO-Radio Pictures have two new entries this week, both of which are going over well at the box office. One is "State Fair," the 278 per cent, and the other is "Rainbow," a "Easy to Look At," which has opened up at a 187 per cent average and with bookings so strong that this figure may jump even higher in the near future. Only two other Fox releases—"A Tree in Brooklyn" and "Diamond Horsehoe"—have turned in higher figures than "State Fair," of all their 1945 releases. Exhibitors will undoubtedly recall Fox had previously filmed Phil Stong's "State Fair" about twelve years ago and it was one of the outstanding hits of the year. This time the picture is even much more entertaining as it has been made into a musical production with very outstanding Technicolor settings.

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<td>Naughty Nineties</td>
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<td>Murder, He Says</td>
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<td>The Great John L.</td>
<td>UA...131...126</td>
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<td>Within These Walls</td>
<td>FOX...102...93</td>
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<td>Delightfully Dangerous</td>
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<td>I'll Tell World</td>
<td>UNI...187...84</td>
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</tbody>
</table>
We are very happy to announce that

MARK HELLINGER

...internationally known newspaper columnist, War Correspondent, and noted motion picture producer...

will now produce for

UNIVERSAL

Watch for his first "Good News" for the screen!
“House on 92nd Street” . . . Hot Exploitation Bet

The Digest’s Box Office Estimate: 145%

Producer ......................... Louis de Rochemont
Director ........................... Henry Hathaway

THE HOUSE ON 92ND STREET .... 20TH-FOX ..... 145
MEN IN HER DIARY ............ UNIV .................. 115
LOVE, HONOR AND GOODBYE .... REPUB .................. 100
ISLE OF THE DEAD .............. RKO-RADIO ............... 85
RIVER GANG ..................... UNIV .................. 85
BOSTON BLACKIE’S RENDEZVOUS ... COL .................. 80
TEN CENTS A DANCE ........... COL .................. 80

Current Previews

There is money in the exploitation possibilities of “The House On 92nd Street,” and a rattling good piece of entertainment to back up the exploitation.

20th Century-Fox is probably right in deciding not to accent the atom bomb angles of the picture, preferring to avoid the possibility of it being considered a freak expediency and relying on the solid screen merits of the attraction. But something of the atom bomb thought deserves a place in the selling, along with the fact that this is the screen’s first intelligent depiction of the fascinating realities of Uncle Sam’s boast, the FBI.

It is understood that Darryl Zanuck got the inspiration for “The House On 92nd Street” as a result of his own close contact with the inner facilities of winning a war on the battle front and the home front. The authenticity present in the inspiration was carried further by assigning production to Louis de Rochemont, creator of the “March of Time” type of entertainment.

That is the background. To carry through for full audience entertainment values we have a story basis from top mystery writer, Charles G. Booth, and direction by sure-handed veteran Henry Hathaway.

It is a crisply interesting story, in the best cops and robbers formula, but enhanced by the fact that we are watching German espionage agents at work, seeing the real thing in the manner of their foiling by the FBI. The Nazis are seeking information regarding Project 97, which it now turns out was the carefully hidden atomic bomb research. The March of Time treatment is used effectively, both to dramatic effect and to keep always present that valuable seal of authenticity.

Cast performances are excellent throughout, intelligently underplayed to maintain the feeling that these are real persons we are watching. Hathaway’s direction handles a rather tricky subject—because of the necessities of the fact and entertainment blend—with solid assurance.

Exhibitor’s Booking Suggestion: Can be as big as the exploitation . . . Balance the bill with an out and out woman’s picture . . . Previewed Sept. 10th.

WHAT THE OTHER FELLOWS SAID:
REPORTER: “Has bang-up exploitation angles and an interesting story of the methods used by the FBI.”
VARIETY: “Picture should be one of the sensational grossers of the year.”

“Ten Cents a Dance” . . . Neat Modest Package

(COLUMBIA)

The Digest’s Box Office Estimate: 80%

Producer ......................... Michael Kraike
Director ........................... George Lockhart

Photography ...................... Benjamin Kline Time ............................. 61 minutes

A title such as “Ten Cents A Dance” is very evidently aimed at patrons who are at the dance-hall age level, and it is pleasant to report that when you get those customers they will be very well satisfied with the entertainment offered.

Without heavy pretensions, the story meanders along a consistently interesting course, concerning people who are pleasing to know, and balancing elements of meller and melody to good effect. Producer Michael Kraike and director Will Jason can take the bows for knowing what they had to work with, and giving in the saving grace of intelligence in handling.

Story springboard concerns two G-I’s with a furlough—one a millionaire who doesn’t like to flaunt his wealth, the other just a “regular Joe” who does the spending. The title warns you that their adventure is going to wind up in a ten cents a dance joint. That brings in two girls, and the necessary menace.

Jane Frazee is high-lighted as one of the dance hall girls, delivers capably for the acting requirements and pays a dividend with a couple of vocal offerings. Joan Woodbury, efficient actress, is her pal. The soldier boys are personably represented by Jimmy Lloyd and Robert Scott. John Calvert registers solidly as the gambler heavy.

What happens in the plot, in case you are interested, results out of the efforts of the girls to take the G-I’s in order to get money needed by a sick pal, the meanness of Calvert who volunteers to do the taking at a crap game but with ideas of his own about where the money will go, and the very clever turning of the tables by the khaki boys. Romance has entered, too. And what more can you ask in 61 minutes, particularly when this has all been very well done?

Exhibitor’s Booking Suggestion: Above par for double bill spots . . . Previewed Sept. 7th.

WHAT THE OTHER FELLOWS SAID:
VARIETY: “Pleasant supporting film fare.”
REPORTER: “Slick little number.”

THE CORRECT YANK

Inadvertently, BOX OFFICE DIGEST’S review of RKO’s “First Yank Into Tokyo” erred last week in crediting J. Robert Bren as directing as well as producing . . . Gordon Douglas directed and should be happy on the first box office returns of the picture . . . Bren states he, too, is plenty satisfied to be a producer-writer.

Never Time to Stop Selling War Bonds !
Tell it......
Yell it......
Sell it......* FOR ALL YOU'RE WORTH!

IT'S GOT THE GOODS!
You'll just love the way they
give this little girl a
great big Band!

RUTH TERRY  ROBERT LIVINGSTON

TELL IT TO A STAR

ALAN MOWBRAY-FRANKLIN PANGBORN-ISABEL RANDOLPH-EDDIE MARR-ADRIAN BOOTH-AURORA MIRANDA

Directed by FRANK MCDONALD • Screen Play by JOHN K. BUTLER • Original Story by GERALD BRATTON ADAMS and JOHN KRAFFT

A REPUBLIC LIGHT-AS-A-FEATHER MUSICAL ROMANCE FULL OF THAT OLD CROWD APPEAL!
“Love, Honor and Goodbye”...Republic Farce Hit

(REPUBLIC)

The Digest's Box Office Estimate: 100%

Associate producer: Harry Grey
Director: Albert S. Rogell
Photography: John Alton
Time: 37 minutes

“Love, Honor and Goodbye” should play a very pleasant box office tune for Republic customers. And the list should include many new customers, for Republic has given the picture the utmost in production dressing to back up a clever farce idea, intelligently scripted, smartly directed and played to the hilt by a well-chosen cast.

This is Republic's venture into the sophisticated farce field, with the proper elements of broadness which laughs can be the reward. The sophistication is taken care of by a man and wife story that concerns Virginia Bruce and Edward Ashley, the broadness by Victor McLaglen and Helen Broderick, and the sentimental hokum by introduction of a child role for clever young Jacqueline Moore.

It all happens because Ashley is trying to cure his wifey, Virginia, of a yen for stage acting, and in doing so throws her into the hands of ham actor, Nils Asther, who has gigolo tendencies. That starts the trouble, but the real fun comes when Virginia starts worrying about hubby's fidelity to her own wandering self, due to the appearance of Victor McLaglen's two-year-old ward, Jacqueline, in the Ashley home. Virginia becomes a French governess, accent and all, to spy on Edward. He senses the deception, and that's what makes for farce. If this sounds complicated, just blame it on the nature of farce, and realize that director Albert Rogell moves it along smoothly enough as a story line without missing possibilities in the many complications that can arise.

“Isle of the Dead”...Will Provide Chills

(RKO)

The Digest's Box Office Estimate: 85%

Executive producer: Jack L. Warner
Producer: Val Lewton
Director: Mark Robson
The Players: Boris Karloff, Ellen Drew, Morey Amsterdam, Katherine Emery, Hala Henings, Alan Napier, Jason Robards, Ernest Dorain, Skelton Knaggs, Sherry Hall.
Photography: Jack MacKenzie
Time: 70 minutes

There you are boys—an outpost horror title, the eerie touch of Val Lewton production guidance and Mark Robson direction, superstoners, pestilence, death, and everything but zombies.

“Isle of the Dead” ranks high in RKO's chiller-diller series and will do right well for houses specializing in that sort of thing. There are plenty of corpses, lots of shudders before and after each corpse, and a generally heavy overhanging atmosphere of bleak horror.

It has been presented with the Lewton intelligence in handling horrors—very frequently absent in some other offerings—and directed to the hilt of its gasp possibilities by Mark Robson. Cast is excellent, with something of a pleasant surprise in the fact that Boris Karloff, meanie enough, is not definitely in a stereotyped Karloff characterization.

This isle of the departed is somewhere off the coast of Greece, the pre-two-war Greece of 1912. Morey Amsterdam, Boston newsman, is taken to an island to look at some interesting crypts. And, gosh, before you know it, a deadly plague is striking here and there and everywhere. The plague is wrapped up in a welter of superstitions about the influence of the dead ones, but it turns out to be a very mortal villain who is doing all the nasty work.

Theme overbalances trouping opportunities in chillers of this sort but the cast can be reported as delivering up to all requirements.

“River Gang”...Well-Handled Meller

(UNIVERSAL)

The Digest's Box Office Estimate: 85%

Producer-director: Charles David
Photography: Jerome Ash
Time: 63 minutes

“River Gang” is very much on the B side in story ambitions and production outlay, but it is easy to see his work with Gloria Jean in this picture earned producer-director Charles David the opportunity to direct Deanna Durbin in the money-making “Lady On A Train.”

David has a sympathetic touch in the handling of his players, a sharp sense of pace. In this effort his skill with trouppers results in an exceptionally fine performance from Gloria Jean; his knowledge of “theater” gives sustained interest to what is really a rather naive cops-and-robbers yarn.

Scripter Leslie Charteris mixed portions of Dr. Jekyll and Mr. Hyde, The Dead End Kids, and Little Orphan Annie, to stew up the story. Miss Jean is the youngster fed a daily saccharine diet of fairy tales by her uncle, pawnbroker John Qualen. Uncle is trying to keep his ward from contact with the outside world, and well he might for by night the old hypocrite is quite a gangster crook.

Plot that involves murder and the theft of a Stradivarius violin brings on the cops, and the thrill sequences that are climaxed by introduction of a juvenile gang to save the day. No, the kids were not on loan-out from Monogram.

It is workmanship by David, response from the trouppers, that makes these nondescript elements gel into a fairly satisfying hour of entertainment.

Miss Bruce is seen to definite advantage in the sort of dual roles, and also heard pleasantly canary-wise in some song moments. This Edward Ashley will be a distinct asset to the screen. McLaglen is seen as a tainted man, so you may know what to expect in the way of rough and ready laughs. Helen Broderick delivers with her usual crisp efficiency as secretary to Ashley. Veda Ann Borg and Nils Asther capably round out the excellent support.

This picture is a worthwhile production credit for Harry Grey, and a satisfying entry on the directorial ledger of veteran Albert Rogell.

Exhibitor's Booking Suggestion: Good laugh show...Previewed Sept. 7th.

WHAT THE OTHER FELLOWS SAID:
REPORTER: “A fluffy dessert that doesn't quite jell.”

VARIETY: “Strikes a high note on Republic's season's output and should do correspondingly well at the turnstiles.”
"STATE FAIR" WHAMS NEW YORK!

BREAKING ALL RECORDS AT THE ROXY! REAPING RAVE REVIEWS IN EVERY NEWSPAPER!
THE HONOR BOX WINNER

WALTER LANG

Directed

"STATE FAIR"
A TWENTIETH CENTURY-FOX PICTURE
THE HONOR BOX WINNER

JEANNE CRAIN
A PAUL KOHNER CLIENT

"STATE FAIR"
A TWENTIETH CENTURY-FOX PICTURE
THE HONOR BOX WINNER

DANA ANDREWS

"STATE FAIR"
A TWENTIETH CENTURY-FOX PICTURE
THE HONOR BOX WINNER

DICK HAYMES

Management
BILL BURTON
The Little Manager of Big People

"STATE FAIR"
A TWENTIETH CENTURY-FOX PICTURE
THE HONOR BOX WINNER

VIVIAN BLAINE

"STATE FAIR"
A TWENTIETH CENTURY-FOX PICTURE
### The Batting Averages

#### for

#### 1945

**Producers and Associate Producers**

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**Directors**

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<td>Jack Skibb</td>
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<td>Lester Cowan</td>
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<td>F. Mastro-J. E. Grant</td>
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<td>N. Walker-J. Sutro</td>
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“Men in Her Diary”

(UNIVERSAL)

The Digest’s Box Office Estimate: 115%
Executive producer: Howard Welsh
Producer-director: Charles Barton

Photography: Paul Ivano
Time: 72 minutes

“Men In Her Diary” won’t burn up any box office rivers, but it will give a generous amount of fun and laughs to the average audience that is not expecting an AAA super-deloxer.

The story finds Peggy Ryan in a safe twist on the Cinderella formula, that is readily acceptable to most patrons. The story jumps from its springboard into the wildest of farce, broad in the playing, and unbelievable as characterization—but who cares, so long as it serves the modest purpose of providing laughs, with some punctuation of melody.

Miss Ryan scores exceptionally well, one of the picture’s chief assets. She is seen as the Cinderella girl who keeps a diary—and in it records the imaginary romances which real life is denying her. The naively frank diary is dynamic, especially when it falls into the hands of the boss’s wife and is made the basis of her efforts to secure a divorce.

Has Plenty Laffs

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Miss Ryan scores exceptionally well, one of the picture’s chief assets. She is seen as the Cinderella girl who keeps a diary—and in it records the imaginary romances which real life is denying her. The naively frank diary is dynamic, especially when it falls into the hands of the boss’s wife and is made the basis of her efforts to secure a divorce. There is plenty of fun all along the route, with the aim towards a really worth while top sequence when the various characters of the screwy world testify to the divorce trial.

Producer-director Charles Barton has handled his material capably, and gets plenty from his high moment at the trial. And that is an above average cast provided for program rating, with Louise Allbritton registering particularly as the jealous wife.

Exhibitor’s Booking Suggestion: Will please in its proper billing spots. . . Pre-viewed Sept. 7th.

WHAT THE OTHER FELLOW SAYS:
REPORTER: “Nothing to bank on in the way of entertainment.”

VARIETY: “72 minutes of spicy film fare.”

“Boston Blackie”

(COLUMBIA)

The Digest’s Box Office Estimate: 80%
Producer: Alexis Thurn-Taxis
Director: Arthur Dreifuss
The Players: Chester Morris, Nina Foch, Steve Cochran, Richard Lane, George E. Stone, Frank Sully, Iris Adrian, Harry Hayden, Adelle Roberts, Joe Devlin, Dan Stowell.
Photography: George B. Meehan, Jr.
Time: 71 minutes

“Boston Blackie’s Rendezvous” could well be titled “Boston Blackie Goes the Limit.” There is about everything of crime that a serial writer could concoct, a plenteity of the type of comedy that our preferred screen

formulas now injects into all thriller pictures.

It measures up as a pretty good number in the series, which is saying much or little, according to how you and your patrons respond to Boston Blackie.

Comedy, principally supplied by George E. Stone and Frank Sully, has considerable to do with successfully carrying the 71 minutes of the picture, though it is the smooth tongue-in-cheek assurance of Chester Morris in the title role that sugar-coats the merrymakings. Direction by Arthur Dreifuss commendably balances these two factors, and moves at a pace that satisfies.


(Continued from Page 4)

Street,” the $200,000 prize novel buy recently made by MGM.

Reactions of fans to Lauritz Melchior, Metropolitan opera luminary, has caused MGM to plan a starring vehicle for him. It will be “A Gentleman’s Gentleman,” story being tailored for the singer, Melchior is currently winding up on “Two Sisters From Boston.”

Here & There

Alex Gottlieb will produce Warner’s new story buy, “A Guy From Milwaukee,” purchased as a starring vehicle for Dane Clark to cash in on recent publicity for the player as a “future great.” Fredric Cordova will direct. Clark has also been set for the title role in “The Jazz Singer” remake.

Sgt. John McVeigh, son of the popular local publicist, has received his second Bronze Star Award for outstanding valor on the European front.

Joe Sistrom, former Paramount production executive and producer, has signed with William Goetz for an important post at International Pictures. He reports after a brief vacation at Malibu.

Norman McLeod has finished shooting of acting sequences on “The Kid From Brooklyn,” and starts immediately on the production numbers. Star Danny Kaye is off for Eastern appearances.

Sidney Bidell, for years chief assistant to Cecil DeMille, has signed for a production post with Columbia.

International has closed for services of Russell Metty on photography for the Orson Welles special, “The Stranger.”

Arnold Stolz has been named advertising and publicity head of PRC. Don McElwaine, who recently joined the organization, after years at MGM, has consented to remain as studio publicity head.

Ida Lupino, now winding up on “The Man I Love,” will have the co-starring spot with Errol Flynn in “Stallion Road.”

Monogram

William Beaudine has been signed to direct “The Face of Marble,” Jeffrey Bern-...
### COLUMBIA PICTURES—Previewed—Ready for Release

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<td>Pardon My Past</td>
<td>Fenton-MacMurray</td>
<td>Leslie Fenton</td>
<td>F. MacMurray, M. Chapman</td>
<td>Wm. Demarest, Akim Tamiroff</td>
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<td>Gay Seniors</td>
<td>Jay Gorney</td>
<td>Art Dreifuss</td>
<td>Jinx Falkenburg</td>
<td>Jim Bannon</td>
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<td>Kiss and Tell</td>
<td>Siegel-Abbeht-Herbert</td>
<td>Richard Wallace</td>
<td>Shirley Temple, Walter Abel</td>
<td>Mary Phillips-Ed Buchanan</td>
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<td>Mark of the Whistler</td>
<td>R. Flothow</td>
<td>Wm. Castle</td>
<td>Richard Dix</td>
<td>Janis Carter</td>
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<td>Crime Dr.'s Warning</td>
<td>R. Flothow</td>
<td>Wm. Castle</td>
<td>Warner Baxter</td>
<td>Dusty Anderson</td>
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<td>Henry Levin</td>
<td>Cornell Wilde, Anita Louise</td>
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<td>Wouldn't Say Yes</td>
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<td>Al Hall</td>
<td>R. Russel, Lee Bowman</td>
<td>Adolphe Jergens</td>
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<td>Prison Ship</td>
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<td>Arthur Dreifuss</td>
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<td>Woman in Red</td>
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<td>Hit the Hay</td>
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<td>Del Lord</td>
<td>Judy Canova, Ross Hunter</td>
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<td>Life With Blondie</td>
<td>Milt Bren</td>
<td>Abhy Berlin</td>
<td>Arthur Lake, P. Singleton</td>
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<td>Tars &amp; Spars</td>
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<td>Janet Blair, Mark Platt</td>
<td>Jeff Donnell, Al Drake</td>
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<td>Song of Broadway</td>
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<td>Leigh Jason</td>
<td>Marj. Reynolds, Fred Brady</td>
<td>Jinx Falkenburg</td>
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<td>Hall the Chief</td>
<td>Bert Kelly</td>
<td>Ray Enright</td>
<td>Dennis Keene, M. Chapman</td>
<td>Willard Parker</td>
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<td>Gilda</td>
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<td>Chas. Vidor</td>
<td>R. Hayworth, Glenn Ford</td>
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### MGM STUDIOS—Previewed—Ready for Release

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<td>In Hollywood</td>
<td>Martin Goehl</td>
<td>V. Minnelli &amp; others</td>
<td>Abbott &amp; Costello</td>
<td>K. Grayson, L. Ball, E. Williams</td>
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<td>Early to Wed (T)</td>
<td>Jack Cummings</td>
<td>Ed. Wilcox</td>
<td>Ed. Robinson, J. Cagney</td>
<td>F. Rafferty, Jean Porter</td>
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<td>Held High the Torch (T)</td>
<td>Reht. Skik</td>
<td>Richard Whorf</td>
<td>Van Johnson, Lucille Ball</td>
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<td>Sailor Takes a Wife</td>
<td>Arthur Freed</td>
<td>John Ford</td>
<td>J. Marshall, Bette Davis</td>
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<td>They Were Expendable</td>
<td>Arthur Freed</td>
<td>Geo. Sidney</td>
<td>J. O'Brien, Linda Denny</td>
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<td>The Harvey Girls (T)</td>
<td>Wm. Wright</td>
<td>Jules Dassin</td>
<td>J. Garfield, Angel Lansbury</td>
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<td>A Letter for Evie</td>
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<td>Strange Adventure</td>
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<td>Victor Fleming</td>
<td>Clark Gable, Greer Garton</td>
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<td>Hoodlum Saint</td>
<td>Cliff Reid</td>
<td>Norman Taurog</td>
<td>Wm. Powell, Esther Williams</td>
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<td>2 Sisters from Boston</td>
<td>Joe Pasternak</td>
<td>Henry Koster</td>
<td>Kathryn Grayson, June Allyson</td>
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<td>Postman Rings Twice</td>
<td>Joe Pasternak</td>
<td>Tay Garnett</td>
<td>L. Turner, J. Garfield</td>
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<td>The Yearlings (T)</td>
<td>Carey Wilson</td>
<td>Clare Cleanse</td>
<td>Greg Peck</td>
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<td>Boys' Ranch</td>
<td>Reht. Skik</td>
<td>Rose Rewind</td>
<td>Jas. Craig, &quot;Butch&quot; Jenkins</td>
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<td>Bad Backroom</td>
<td>O. O. Dull</td>
<td>Sylvan Simon</td>
<td>Wally Beery, Margaret O'Brien</td>
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<td>Up, Gees Masse</td>
<td>Geo. Haligt</td>
<td>Harry Beaumont</td>
<td>Ann Sothern, Geo. Murphy</td>
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<td>Holiday in Mexico (T)</td>
<td>Joe Pasternak</td>
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<td>Ilene Mansey, W. Pidgeon</td>
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<td>The Green Yours</td>
<td>Lass Gordon</td>
<td>Vic Saville</td>
<td>Chas. Coburn, Tom Drake</td>
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<td>No Leave, No Love</td>
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<td>Chas. Martin</td>
<td>Van Johnson, Pat Kirkwood</td>
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<td>Time for Two</td>
<td>Ralph Wheelwright</td>
<td>Jules Dassin</td>
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<td>Tell It to a Star</td>
<td>Walter Goetz</td>
<td>R. Terry, R. Livingston</td>
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<td>Love, Honor &amp; Goodbye</td>
<td>Harry Grey</td>
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<td>Woman Who Came Back</td>
<td>Walter Colmes</td>
<td>John Loder, Nancy Kelly</td>
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<td>The Tiger Women</td>
<td>D. &amp; S. McGowan</td>
<td>Adela Mara, Kase Richmond</td>
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<td>Angel Comes to Brooklyn</td>
<td>L. Silman</td>
<td>Kaye Dodge, Reht. Drake</td>
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<td>Girls of Big House</td>
<td>Rudy Abel</td>
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<td>Scotland Yard Investigator</td>
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<td>Concerto (T)</td>
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<td>Valley of Zombies</td>
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<td>那 Man of Mine</td>
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### IN PRODUCTION

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<td>R. Livingston</td>
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<td>20TH CENTURY—</td>
<td>Harry Popkin</td>
<td>Rene Clair</td>
<td>B. Fitzgerald, L. Hayward</td>
<td>W. Huston, R. Young, J. Duprez</td>
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<td>FOX FILM—</td>
<td>L. de Rocheumont</td>
<td>H. Hathaway</td>
<td>Wm. Eythe, Lloyd Nolan</td>
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<td>BACK LOG IN CUTTING ROOM—</td>
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<td>B. Grable, J. Payne</td>
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<td>Ben Silvey</td>
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<td>Peggy Ryan, Virginia Grey</td>
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<td>B. Rhashone, Nigel Bruce</td>
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<td>Fritz Lang</td>
<td>J. Bennett, Edw. G. Robinson</td>
<td>Dan Duryea</td>
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<td>Richard Wallace</td>
<td>Deanna Durbin, Chas. Laughton</td>
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<td>Susan Hayward</td>
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<td>Ray Taylor</td>
<td>Alan Curtis, Kent Taylor</td>
<td>M. O’Driscoll, L. Chaney</td>
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<td></td>
<td>Ray Yarbrough</td>
<td>Rondo Hatton</td>
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<tr>
<td>IN PREPARATION—</td>
<td>John Grant</td>
<td>Abbott &amp; Costello</td>
<td>Cesar Romero, Vera-Ellen</td>
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<tr>
<td></td>
<td>J. Skibbl-on, B. Manning</td>
<td>Myrna Loy, Don Ameche</td>
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### WARNER BROS.—Previewed—Ready for Release

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<thead>
<tr>
<th>TITLE</th>
<th>BACK LOG IN CUTTING ROOM—</th>
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<tbody>
<tr>
<td>TOO YOUNG TO KNOW—</td>
<td>Wm. Jacobs</td>
</tr>
<tr>
<td></td>
<td>Jerry Wald</td>
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<tr>
<td></td>
<td>Howard Hawks</td>
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<td>Henry Blanke</td>
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<td>Bette Davis</td>
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<td>Fred de Cordova</td>
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<td>Joan Crawford, J. Carbon</td>
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<td>Humphrey Bogart, L. Bacall</td>
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<td>Errol Flynn, Alexis Smith</td>
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<td>John Garfield, G. Fitzgerald</td>
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<td>P. Henreid, E. Parker</td>
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<td>Ann Sheridan, D. Morgan</td>
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<td>Bette Davis, Geo. Brent</td>
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<td>Zach Scott, H. Reade</td>
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<td>Bette Davis, Glen Ford</td>
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<td>Dennis Morgan, Jack Carson</td>
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<td>Zach Scott, Faye Emerson</td>
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<td>Joan Leslie, Robert Hutton</td>
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<td>B. Stanywck, H. Bogart</td>
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<td>Errol Flynn, Eleanor Parker</td>
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<td>V. Francen, Paul Kelly</td>
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<td>Janis Paige, Patric Knowles</td>
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<td>Eve Arden, L. Watson</td>
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<td>Andrea King, Wm. Prince</td>
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<td>Dane Clark, W. Brennan</td>
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<td>R. DeCamp, Bruce Bennett</td>
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<td>Edw. Arnold, A. Harding, R. Benchley</td>
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<td></td>
<td>Alexis Smith, Nigel Bruce</td>
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<td></td>
<td>Lucile Watson</td>
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<tr>
<td>IN PRODUCTION—</td>
<td>Monte woolley, Jane Wyman</td>
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<td></td>
<td>Andrea King, Martha Vickers</td>
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<td>K. Paxinou, Peter Laro</td>
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<td>Janis Paige</td>
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<td>Geo. Coullbus, Joan Loring</td>
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<td></td>
<td>Oscar Levante</td>
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<td>IN PREPARATION—</td>
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**ADVANCE PRODUCTION CHART**

**MONOGRAPHIC PICTURES—Previewed—Ready for Release**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>PRODUCER</th>
<th>DIRECTOR</th>
<th>STARS</th>
<th>FEATURED</th>
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</thead>
<tbody>
<tr>
<td>China's Little Devils</td>
<td>J. Bernard-K. Francis</td>
<td>Wm. Nigh</td>
<td>Harry Carew, Paul Kelly</td>
<td>Ducky Louie</td>
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<tr>
<td>Divorce</td>
<td>Grant Withers</td>
<td>Wm. Nigh</td>
<td>Kay Francis, Bruce Cabot</td>
<td>Helen Mack, Jerome Cowan</td>
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<tr>
<td>Belle of Beverly</td>
<td>Scott Dunlap</td>
<td>Joe Kaufman</td>
<td>Gall Storm, Phil Regan</td>
<td>Alan Mowbray, Minna Gembel</td>
</tr>
<tr>
<td>Main St. Girls</td>
<td>Joe Kaufman</td>
<td>Al Zelizer</td>
<td>Gal Waller, Wanda McKay</td>
<td>Eddie Quilliam</td>
</tr>
<tr>
<td>Trouble</td>
<td>Lindsay Parsons</td>
<td>Gene Cabanne</td>
<td>Warren William, Anne Gwynne</td>
<td>Peter Cookson</td>
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<tr>
<td>July</td>
<td>Harry Romm</td>
<td>Wm. Beaudine</td>
<td>Gall Storm, Ken Richmond</td>
<td>Connie Beasley</td>
</tr>
<tr>
<td>Suspense</td>
<td>Jeff Bernerd</td>
<td>Wm. Nigh</td>
<td>Edward Lewis, Van Rogers</td>
<td>Teala Long</td>
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<tr>
<td>Swing Parade of '46</td>
<td>Harry Romm</td>
<td>Wm. Beaudine</td>
<td>Kay Francis, Paul Kelly</td>
<td>Otto Kruger</td>
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<tr>
<td>Black Market Babies</td>
<td>J. Bernard, K. Francis</td>
<td>Christy Cabanne</td>
<td>East Side Kids</td>
<td>Doris Merrick</td>
</tr>
<tr>
<td>Strange Mr. Gregory</td>
<td>S. Kastman, J. Dietz</td>
<td>Lambert Hillyer</td>
<td>Reuven Renaldo</td>
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<tr>
<td>Allotment Wives</td>
<td>Joe Kaufman</td>
<td></td>
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<tr>
<td>Come Out Fighting</td>
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<tr>
<td>Sensation Hunters</td>
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<tr>
<td>South of the Rio Grande</td>
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</tbody>
</table>

**IN PRODUCTION**

| Chan in Mexico | Jas. Burkette | Phil Rosen | Sidney Toler | Fortunio Bonanova |

**PARAMOUNT PICTURES—Previewed—Ready for Release**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>PRODUCER</th>
<th>DIRECTOR</th>
<th>STARS</th>
<th>FEATURED</th>
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</thead>
<tbody>
<tr>
<td>Hearts Were Growing Up</td>
<td>Danny Dale</td>
<td>Wm. Russell</td>
<td>B. Donlevy, Diana Lynn</td>
<td>J. Lydon, Chas. Smith</td>
</tr>
<tr>
<td>Blue Skies (T)</td>
<td>Hal Walker</td>
<td>John Houseman</td>
<td>Alan Ladd, Veronica Lake</td>
<td>25 Paramount Stars</td>
</tr>
<tr>
<td>The People</td>
<td>Billy Wilder</td>
<td>Wm. Beaudine</td>
<td>Ray Milland, Jane Wyman</td>
<td>Ray Milland, Jane Wyman</td>
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<tr>
<td>To Each His Own</td>
<td>Wm. Moore</td>
<td>Wm. Beaudine</td>
<td>Wm. Cargan, Joan Rogers</td>
<td>Jane Wyman, Joe Cotten</td>
</tr>
</tbody>
</table>

**IN PRODUCTION**

| Bride Wore Boots | Seton I. Miller | Irving Pichel | B. Stanwyck, R. Cummings | Wm. Demarest, G. Russell |
| Take This Woman | Seth I. Miller | Lewis Milestone | Bing Crosby, Fred Astaire | Wm. Bendix, H. DeSylva |
| California (T) | Hal Wallis | Lewis Allen | O. deHavilland, John Lund | B. Fitzgerald, R. Benchley |

**RKO-RAPIDO PICTURES—Previewed—Ready for Release**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>PRODUCER</th>
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<th>STARS</th>
<th>FEATURED</th>
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<tbody>
<tr>
<td>Radio Stars on Parade</td>
<td>S. Regolli-B. Stoloff</td>
<td>Wm. Berke</td>
<td>Wally Brown, Alan Carney</td>
<td>Frances Langford, Don Wilson</td>
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<tr>
<td>Mamma Loves Papa</td>
<td>Ben Stoloff</td>
<td>Frank Borzage</td>
<td>Leon Errol, Ch. Wynters</td>
<td>Elisabeth Risdon</td>
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<tr>
<td>First Man Into Tokyo</td>
<td>J. Garvin-R. Bren</td>
<td>Frank Strayer</td>
<td>Tom Neal, Barbara Hale</td>
<td>Marc Carno, Keye Luke</td>
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<tr>
<td>Isle of Dead</td>
<td>J. Gross-Val Lewton</td>
<td>Robert Aldrich</td>
<td>Boris Karloff, Ellen Drew</td>
<td>Jason Robards</td>
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</tbody>
</table>

**IN PRODUCTION**

| Some Must Watch | Dore Schary | Wm. Berke | Anne Jeffreys, Morgan Conway | Mike Mazurki |
| Heatbeat | Herman Schlom | Frank Borzage | S. Hayward, Paul Lukas | Bill Williams |
| Tarzan & Leopard Men | Adrian Scott | R. Enright | M. O'Hara, H. Horelick | W. Slezak, Binnie Barnes |
| Brides Are Beautiful | Robert Fehl | Robt. Wise | Pat O'Brien, A. Menjou | Rudy Valve, Ellen Drew |
| Bamboo Blonde | Robert Fehl | Anthony Mann | John Loder, Audrey Long | Edgar Barrier |
| They Dream of Home | Herman Schlom | Wm. Berke | Jack Haley, Anne Jeffreys | Mary McGuire |
| Desirable Woman | S. Regolli-K. Slonim | Irving Pichel | Anna Jeffreys, Glenn Vernon | M. McGuire, F. Bressart |
| Show Business Out West | J. Gross-Val Lewton | W. Weidner | Leon Errol, Joan Newton | Glenn Vernon |
| Notorious | J. Gross-Val Lewton | Lewis C. Mayo | Bing Crosby, Gerald Lograna | H. Travers, Joan Carroll |
| Galveston | Samuel Goldwyn | Mark Robson | C. Colbert, Geo. Brent | Orson Welles, L. Watson |
| Bad Man's Territory | William Berke | Edw. Dmytryk | Benita Granville | Morgan Conway |
| Lady Luck | Herman Schlom | W. Weidner | Boris Karloff, Anna Lee | R. Frazier, Billy House |
| Thanks, God | Samuel Goldwyn | Reuven Renaldo | Dick Powell, Walter Slezak | M. Cheir, Jack LaRue |

**IN PREPARATION**

| They Dream of Home | Dore Schary | Robert Aldrich | George Brent, Dorothy McGuire | E. Barrymore, Elsa Lanchester |
| Desirable Woman | Val Lewton | Wm. Berke | Ginger Rogers, J. P. Aumont | A. Menjou, B. Rathbone |
| Show Business Out West | Eddie Casteel | Anthony Mann | J. Weisssmuller, J. J. Johnson | J. Wessner, Brenda Joyce |
| Notorious | Alf Hitchcock | George A. Martin | M. Stevens, A. Judge | M. Stevens, A. Judge |
| Galveston | J. Gross-Val Lewton | Irving Reis | Pat O'Brien | M. Stevens, A. Judge |
| Bad Man's Territory | William Berke | W. Weidner | Randolph Scott, Ann Richards | M. Stevens, A. Judge |
| Lady Luck | Herman Schlom | W. Weidner | Robert Young | M. Stevens, A. Judge |
| Thanks, God | Samuel Goldwyn | Reuven Renaldo | Tom Conway, Reed Corday | M. Stevens, A. Judge |
### ADVANCE PRODUCTION CHART

**PRC—Previewed—Ready for Release**

**PRODUCER**
- Martin Mooney
- Jack Grant

**DIRECTOR**
- Vernon Keeyes
- Lew Landers

**STARS**
- R. Frazer, Grace Gilmern

**BACK LOG IN CUTTING ROOM**
- Edmund Lowe, Brenda Joyce
- Tom Neal, M. Lindsay
- Tom Neal, Ann Savage
- Buzz Henry, Ralph Lewis
- Irene Ware, F. Albertson
- John Loder, Lenore Albert
- Geo. Zucco, Ralph Lewis
- A. LaPlanche, R. Barratt

**FEATURED**
- Cy Kendall
- Harry Davenport
- Carlos Molinos & Band
- Claudia Drake
- Cheryl Walker, Key Luke
- Martin Kosleck
- Eddie Acuff
- Chas. Middleton

**IN PREPARATION**
- Nancy Coleman

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### UNITED ARTISTS—Previewed—Ready for Release

**PRODUCER**
- Howard Hughes
- Ben Bogenus
- Constance Bennett

**DIRECTOR**
- Alf. Hitchcock
- Lewis Milestone

**STARS**
- G. Peck, Ingrid Bergman
- Dana Andrews
- Vivian Leigh, Claude Rains
- Jane Russell, L. Hayward
- P. Goddard, Hurd Hatfield
- Dennis O'Keefe, M. McDonald
- Geo. Raft, Vic McLaughlin
- Randolph Scott, Ann Dvorak
- G. Peck, J. Jones, Joe Cotten

**BACK LOG IN CUTTING ROOM**
- Rehb. Golden
- Harold Schuster

**IN PRODUCTION**
- Tom Brennan, B. Granville

**IN PREPARATION**
- Hedy Lamarr
- James Caughey
- Joe Cotten, Shirley Temple
- Paul Muni, Claude Rains
- Geo. Sanders, Signe Hasso
- Akim Tamiroff
- Harold Lloyd
- Marx Bros.
- M. Dietrich, M. Chevalier

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**EDITOR'S NOTE:** In answer to many requests, both from exhibitors and our Hollywood subscribers, we are again printing an ADVANCE PRODUCTION CHART. By glancing over this chart, one can determine in a moment's notice how many pictures each studio has in the cutting room, in production, in preparation, etc. Furthermore, the producer, director and cast are given on each individual picture. The following tabulation, as of today, is as follows:

| Previewed—Ready for Release | 33 |
| In Production: Cutting Room | 112 |
| In Production: Total | 45 |

**TOTAL 190**

Thus we note there are 190 feature films (not including Westerns) that are either available for exhibitors now, or within the next month or so, when the current pictures now shooting are "in the can." Accordingly, if the present studio strike becomes serious, there is a large enough back log of pictures to keep the theaters running over for a year, particularly considering that the fact of many of the big, super-attractions are being held for three and four weeks in many first run situations.

For example, Warner Bros.-First National, who used to release sixty pictures a year, released only seventeen features in the calendar year of 1944. At present there are just 100 pictures in preparation, the majority of which will go into production, in the next two or three months, **PROVIDING the strike doesn't hold up set construction. The current back log of pictures, now ready for release, are valued in excess of $75,000,-000, the greatest the industry has ever known.**

**There are several pictures classified as PREVIEWED—READY FOR RELEASE, that by the time this chart reaches our readers, will have been released, and as soon as we receive the figures on these pictures they will be removed from the production chart and placed on the page marked ALL FEATURES RELEASED IN 1945.**

(T) denotes a Technicolor production.

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**The War is Now Over --- But Uncle Sam Still Has Many War-Time Obligations to Meet. Back Him! Buy More Bonds**

---

**Box Office Digest's Production Chart Is Exclusive**
### All Features Released in 1945

<table>
<thead>
<tr>
<th>A</th>
<th>OVER $500,000</th>
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<tbody>
<tr>
<td>Anchors Aweigh</td>
<td>MGM: 311</td>
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<tr>
<td>Thrill of a Romance</td>
<td>MGM: 235</td>
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<tr>
<td>Valley of Decision</td>
<td>MGM: 221</td>
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<tr>
<td>Here Comes the Waves</td>
<td>PAR: 201</td>
</tr>
<tr>
<td>Wonder Man</td>
<td>RKO: 195</td>
</tr>
<tr>
<td>A Tree Grows In Brooklyn</td>
<td>FOX: 191</td>
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<tr>
<td>Diamond Horseshoe</td>
<td>FOX: 183</td>
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<tr>
<td>State Fair</td>
<td>UA: 180</td>
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<td>Guest Wife</td>
<td>UA: 180</td>
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<td>Along Came Jones</td>
<td>PAR: 170</td>
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<td>Incendiary Blonde</td>
<td>PAR: 177</td>
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<tr>
<td>Neb Hill</td>
<td>FOX: 164</td>
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<tr>
<td>Kiss In Connecticut</td>
<td>WAR: 172</td>
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<tr>
<td>Lady Of A Tramp</td>
<td>UA: 171</td>
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<td>G. I. Joe</td>
<td>UA: 171</td>
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<td>The Clock</td>
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<td>Practically Yours</td>
<td>PAR: 171</td>
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<td>Without Love</td>
<td>MGM: 170</td>
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<thead>
<tr>
<th>B</th>
<th>FROM $250,000 TO $500,000</th>
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<td>Between Two Women</td>
<td>MGM: 149</td>
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<td>Flame of the Barbary Coast</td>
<td>REP: 139</td>
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<tr>
<td>Pillow To Post</td>
<td>WAR: 134</td>
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<tr>
<td>Here Come the Co-eds</td>
<td>UNI: 133</td>
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<tr>
<td>The Southerner</td>
<td>UA: 128</td>
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<tr>
<td>Tomorrow, the World</td>
<td>RKO: 123</td>
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<tr>
<td>Brewster's Millions</td>
<td>UA: 120</td>
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<tr>
<td>Frisco Sail</td>
<td>UNI: 117</td>
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<tr>
<td>Having Wonderful Crime</td>
<td>RKO: 123</td>
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<tr>
<td>Patrick the Great</td>
<td>UNI: 115</td>
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<td>Bedside Manner</td>
<td>UNI: 111</td>
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<td>That's the Spirit</td>
<td>UNI: 108</td>
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<td>The Way Ahead</td>
<td>UNI: 108</td>
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<td>On Stage Everybody</td>
<td>UNI: 107</td>
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<tr>
<td>The Unseen</td>
<td>PAR: 104</td>
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<tr>
<td>Errol Carroll's Vanities</td>
<td>REP: 103</td>
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<td>Escape In the Desert</td>
<td>WAR: 196</td>
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<td>Twice Blessed</td>
<td>MGM: 97</td>
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<tr>
<td>Within These Walls</td>
<td>FOX: 97</td>
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<tr>
<td>Molly and Me</td>
<td>FOX: 97</td>
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<tr>
<td>The Hidden Eye</td>
<td>RKO: 90</td>
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<tr>
<td>Betrayal From the East</td>
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<tr>
<td>Delightfully Dangerous</td>
<td>MGM: 87</td>
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<tr>
<td>Bewitched</td>
<td>MGM: 86</td>
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<tr>
<td>Pan Americans</td>
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<tr>
<td>The Fighting Guardsman</td>
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<tr>
<td>Strange Illusion</td>
<td>RKO: 73</td>
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<td>Two O'Clock Courage</td>
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<tr>
<td>Night Gown</td>
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<tr>
<td>My Gal Loves Music</td>
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<tr>
<td>Swing Out Sister</td>
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<td>Mr. Emmanuel</td>
<td>UA: 76</td>
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<table>
<thead>
<tr>
<th>C</th>
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<tr>
<td>The Body Snatcher</td>
<td>RKO: 97</td>
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<tr>
<td>The Chastity</td>
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<tr>
<td>I Love A Bandleader</td>
<td>COL: 91</td>
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<tr>
<td>The Bright Stranger</td>
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<tr>
<td>She Gets Her Man</td>
<td>UNI: 87</td>
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<td>I'll Tell the World</td>
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<td>The Beautiful Cheat</td>
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<tr>
<td>The Frozen Ghost</td>
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<tr>
<td>Eddie Was A Lady</td>
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<tr>
<td>Eve Knew Her Apps</td>
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<td>Mummies Curse</td>
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<td>House of Fear</td>
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<td>Jealousy</td>
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<td>Sapphirs In Society</td>
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<td>Caribbean Moon</td>
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<td>Jungle Captive</td>
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<td>Circumstantial Evidence</td>
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<td>Blonde Fever</td>
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<td>The Great Flammarion</td>
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<td>The Big Showdown</td>
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<td>Dangerous Passage</td>
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<td>Rough, Tough, and Ready</td>
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<td>A Song For Miss Julie</td>
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<td>Gentle Annie</td>
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<td>The Bull Fighters</td>
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<td>High Powered</td>
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<td>What A Blonde</td>
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<td>Hitchhike to Happiness</td>
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<td>The Silver Fox</td>
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<td>Honeymoon Ahead</td>
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<td>Zombies On Broadway</td>
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<td>I'll Remember April</td>
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<tr>
<td>Leave It to Blondie</td>
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<tr>
<td>Nothing But Trouble</td>
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<thead>
<tr>
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<td>Crime, Inc</td>
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<td>Vampire's Ghost</td>
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<td>The Seventh Veil</td>
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<td>Why Girls Leave Home</td>
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<td>Easy To Look At</td>
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<td>Midnight Manhunt</td>
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<tr>
<td>Shanghai Cabra</td>
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<td>West of the Pecos</td>
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<td>Scared Stiff</td>
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<td>Big Bonanza</td>
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<td>G. I. Honeymoon</td>
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<td>Under Western Skies</td>
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<td>The Chicago Kid</td>
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<td>Sporting Chance</td>
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<td>Dottie's Rendezvous</td>
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<td>A Woman In Green</td>
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<td>The Day booked</td>
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<td>The Minister Is Missing</td>
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<td>The Frankfurt</td>
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<td>Banana Blank</td>
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<td>Booked On Suspicion</td>
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<td>Adventures in the West</td>
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<td>The Lady in the Rockies</td>
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<tr>
<td>Trouble Missers</td>
<td>MONO: 80</td>
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### EXPLANATION OF FIGURES

The Percentages listed after the names of the pictures in the above A, B, C, and D columns, and also found elsewhere in this publication, represent the amount of actual business being done at theatre box offices. For example, if a certain figure grosses $10,000 on a week, where the average business of that theatre actually is $10,000, then that particular picture rate a 100 per cent average.

However, if the picture should be a "lemon" and only does $7,500 on the week, then it rates 75 per cent on that particular business. On the other hand, if a picture should be a box office "wow" and hits $25,000 on the week, then that picture draws a 250 per cent rating, or 150 per cent above average business, which is of course most unusual.

As soon as pictures are released in various key cities throughout the nation, the percentages are averaged out and the figures are printed in Box Office Digest. On another page are two boxes marked "Pictures Going Up" and "Pictures Going Down," indicating that very few films stay at the same level at which they open up on their initial engagements.

Occasionally big publicity and exploitation campaigns will get a picture off to a fine start but if said picture has been over-rated, word-of-mouth may drop the box office rate off considerably, thus lowering the percentage. Of course, this can also work the other way with a fine picture getting off to a bad start and then building up on all of its subsequent runs.
THOUSANDS of NEW YORKERS LEFT HOME!

4th Record Breaking Week at BROADWAY’S Famous “GOTHAM”
(Not even the radio’s every minute on the minute news of the Atomic Bomb--the Russian Invasion--the Japs’ Surrender -- could keep New Yorkers home!)

A SOCKO HIT during the Hottest Weeks of the Year at the "MIDTOWN," Toronto

A Sensation at the TRANS-LUX, Boston

The No. 1 Exploitation Natural OF THE YEAR!

PRC Presents

WHY GIRLS LEAVE HOME

With LOLA LANE
SHELDON LEONARD
ELISHA COOK, JR.
CONSTANCE WORTH

Screenplay by
FANYA FOSS LAWRENCE and BRADFORD ROPES
Original Story by FANYA FOSS LAWRENCE
Director of Photography
MACK STENCILER
Musical Director
WALTER GREEN
Music and Lyrics by JAY LIVINGSTON and RAY EVANS
Produced by SAM SAX • Directed by WILLIAM BERKE
CURRENT PREVIEWS

"BELLS OF ST. MARY'S"
"SARATOGA TRUNK"
"CONFIDENTIAL AGENT"
"SAN ANTONIO"
"CORPORAL HARGROVE"
"CORNERED"
"TOO YOUNG TO KNOW"
"DANGER SIGNAL"
"MEXICANA"
"THE DALTONS RIDE AGAIN"
"SING YOUR WAY HOME"
"GIRLS OF THE BIG HOUSE"
"THE LAST CHANCE"
"HOW DO YOU DO?"
"ADVENTURES OF RUSTY"
"YOU CAN'T DO WITHOUT LOVE"
"SONG OF MEXICO"

The Box Office
Reports

SPELLBOUND

Heads for Stratosphere
On Openings

See Page Five
SENSATIONAL STORY
That Rocked the World

NOW on the Screen

SCOTLAND YARD INVESTIGATOR

The most amazing theft in the history of crime... In the picture that will bring amazing box office returns.

SADISTIC KILLER OUTWITS SCOTLAND YARD IN THEFT OF MONA LISA!

INHUMAN MURDERS ACCOMPANY CRIME.

Scotland Yard authorities are completely baffled by the most sadistic crime of the century—the theft of the priceless Mona Lisa. Last night, the fabulous art treasure was stolen from its secret hiding place, where it had been stored for safe keeping by the French government.

Two of the most inhuman murders ever committed in the history of Scotland Yard highlight this fantastic attempt to smuggle the masterpiece out.

The arch-criminal made his escape and is at present believed to be hiding somewhere in the suburban area.

Inspector Cartwright and his men are coming on the case. Cartwright, long acknowledged as the greatest achiever of this

starring SIR AUBREY SMITH
ERICH VON STROHEIM

STEPHANIE BACHELOR - FORRESTER HARVEY
DORIS LLOYD - EVA MOORE - RICHARD FRANKER
VICTOR VAZONI - FREDERIC WOROCH

Directed by GEORGE BLISH
Original Screen Play by Reginald Rose
Associate Producer GEORGE BLISH

A Republic Picture
Home Is Money

An Editorial by ROBERT E. WELSH

Considerable apprehension is being expressed by some of our most apprehensive thinkers about whether Hollywood's picture makers appreciate the looming problems of the international market.

On the one hand we are told that anything written or produced in Hollywood must be aimed at some sort of hermaphrodite structure that is just as good entertainment in Chicago as it is in Breslau.

On the other hand is the common sense that tells us the American industry should continue to live by the rules that have made it the most sensational industrial development of the merely middle-aged Twentieth Century.

So let's look squarely at some facts:

Fundamentally, the money that pays you off for American picture production—and "you" means genius, near-genius, technician, and even trade paper publisher—comes from the box office of a free and prosperous nation. The United States market. (Of course Canadian cousins are included herein.)

Secondly, the nearest approximation to that type of profit-making and sustaining market is found in Great Britain and Latin America.

After that?

Well, you can have the wilds of Tibet, the ideologies of Jugo-Slavia, the steppes of Russia, the greasing rackets of the French market, the unknown new mysteries of a potential Teutonic section of the map—but—

If you expect to continue drawing down Hollywood salaries for your creative effort, and the exhibitor to earn money to keep the mortgages balanced and an occasional Florida or California trip, and the American motion picture to continue to SERVE ITS REAL PURPOSE IN THE WORLD—

Let's come back home.

The masses of the world loved the American motion picture as they saw it from the days of the "Perils of Pauline" down to our scruptious epics such as "The Covered Wagon," and pauses which disclosed that workers in America had bathtubs and autos, and could even aspire to a millionaire status if the scripter figured it that way.

These pictures made people happy. No American pre-war picture helped set the stage for hate, or war.

But in those same countries, which we are now told to imitate, "slanted" pictures pointed the way to envy, to machine guns, to Nazi superiority complexes.

And so we say:

For the sake of common sense alone, and for the certainty of justification in the long range historical perspective, let's keep our American pictures in the American formula. Not necessarily American in the physical aspects, but in the clear thought of a free and possibly happy world.

And—to repeat—

For the sake of that box office which pays us all off—let's not start killing off the golden geese at home for the hope of non-existent eggs abroad.

For the record, your humble editor could explain that he knows something about those screwy foreign markets.

He remembers once when an American major was ready to ditch or remake a half-million dollar negative because the French government said that there were no cruelties on Devil's Island, or if there were, they should not be mentioned between friends.

The French said that release of the picture in America as it stood would mean banning of all the company's pictures in France from then on.

A check-up was made, and it was found that in France the company had never made any more on all its annual releases than enough to pay distribution costs, plus party expenses for executives visiting Paris.

That particular picture went out uncut. The Paris office payroll found it was possible, by judicious greasing in the right quarters.

Are we heading back into that again—all over this bright new ONE WORLD?

DISTRIBUTORS' BATTING AVERAGE FOR '45

<table>
<thead>
<tr>
<th>Distributor</th>
<th>Releases</th>
</tr>
</thead>
<tbody>
<tr>
<td>MCM</td>
<td>21</td>
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<tr>
<td>WARNER BROS.</td>
<td>14</td>
</tr>
<tr>
<td>20th CENTURY FOX</td>
<td>20</td>
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<tr>
<td>PARAMOUNT</td>
<td>17</td>
</tr>
<tr>
<td>UNITED ARTISTS</td>
<td>16</td>
</tr>
<tr>
<td>RKO-RADIO</td>
<td>30</td>
</tr>
<tr>
<td>UNIVERSAL</td>
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</tr>
<tr>
<td>COLUMBIA</td>
<td>30</td>
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<tr>
<td>REPUBLIC</td>
<td>28</td>
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<tr>
<td>MONOGRAM</td>
<td>15</td>
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<tr>
<td>PRC</td>
<td>18</td>
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244 Releases
This Week
SELZNICK-INTERNATIONAL AND UA
Win With "SPELLBOUND"
216%
The Box Office: Selznick Rides High Again With Hitchcock’s “SPELLBOUND”

By NORMAN WEBB

U.A.—1 Release

Producer David Selznick, who last year was rated number one independent producer in our Box Office Annual Edition, has finally released his latest picture “Spellbound,” which on its first openings has established new house records in every individual theater and is currently averaging 216 per cent. This is United Artists top picture of the year and the second biggest box office hit to come out of all of the studios. If the figures on “Spellbound” continue to hold up so strongly, this picture may even surpass “Anchors Aweigh” and turn out to be this year’s number one box office attraction.

Academy Award winner Ingrid Bergman is co-starred with Gregory Peck in this strong romantic melodrama which deals with the medical profession and its very interesting theory on psychoanalysis, concerning amnesia victims. Miss Bergman has long been “hot” at the box office and “Spellbound” is certainly no exception. Incidentally, two other Bergman pictures—“Saratoga Trunk” and “The Bells of St. Mary’s”—have been previewed in the past week, and both are set for release between now and the end of the year. Accordingly, Miss Bergman is bound to have one of the very top actresses’ ratings for 1945.

Gregory Peck, who is co-starred with Miss Bergman as the amnesia victim, has built very rapidly at the box office, considering the short time he has been in pictures. His two previous releases, “Keys of the Kingdom” and “The Valley of Decision” were both big box office winners, although not as strong as “Spellbound.” The featured cast is headed by Leo Carroll, Michael Chekhov, Wally Ford, John Emery, and Steven Geray.

“Spellbound” was based on the novel “The House of Doctor Edwards,” and Ben Hecht wrote the very outstanding screen play. Alfred Hitchcock, long recognized as one of the screen’s greatest directors, especially with this type of story, directed “Spellbound” for producer David O. Selznick.

WARNERS—1 Release

Warner Bros.—First National’s new entry, “Confidential Agent,” 172 per cent, is a strong

PICTURES GOING UP

<table>
<thead>
<tr>
<th>Week End at the Waldorf</th>
<th>MGM...205...210</th>
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</thead>
<tbody>
<tr>
<td>Week End at the Palace</td>
<td>MGM...205...210</td>
</tr>
<tr>
<td>Dolly Sisters</td>
<td>FOX...182...187</td>
</tr>
<tr>
<td>Johnny Angel</td>
<td>RKO...154...158</td>
</tr>
<tr>
<td>Vines Have Tender Grapes</td>
<td>MGM...148...155</td>
</tr>
</tbody>
</table>

new series being independently produced by James Burckett, that may or may not be continued. After all, Marie Dressler is a strong trouper to follow up on. Jane Darwell and Edgar Kennedy are co-starred with Manton Moreland, Pamela Blake, and Charles Gordon in supporting roles. Phil Rosen directed for producer Burckett, who also makes several pictures a year for Monogram.

RKO—Also 1 Release

“Man Alive,” 139 per cent, formerly sold to exhibitors under the title of “The Amorous Ghost” is RKO-Radio’s only new entry this week. Considering the marquees names, this picture is holding up quite well.

This domestic comedy drama has a thin plot, but still managed to get many laughs from the preview audience. Pat O’Brien, Adolph Menjou, and Ellen Drew are co-starred. Rudy Valle, Fortunio Bonanova, and Milena Drapac are in the featured cast. Ray Enright turned in a good comedy directorial job for producer Bob Fellows.

COLUMBIA—1 Release

Columbia’s latest is Gene Stratton-Porter’s “Girl of the Limberlost,” 82 per cent, which old time exhibitors will remember has been filmed twice before. Due to the type of story and the lack of marque names, this picture has little first run value, but it will undoubtedly pull well in the nabs.

Ruth Nelson and Dorinda Clifton are co-featured with Peggy Converse and James Bell in support. Mel Ferrer directed for producer Alexis Thurn-Taxis.

UNIVERSAL—1 Release

Universal’s new release, “Pursuit To Algiers,” 81 per cent, is the latest in the “Sherlock Holmes” mystery series co-starring Basil Rathbone, and Nigel Bruce, and this one is a bit above average for this series.

Leslie Vincent, Martin Kosleck, Morton Lowry, and Marjorie Roradan make up the featured cast. Roy W. Neill produced and directed.

PICTURES GOING DOWN

| State Fair | FOX...187...188 |
| Kiss and Tell | COL...172...164 |
| Great John L. | UA...142...153 |
| The Southerner | UA...126...123 |
| Men In Her Diary | UNIV...116...111 |
| Colonel Blimp | UA...107...102 |
| The Cheaters | REP...90...87 |
"Bells of St. Mary's" . . . Ring Loud—And How!

CURRENT PREVIEWS

<table>
<thead>
<tr>
<th>Title</th>
<th>Studio</th>
<th>%</th>
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<tr>
<td>&quot;BELLS OF ST. MARY'S&quot;</td>
<td>RAINBOW-RKO</td>
<td>230</td>
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<tr>
<td>&quot;SARATOGA TRUNK&quot;</td>
<td>WARNERS</td>
<td>210</td>
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<tr>
<td>&quot;CONFIDENTIAL AGENT&quot;</td>
<td>WARNERS</td>
<td>165</td>
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<tr>
<td>&quot;SAN ANTONIO&quot;</td>
<td>WARNERS</td>
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<tr>
<td>&quot;CORPORAL HARGROVE&quot;</td>
<td>MGM</td>
<td>140</td>
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<td>&quot;TOO YOUNG TO KNOW&quot;</td>
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<td>&quot;DANGER SIGNAL&quot;</td>
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<td>&quot;MEXICANA&quot;</td>
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<td>&quot;THE DALTONS RIDE AGAIN&quot;</td>
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<td>&quot;SING YOUR WAY HOME&quot;</td>
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<tr>
<td>&quot;GIRLS OF THE BIG HOUSE&quot;</td>
<td>REPUBLIC</td>
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<tr>
<td>&quot;THE LAST CHANCE&quot;</td>
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<tr>
<td>&quot;HOW DO YOU DO?&quot;</td>
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<td>&quot;ADVENTURES OF RUSTY&quot;</td>
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<td>&quot;YOU CAN'T DO WITHOUT LOVE&quot;</td>
<td>COL</td>
<td>75</td>
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<tr>
<td>&quot;SONG OF MEXICO&quot;</td>
<td>REPUBLIC</td>
<td>75</td>
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Lightning can strike twice in the same approximate spot. At least man-made lightning can, and with Leo McCarey molding and tossing the thunderbolts it can be reported to an eagerly awaiting world that "The Bells of St. Mary's" smites with all the power and at the same spot that its predecessor "Going My Way" hit.

Superlatives are needed for any review of "The Bells of St. Mary's"—and even a free-hand use of the superlatives will leave any reviewer stammering.

The popular indoor sport of the coming winter season will be the exercise of comparisons between "Going My Way" and "The Bells of St. Mary's." From those arguments a wise reviewer will withdraw with discretion if not valor. There was a touch of novelty in "Going My Way's" discovery of the drama and chucks that can be found for the screen in the lives of clean souled people. A novelty is a novelty only once. But the newer picture has been made with the confidence born of previous success; it can plumb deeper emotional depths and with sly gleam introduce its chuckles in the midst of churchly surroundings.

And, to be plain and crudely box office minded about the discussions that will arise—there is quite a lot of marquee difference between "Bing Crosby and Rise Stevens" and "Bing Crosby and Ingrid Bergman."

Enough of the preliminaries that are only intended to prepare you for what will be the principal topic of conversation in picture circles—including the fans—during the long winter evenings.

Let's get to the picture.

McCarey has again operated with a minimum of the sort of plot that implies mechanics. He gives us people, likeable, loveable people. We meet again the Father O'Malley to whom Bing introduced us, and for protagonist we have, instead of the venerable parish pastor of Barry Fitzgerald, a nun—Ingrid Bergman as a nun. From these two stem our two hours of sheer delight.

Their external problems arise out of the plight of the parochial school at St. Mary's. The need for a new school building, the desire for a fitting playground, and, more intimately, the tribulations—sometimes chucklesome, often tear-jerking—of their young charges. All seen through the eyes of a sincere but young pastor, and an understanding but strict nun, who do not always see eye to eye.

That is the picture summed up. We could give you more of plot and incident, and only spoil your own first viewing of it. As a matter of fact, just as in the case of "Going My Way," a person feels a bit guilty recounting the delectable touches, the broad smiles and whole-hearted laughs, the heart-tugging moments of the job that is delivered by McCarey-Crosby-Bergman. We won't shame ourselves or spoil your enjoyment by doing that.

Far better to report on the people concerned. So impressive is the work of Bing and Ingrid that it gives justified reason to revive the cliche—it seems as though in all the ranks of picture players no other duo could have played these roles. That is the height of troup ing, and it is the fact.

Bing's Father O'Malley is a maturing embodiment of the young assistant in "Going My Way." His portrayal is deeply sincere, without losing any of the unique Crosby casualness. Miss Bergman, currently to be seen also in Selznick's "Spellbound," and "Saratoga Trunk" would seem to have wrapped up all possible Academy honors without a challenger. She is a nun to warm the hearts of the spectators of Catholic faith; she is woman and actress to capture the admiration of the theatergoer of any classification.

Support is the hand-picked McCarey type. The story throws principal support burden on young Joan Carroll, unhappy child of a separated couple, and the fine little troupers comes through with flying colors. Ruth Donnelly is a delightful nun, elderly right hand for younger Sister Superior, Miss Bergman. Henry Travers, underplaying in the McCarey manner, scores solidly as the picture's nearest approach to a meanie. One of our best actresses, Martha Sleeper, too long neglected by Hollywood and forced into repeated journeys to the New York stage, makes a welcome and successful reappearance. Una O'Connor, Rhys Williams, William Gargan, are seen to advantage, as is a tyke, Dickie Tyler.

Dudley Nichols' screenplay is a superior bit of craftsmanship—easy-going in its effect of realism, punchy when necessary—"smooth" is probably the word. Robert Emmett Dolan is responsible for the unobtrusive, but effective, musical background.

Song numbers range from the expected sacred numbers to two popular numbers, sung by Bing, that will soon haunt your radios. "Aren't You Glad You're You," a John Burke and James Van Heusen number, will probably take its place in the language with Bing's phrase "Do You Want To Be A Fish?" "In the Land of Beginning Again," by Grant Clarke and George W. Meyer, is a solid sentimental. For an extra treat—Miss Bergman sings a Swedish song. And it is a treat.

All technical contributions are on a top scale, with a particular word due the fine George Barnes photography.

Exhibitor's Booking Suggestion: What more can we say? . . . Previewed June 20th.
**“Mexicana”** *(REPUBLIC)*

The Digest's Box Office Estimate: 105%

Producer-director: Alfred Santell
The Players: Tito Guizar, Constance Moore, Leo Carillo, Estelita Rodriguez, Howard Freeman, Steven Geray, Jean Stevens, St. Luke's Choristers, Peter Meremblum junior bethstra.

Photography: Jack Marta
Time: 83 minutes

"Mexicana" is a top attraction in any league. Word of mouth must be relied upon to do considerable of the selling in competition with high-powered marquee offerings now current, but the build-up of audience satisfaction can be counted on. And the extra spark in advance exploitation that it deserves will pave the way.

Republic has spent money on "Mexicana," it is big physically, in size of settings, in richness of production background, and in quality of execution. It is jam-packed with music and specialties, all of them good, many super.

Producer-director Al Santell has taken a wealth of material to weave a picture that seems all too short in its 83 minutes of playing time, but on that happy basis also will prove a happy solution for many a booker.

The story basis is neither better nor worse than we currently expect in screen musicals. In many ways it is better—at least we haven’t the formula of the young and ambitious songstress or band leader seeking to hit the big time, nor any attempted moments of "scary" drama. The story is as fluffy and naive as the title promises.

"Mexicana" is a Mexican Frank Sinatra, with the same appeal and the same horde ofobby box followers. The rough affection of the teenagers is getting pretty tough on the young man when it is decided to dull their fire by giving him a wife—purely for publicity purposes.

Miss Moore, a star in her own right in the States, is coming to Mexico—protest says the scripter, let's frame a marriage between them.

The presence of an ardent and passionate Latin follower of Guizar's in the person of Estelita Rodriguez introduces the plot complications. From there on we go in for farce, borrowing from burlesque for many of the laugh complications, running the gamut of farce with a burlesque touch" while the eye and ear specialties welcomed interrupt.

The picture introduces Estelita Rodriguez to the American screen and her debut can be considered successful. Leo Carillo, as Guizar's manager, and Howard Freeman serving Miss Moore ditto, work hard for laughs, many of which do not arise. Jean Stevens, as a fluttery companion to Miss Moore, performs a miracle in coming through for a personal hit despite the film's weakest dialogue. Her lines strain too hard for humor.

Eleven songs are listed on the credit sheet, the originals being contributed by Ned Washington and Gabriel Ruiz. All are good, and the title song, "Mexicana," seems to this reviewer to have unusual possibilities when the radio outlets get to work. "Somewhere There's a Rainbow" also lingers in memory. On this one Walter Sharf, who also handled the fine musical direction, collaborated with Ned Washington.

The production flash scenes and specialties are off the beaten path, a challenge to any of the majors, and a credit to photographer Jack Marta and stage Nick Castle. It is also pretty evident that extra mention should be given to Howard and Theodore Lydecker in the "special effects" classification, Art direction by Russell Kimball and James Sullivan is an ace-high job.

Exhibitor's Booking Suggestion: Worth extra effort in the selling; audience satisfaction is certain.

Previewed Nov. 16th.

**“Sing Your Way Home”** *(RKO-RADIO)*

The Digest's Box Office Estimate: 90%

Executive producer: Sid Rogell
Producer: Bert Granet
Director: Anthony Mann

Photography: Frank Redman
Time: 72 minutes

"Sing Your Way Home" is a pleasant enough number in the modest budget musical class, with song numbers that can hold their own in any company. Comedy is not neglected, though not uproarious.

The story excuse to string Jack Haley's comedy and a succession of melodies together is found in having Haley an American newspaper man forced to chaperone a gang of sixteen American kids from home to France. The youngsters are entertainers, as are Anne Jeffreys and Marcy McGuire who become attached to the party.

There is a screwy thread of plot that doesn't bother any too much as producer Bert Granet and director Anthony Mann bend their efforts successfully to blend in the musical specialties and the laughs. Songs range from the popular "I'll Buy That Dream" to the introduction of Arthur Hay Mallote's setting of "The Lord's Prayer."

Haley carries his role in the Haley stride, and with material that is none too hot. Personality hit of the picture is made by Anne Jeffreys, the young RKO player registering definitely for more important future consideration, both in delightful trouping and in ability to send a song across. Marcy McGuire gives aid on the laugh side.

Exhibitor's Booking Suggestion: Neat budget musical package.

Previewed Nov. 12th.

**WHAT THE OTHER FELLOWS SAID:**

REPORTER: "One of the most aimless plots ever screened, even in a film musical."

VARITY: "Gie deal."
"Confidential Agent" . . . . .

(WARNERS)
The Digest's Box Office Estimate:
165%

Producer ...................................... Robert Buckner
Director ..................................... Herman Shumlin

The Players: Charles Boyer, Lauren Bacall,
Katina Paxinou, Peter Lorre, Victor Francen,
George Coulouris, Wanda Hendrix,
John Warburton, Dan Seymour, George Zucco,
Miles Mander, Art Foster, Holmes Herbert and Lawrence Grant.

Photography .................................. James Wong Howe
Time ........................................... 118 minutes

"Confidential Agent" is a pretty sad affair from any angle you view it—except the box office. The teaming of Charles Boyer and Lauren Bacall will pay off at the box office. And after that, do neither of the players any good for their futures. The box office will ring. Let there be no question about that. But when departing patrons talk about the alarming discovery that Charles Boyer is acquiring jowls; and their arm-in-arm companions start wondering why they can't be actresses if Lauren Bacall is one—then Warners have really done an egg-hatching job at the expense of a couple of people.

Maybe none of the Warner freres had anything to do with it—perhaps the basket is in the laps of producer-writer Robert Buckner and director Herman Shumlin. We wouldn't know, and we really don't believe it is important to know.

It requires two hours to use up this contrived plot, laborious dialogue, and heavy handed dialogue. Trouper die by the wayside as they spout the lines. Miss Bacall never gets a chance to start.

It is a meller yarn, with fundamentals of the meller school that will match up with the top marquee names to give a share of audience satisfaction. It couldn't be actually "bad" considering the money Warners spent on cast and production, but if Republic or Monogram had made it the critics would be giving you sermons on the inability of lesser companies to handle top selling assets.

"San Antonio" . . . . .

(WARNERS)
The Digest's Box Office Estimate:
160%

Producer ..... Robert Buckner
Director .......... David Butler


Photography .......... Bert Glennon
Time .................. 110 minutes

David Butler puts all the hard-earned and well-proven skill of a veteran director in his San Antonio and comes through with an offering that will get the box office money automatically waiting for the Errol Flynn marquee and a Technicolor extravaganza—but with little credit to Warners for the conception and production guidance.

The picture starts off wrong with the Errol Flynn casting. Flynn may be marquee, for many current headline reasons, but Flynn is not Texas. It follows up the miscasting with a story structure that would certainly have difficulty making the top draw in some of the lower budget outfits.

Only in size, and in Butler's herculean efforts with individual scenes and situations, does it make the grade to match the money it will undoubtedly garner. So Robert Buckner can take what credit is due a "producer" for the size and Technicolor, and must accept the blame that may attach to the same job for futility of story and characterization.

Our story is of the Texas of 1877. Cattle rustlers are one of the problems. The suspense element is that the honest beef breeders are being run ragged, and one of them having escaped across the border to Mexico has vowed that he will return and expose the dirty crooks. The fate in store for him on his return is the threatening menace. Errol Flynn is the guy.

Paul Kelly is seen as the chief heavy of the cattle thieves, and does a fine job in his role. Alexis Smith troopers valiantly as the music hall gal whom you have met before. S. Z. Sakall is solid in providing the comedy as her manager. Support is consistently good in supplying fine trouper for interesting types.

Aim of the picture's 112 minute length is to build up to a smash battle climax when Flynn's honest rancher has it out with Kelly's trigger men amidst the wreckage of the picturesque Bella Union music hall.

Flynn is possibly one of the many British adventurers running ranches in the Texas of those days, though we can't remember the script ever making this point clear—to balance between the Flynn accent and the Texas prairie.

Exhibitor's Booking Suggestion: The marquee is a natural, the customers aren't too critical of those magnified horse oprics, let the critics fall where they will. . . Previewed Nov. 15th.

WHAT THE OTHER FELLOW SAID:

REPORTER: "Has a plot as flat as the prairie which surrounds the locale celebrated."

VARIETY: "Will suffice for Errol Flynn fans and give the cash customers a run for their money."

Lucky to Have Stars

The story, somewhat complicated and dated by its angle on the Spanish problem that would be just as apparent if Buckner made "Mission to Moscow" today, has Boyer on a mysterious mission to get British coal for the Loyalist side, has villains putting troubles in his way, has Miss Bacall trying to play a wealthy English girl who is caught emotionally bewitch and between time for the fade-out title.

There are political angles about the picture's discussion of Spain's internal troubles which are slightly ironic since the unions chose Warners to be the national and international Communist goat as the Gestapo sadists of the recent Hollywood strike.

Exhibitor's Booking Suggestion: Money attraction; and why should you worry about what it does to Boyer and Bacall? . . .

Previewed Nov. 9th.

REPORTER: "Better than average melodrama . . . falls short of being a really great film."

VARIETY: "Entertainment values are not all that one might expect."

The Box Office Digest

TALKS
SHOWMAN'S LANGUAGE
"Saratoga Trunk"
(Warners)

The Digest's Box Office Estimate: 210%

Hal B. Wallace
Sam Wood

"Saratoga Trunk" is automatic big money box office—not a very daring statement for this reviewer to make, since Warners previewed the picture on the heels of release dates, and legal red tape being what it is in connection with film booking, well—it took Warners a year or more to get it to a preview, so don't blame us for writing while the box office is clicking.

The box office angle having been taken care of, we may go on the picture. In our opinion it is one of the best jobs Hal Wallis has ever done; we will later start to give forth with the adjectives about the amazing Ingrid Bergman performance; we will not neglect Gary Cooper; and we will be found splitting praise and blame for Sam Wood on the directing chore.

It is not the best picture Hal Wallis has ever made—remember, we said, "one of the best." His best will never be made from Edna Ferber material. Miss Ferber's vehicles are deliberately paced narratives, long pauses to meander into inconsequentialities about her characters that nevertheless give reality to those characters in the printed word; an ox-cart pace.

This fundamental fact has not always been recognized in judging Miss Ferber's screen assets. People forget that the "Show Boat" which made entertainment history was one-third Ferber—and the balance Ziegfeld, Kern, and Hammerstein. People recall "Cimarron," and fail to remember that the Wesley Ruggles picture was a hyproc "Covered Wagon" that was only second cousin to Miss Ferber, the novelist.

But Miss Ferber sells. So does Cosmopolitan Magazine. And Miss Ferber gives the picture maker characters. That is a rather important contribution, too. Miss Ferber gives colorful, picturesque backgrounds. From there on it is up to the picture maker to take biographies and atmosphere and create "theater."

The result of the effort in "Saratoga Trunk," Warner version, is a credit to producer Hal Wallis and scripter Casey Robinson, while still admitting that they couldn't give Dick Tracy pace to Ferber's slow-paced rambling.

They set their fate on two great troopers—Ingrid Bergman and Gary Cooper. Miss Bergman has the more obvious opportunities in portraying the shaded emotions of an unusual feminine character; Cooper must sell the hard way, in underplaying, in hidden thoughts.

Both top stars deliver to impressive effect. It is about time to close the season on nominating Miss Bergman for another Academy Award, but a few words can say that her portrayal of Miss Ferber's heroine with the many vagaries is one for the motion picture memory book. Cooper has never been better—sometimes appearing to be merely a sound- ing board for Miss Bergman's effects, often slicing keenly to capture a situation, at all times slyly fooling you into thinking he isn't acting—just being the character.

There are real high spots in the support. Fine trouper Florence Bates comes into her own, and we only hope she was in the preview audience the night we saw the picture. Flora Robson gives that touch of the skilled thespian. Balance of cast is up to the competitive standard set by the top players.

Direction by Sam Wood will lift many eye-brows. Despite adherence to the pace of the Ferber genre, it would seem that wood, who sits aloft on a pedestal of his own creation as a picture director, could have given the subject more of picture direction. Wood cannot expect—but maybe he does—to get Hemingways and Ferbers on every picture.

To give a quick run-down on the story: Miss Bergman is a girl returning to New Orleans vengeance bound for the deal given her mother. The super-social strata of the time are her prey, and eventual marriage to wealth is her goal. There enters into the scene a Texan, Gary Cooper. There is love. But it is tainted by the girl's consuming revenge motive. The scene shifts to Saratoga Springs, New York, in the day when that was the playground of America's first millionaires. Ingrid is there as a gold-digger in rich fields, tormented by honest love for that cold guy, Cooper. Meller enters in time for a physical climax in the struggle of two groups of railroad buccaneers, with Gary on our side.

Exhibitor's Booking Suggestion: Cooper-Bergman-Ferber is automatic. . . . Those who want it, will be many, and they will like it. . . . Slow-paced though, so should be properly spotted. . . . Previewed Nov. 11th.

WHAT THE OTHER FELLOW SAYS:
REPORTER: "A thing of taste, magnificence and beauty."

VARIETY: "When you've taken all into account you still can't applaud 'Saratoga Trunk' as an outstanding example of picture making."

"How Do You Do?"
(PRC)

The Digest's Box Office Estimate: 75%

Harry Sauber
Ralph Murphy

Benjamin H. Klone
81 minutes

It seems to be a current habit to mix murder with music, the writers apparently trying to do their best to get away from that "ambitious gal or boy" angle for their comedy musicians.

If the mixture must be made, there is no objection to doing it with Bert Gordon, the "Mad Russian." We know that there are people who can't take the Mad Russian, on the air or the screen, but we know many more who take him as he comes. Including your reviewer—in a none too greedy way.

In this PRC offering Gordon has the benefit of sound direction from veteran Ralph Murphy, and a cast thoroughly competent and rather surprising in talents for a PRC offering. Producer Harry Sauber deserves a bow for this assembling of trouper, and for presentation of a worth while group of songs to smooth the wilder moments of comedy.

It is all about a murder mystery that might have happened at Palm Springs, and most of the characters are seen as themselves—just as believable as many of the screwy things that happen. Scripter and director Murphy

You Can Not Go Wrong on Box Office Digest Figures!
BOXOFFICE RECORDS TO HOLD YOU

Spellbound

1. ASTOR THEATRE N.Y. FIRST WEEK. "Spellbound" broke the all-time record for any week in the history of the theatre.

2. ASTOR THEATRE N.Y. SECOND WEEK. "Spellbound's" second week also broke the all-time record for any week in the history of the theatre.

3. LOEW'S STATE. "Spellbound" broke the all-time record for any week in the history of the theatre.

4. FOX UPTOWN. "Spellbound" broke the all-time record for any week in the history of the theatre.

5. GRAUMAN'S CHINESE. "Spellbound" broke the all-time record for any week in the history of the theatre.

6. THE THREE COMBINED. "Spellbound" broke the all-time record for any week in the history of the State, Uptown and Chinese combined.

7. ANY THREE COMBINED. "Spellbound" broke the all-time record for any week in the history of any three-theatre combination in Los Angeles.

8. ANY FOUR COMBINED. In three theatres, "Spellbound" broke the all-time record for any week in the history of any four-theatre combination in Los Angeles.

FLASH! SECOND WEEK IN L.A. "Spellbound's" second week also broke the all-time record for any week in the history of the State, Uptown and Chinese combined.
THEY WERE **SPELLBOUND** BY

ALFRED HITCHCOCK

"The Academy can start putting Alfred Hitchcock's name on another Oscar."
—Erskine Johnson, *NEA*

"Whether he is building to a crescendo of ominous violence or creating dream images which illuminate the startling climax, he is at the height of his craftsmanship."
—Howard Barnes, *N. Y. Herald Tribune*

"The most successful film with which he has been identified."
—*Film Daily*

"'Spellbound' is certainly the best job Hitchcock has done since 'Rebecca' which places it in very high brackets indeed."
—John T. McManus, *The Newspaper P.M.*

"Top Hitchcock, maybe the best he has ever done."
—Alton Cook, *N. Y. World-Telegram*

Mr. Hitchcock is a Selznick Director

"In a Tradition of Quality"
THEY WERE **SPELLBOUND** AGAIN BY

**INGRID BERGMAN**

"Her calm beauty is unique, her talent a steady flame, her quality chaste."
—Fannie Hurst, *Modern Screen*

"A compelling performance . . . one of her most serene and artful portrayals."
—Howard Barnes, *N.Y. Herald-Tribune*

"The Academy can start putting Ingrid Bergman’s name on another Oscar for her work in ‘Spellbound’ . . . she’s superb."
—Erskine Johnson, *NEA*

"Magnificent throughout the film."
—John T. McManus, *The Newspaper PM*

"Ingrid Bergman in ‘Spellbound’ is lovely enough to give anyone in long britches a Bergman-complex."
—Walter Winchell

**THE DIGEST’S HONOR BOX WINNER**
THEY WERE

SPELLBOUND

BY

GREGORY PECK

“At the peak of his film appearance, terrifically impressive with his faultless portrayal.”
—Hollywood Reporter

“Extraordinarily good performance.”
—Redbook, Picture of The Month

“His best screen work, easily the best in which he has been seen.”
—Hollywood Review

“Positively poetic . . . superb.”
—Louella Parsons

“A remarkably restrained performance—one of an Academy Award stature.”
—Loewell E. Redelings, Hollywood Citizen-News

THE DIGEST’S HONOR BOX WINNER
"Adventures of Rusty" . . . . Solid Boy and Dog Formula

(COLUMBIA)

The Digest's Box Office Estimate: 75%

Producer . . . . Rudolph C. Flothow
Director . . . . Paul Burnside

Photography . . . . L. W. O'Connell
Time . . . . 63 minutes

That boy and that dog—who in various places and under many names have proven so solid for audience values—are with us again.

"Adventures of Rusty" presents the loveable standby formula in very satisfying manner. Modestly budgeted, making no pretensions by forced story contrivances to be more than it is, the picture will neatly fit many a booking spot.

Every boy-and-dog yarn needs the adult implementation that provides a reason for boy and dog to cling together. In this case it is a stepmother problem. Intelligent scripting and direction, capable playing, maintains constant interest in the adult story line, without detracting from the desired highlighting of the canine star.

This star, billed as Ace the Wonder Dog, lives up to his label. But the really heavy load of the picture is placed on the shoulders of Ted Donaldson, and the youngster comes through with an appealing performance, certain to step his budding career along.

Producer Rudolph Flothow deserves a bow for his cast selections to back up boy and dog, with Margaret Lindsay and Conrad Nagel registering at the top of a group of solid Hollywood rehabs.

The kids who will most likely be the reason for the picture's booking will probably not mind the fact that a German saboteur—submarines landing enemy agents—date it too much for finicky adults.

Exhibitor's Booking Suggestion: Will fill its right spots . . . . Previewed Nov. 12th.

WHAT THE OTHER FELLOWS SAID:
REPORTER: "Better-than-average story of a boy and his dog."

VARIETY: "Provides satisfactory second-billing for the nables."

"Too Young to Know" . . . . Better Than the Story

(WARNERS)

The Digest's Box Office Estimate: 130%

Producer . . . . William Jacobs
Director . . . . Frederick de Cordova

Photography . . . . Carl Guthrie
Time . . . . 86 minutes

"Too Young to Know" is in the contrived school of problem drama that always rates as "satisfactory" when the job has been handled in workmanlike manner, but seldom rises any higher. It is the sort of yarn where the author gives us a set of characters who move and breathe just as his typewriter dictates, and with little attempt at a sugar-coating of motivation and reality.

"Too Young to Know" qualifies as satisfactory for the booking spots it will play on the strength of workmanship and of top playing by an ace-high cast. Joan Leslie keys the proceedings, scoring both on the strength of personality and in meeting tough acting demands to make a poorly conceived role stand up. In the younger bracket, Robert Hutton and Dolores Moran register effectively, while roles of lesser importance are in the fine trouping hands of such as Harry Davenport, Rosemary DeCamp, Arthur Shields, and Robert Lowell.

Direction by Frederick de Cordova gives a promise of skill above the possibilities of the formula vehicle, even when frequently battling against dialogue that shouldn't happen to a major company release.

The story? Oh, well, it seems a gal and her hero in the Service, long-married, and the hubby discovers that gal is the mother of a three-year-old whom she allowed to go away in the adoption process. Joan is the gal, Hutton the flying hero who learns the facts in far off Burma, or somewhere out there on the Warner war map. The problem, after his hurried return, is to find the baby, and plot troubles are principally made by Dolores Moran, a young meanie.

Exhibitor's Booking Suggestion: Programmer that will satisfy; with value in the Joan Leslie popularity. . . . Previewed. Nov. 9th.

WHAT THE OTHER FELLOWS SAID:
REPORTER: "Too Young to Know" might well have taken time out to learn."n
VARIETY: "Rates as an excellent second-halfer."

"Corporal Hargrove" . . . . Deserves His Promotion

(MGM)

The Digest's Box Office Estimate: 110%

Producer . . . . George Haight
Director . . . . Richard Thorpe

Photography . . . . Henry Sharp
Time . . . . 96 minutes


The boys may have brought plenty of corn along with them to La Belle France, but it is corn just as vitamin-full as any that Iowa ever boasted about. On the reactions of the collegiately sophisticated Westwood Village audience at the picture's preview the critic can rest his typewriter fingers.

They took it, with chuckles and howls. Hargrove hasn't changed because he is now a sequel—the gags are broad, the complications wild and woolly, the story structure just as nonchalantly haphazard—if not unnecessary. But the laughs are as many and as frequent.

Robert Walker repeats on his original success; enlarged opportunity gives Keenan Wynn opportunity to go to the races. Chill Wills and William "Bill" Phillips make it a double. There is a fresh newcomer, Jean Porter, who may be counted upon for future MGM spotting.

Producer George Haight, who brought the Hargrove debut to the screen has successfully hurdled that frequently disastrous assignment—a sequel to repeat initial success. Dick Thorpe stepped into the direction with assurance, sparking his trouper's to their best, milking gags to the limit, and keeping pace on high.

Detailing of story is really unnecessary, beyond telling you that the boys get into trouble in a French village, all with the best of intentions, and also on an A.W.O.L. excursion to Paris, also with intentions.

Exhibitor's Booking Suggestion: Natural. . . . Previewed Nov. 9th.

WHAT THE OTHER FELLOWS SAID:
REPORTER: "On this one, every exhibitor will cash in."

VARIETY: "Picture's draw will depend on how much of this artless soldier-comedy audiences can take at this late date."
"Daltons Ride Again" .....................................................(UNIVERSAL)
The Digest's Box Office Estimate: 100%
Producer ........................................................................Howard Welch
Director .................................................................Ray Taylor
Photography .........................................................Charles Van Enger
Time ........................................................................72 minutes

Universal will soon be prompted to erect a monument out of the Valley to the Dalton family. For "The Daltons Ride Again" gives every indication of proving just as healthy a profit item as the successful "When the Daltons Rode," of a few seasons ago.

Universal's veteran of the action field, Ray Taylor, guided this hectic 72 minutes of high powered Western at its best. Producer Howard Welsch gathered together a he-man cast, without any hot marquee name in the top spots, but with an aggregation that in combined strength will back up the appeal of the Dalton name.

Alan Curtis, in the role of Emmett Dalton, gets the highlighted opportunity, and makes full use of it in a characterization that will help his career. Lon Chaney, Kent Taylor, of various color, Jr., in step with the winding for audience interest. Love interest is not heavier than to be expected in a grand scale Western, but well handled by Martha O'Driscoll. Top support roles are capably portrayed by John Litel, Thomas Gomez, Milburn Stone and Walter Sande.

Story springboard is an opening court room scene which allows Emmet Dalton to go back into the telling of events that made the brothers outlaws—this particular item in the formula being the one about land grabbers and the framing of the Daltons.

Production values are on the super-Western scale, which means more outdoors than the five reeler, finer scenery, tougher fights, faster rides, we guess, and it has all been directed to the hilt by Ray Taylor, in association with a Universal crew that knows this action stuff thoroughly.

Exhibitor's Booking Suggestion: Red hot outdoor action number. . . . Previewed Nov. 13th.

WHAT THE OTHER FELLOW SAID:
REPORTER: "The return of the Daltons is celebrated with another smash hit."

VARIETY: "Thrilling fast-action melodrama."

"Girls of the Big House" ....................................................(REPUBLIC)
The Digest's Box Office Estimate: 80%
Associate producer .................................................Rudolph C. Abel
Director .................................................................George Archainbaud
Photography .........................................................William Forrest, Verna Felton.
Time ........................................................................68 minutes

"Girls of the Big House" is the sort of title that speaks for itself, loudly and straight-aimed at a large group of the potential customers. All that really remains for the reviewer in such forthright cases is to report whether the picture measures up to the title, and whether the picture has the stamp of capable workmanship.

Republic's offering for this segment of the meller market delivers on both counts. It gives us the girls and the Big House with authenticity and considerable depressing effect; its story content is adequate, direction above average in the meller field, and playing in good hands.

There has been little variation in the theme since DeMille tampered with it way back in the Pathé days. There must be a likeable girl, and assorted girls with hints of various colorful pasts. Lynne Roberts is the femme on whom our attention is focused here, as the daughter of a college president who seeks to keep her disgrace from harming him by hiding under another name. Miss Roberts, of course, if the formula is to be followed, must be innocent of the crime for which she has been jailed, and must eventually be pardoned. Miss Roberts wins the spectator's sympathy and turns in an all around neat performance.

Support offers fine opportunities for differing characterizations and the roles are well handled by Virginia Christine, Marian Martin, Adele Mara and Tala Birelli. There is a song from Miss Mara, "There's a Man In My Life," delivered effectively, but of questionable value to the proceedings.

The men in their lives is, of course, the chief thought of the girls in a Big House. Apparently missing them is the chief reason why crime does not pay. Being male does not pay off in acting opportunities either in such yarns, though Richard Powers and Stephen Barclay do as well as could be asked with the possibilities provided them.

Direction by George Archainbaud makes the most of character creation such a tale offers, and keeps pace interesting. Script gets a bit too wordy at times.

Exhibitor's Booking Suggestion: Title means money in many situations, and picture will stand up as meller entertainment . . . Previewed Nov. 7th.

WHAT THE OTHER FELLOW SAID:
REPORTER: "Attains a good average that will pay off in good business."

VARIETY: "Tense story . . . should do all right for the theater tills, too."

"Cornered" ..............................................................(RKO-RADIO)
The Digest's Box Office Estimate: 135%
Producer ....................................................................Adrian Scott
Director .................................................................Edward Dmytryk
The Players: Dick Powell, Walter Slezak, Micheline Cheirel, Nina Vale, Morris Carnovsky, Edgar Barrier, Steven Geray, Jack LaRue, Luther Adler, Gregory Gay.
Photography .........................................................Harry J. Wild
Time ........................................................................102 minutes

The combination of Adrian Scott, Edward Dmytryk, and Dick Powell which scored one of last year's big money surprises, in "Murder, My Sweet," measures up to its past in "Cornered." This is hot meller, crammed with all the chili pepper that can be packed into wildly imaginative meller, but neatly smoothed for top results with finesse of craftsmanship.

Director Eddie Dmytryk has milked the opportunities of a pregnant script, Dick Powell responds with a performance to match "Murder," Walter Slezak is on hand for a dirty villun in his own unqualified style. And, as the villuns go in mellers, so often do the mellers.

It is a tale about espionage, potential sabotage, and international intrigue on the broad geographic scale. Essentially it is cops and robbers as Dick Powell roams the world for vengeance on a French collaborator responsible for the death of his wife. The treatment is in the "trick" style, staccato scenes, moody photography, etc. Dmytryk is occasionally battling against an over-abundance of plot, but skillfully keeps it moving for sound audience values.

Support has been carefully selected, with the interest centering on Madeleine Cheiere, personable young French actress making her screen debut a very successful appearance.

You need no more of the plot than we have told you, except to say that the springboard is Germany and France of the Nazi occupation, the eventual destination is Buenos Aires. In between, lots of things happen.

Exhibitor's Booking Suggestion: Good meller hit; should cash in with extra coin on memories of "Murder, My Sweet." . . . Previewed Nov. 13th.

WHAT THE OTHER FELLOW SAID:
REPORTER: "Occasionally gets lost in its own size."

VARIETY: "Picture looks from here like box office smash."

Will Be Repeater

Repeats for Powell-Dmytryk

Matches Title
“The Last Chance”

(PRAESENS-MGM)

The Digest’s Box Office Estimate: 80%

Producer: L. Wechsler
Director: Leopold Lindberg
Photography: Emil Berna
Time: 107 minutes

MGM is presenting a booking problem for exhibitors in offering a picture made in Switzerland, thus without American marque names, running over an hour and three-quarters, and with a theme that borders on the heavy.

It is doubtful if the effort will succeed to real box office results. Which is to be regretted, because in many ways “The Last Chance” is top-notch picture-making, and its producers should be encouraged.

The background theme of “The Last Chance” is tolerance, the treatment of the theme is by way of spine-tingling chiller escape melodrama. We pick up the action with the opening, the bombing of a Nazi prisoner of war train, and the consequent escape of two prisoners, an American officer and an American sergeant. They set out for safety across wild mountain trails in the haven of neutral Switzerland. Along the way they meet a pitiful group of refugees—and are faced with the problem of being burdened by this new attachment, or seeking solely their own safety.

Such a story line makes for many moments of top excitement and suspense, and also gives opportunity for broad use of the camera against eye-filling backgrounds. Director Leopold Lindberg rises to real heights for many of his opportunities, at other points in the picture's unfolding is slowed in pace

Exhibitor Headache

Light — But Pleasing

“Danger Signal”

(WARNERS)

The Digest’s Box Office Estimate: 125%

Producer: William Jacobs
Director: Robert Florey
The Players: Faye Emerson, Zachary Scott, Dick Erdman, Rosemary DeCamp, Bruce Bennett, Mona Freeman, John Ridgely, Mary Servoss, Joyce Compton, Virginia Sale, Addison Richards.
Photography: James Wong Howe
Time: 80 minutes

Warner Brothers have done right well by the picture that introduces Mrs. Elliott Roosevelt to big time marquee possibilities, and the little lady, otherwise known as Faye Emerson, has returned the favor.

All of which is to mention first a selling and audience value angle of “Danger Signal” that necessarily must be given important consideration. But not to detract from the more routine recording of the fact that the picture advances the career of Zachary Scott, in a characterization that has already secured

“You Can’t Do Without Love”

(COLUMBIA)

The Digest's Box Office Estimate: 75%

Producer: Ben Henry
Director: Walter Forde
The Players: Vera Lynn, Donald Stewart, Mary Clare, Frederick Leister, Phyllis Stanley, Cyril Smith, Richard Mursloch, Mavis Villiers, Peggy Anne and Jeanette Redgrave.
Photography: Otto Heller
Time: 75 minutes

British-made, and being distributed in the American market by Columbia, “You Can’t Do Without Love” will rate only as filler booking here, though in a mildly pleasant way delivering okay for that purpose.

Picture is at its best in the quality of practically all the song numbers, and some very personable performances; weakest in the attempt to blend crook melter with the generally melodic atmosphere.

Vera Lynn is spotlighted, and scores effectively in her song numbers, with little trouping demands made by the synthetic role given her. Male lead is played capably by Donald Stewart, and support is an example of typical British sharp type casting.

The plot carries parallel threads—a night

Critics, and maybe many of the patrons, but we imagine the compromise that avoided a murderess label for Miss Emerson will be generally more acceptable to the customers.

In addition to the fine performances of Scott, Miss Emerson, Mary Servoss and Miss De-Camp, supporting roles have all been spotted in good hands by producer William Jacobs.

Director Robert Florey, who has had his ups and downs in quality of story material offered him in past seasons, hasn’t missed a bet in this one. He plays for sustained menace and frequent tension situation punches with a very skillful hand.

Exhibitor’s Booking Suggestion: Okay as a picture, has a selling angle worth considering.

Light — But Pleasing

What the other fellow said: reporter: “Taut, suspenseful entry from Warners.”

VARIETY: “High order of sustained suspense.”
**20th - Fox**

★★★ Darryl Zanuck has signed Brigadier General Edward L. Munson, chief of the Army Pictorial Service during World War II, and working on the General Staff, to a post as production executive at 20th on his release from service.

★★★ Porter Hall's serious accident brought in Gene Lockhart to play his role in "The Shocking Miss Pilgrim," Bill Perlberg production with George Seaton directing.

★★★ Richard Conti has replaced Randolph Scott as lead in "Somewhere in the Night," Scott not feeling the role was suited for him.

★★★ Richard Lyon, 10-year-old son of Bebe Daniels and Ben Lyon, is a late addition to the cast of "Anna and the King of Siam." John Cromwell is directing.

★★★ Faye Marlowe will get a star billing break in Bryan Foy's remake of "The First Year," originally a Janet Gaynor-Charles Farrell hit.

★★★ The story of Sol Hurok, famed impresario of opera and concert, will become a motion picture for 20th—George Jessel producing, Gregory Ratoff directing. It will be in Technicolor, and the story will necessarily present a parade of famous musical figures.

★★★ Lucille Ball, having secured her release from MGM to freelance in search of better parts, will start the new career in 20th's "Dark Comer," with Fred MacMurray and Clifton Webb.

★★★ Gene Markey, late captain of Uncle Sam's Navy, reports this week to start his new producer-writer deal with 20th.

★★★ Bill Perlberg has set the deal for Eddie Goulding to direct the Claudia sequel, "Claudia and David," which will again star Dorothy McGuire and Robert Young. Production start is planned for late in January.

★★★ Elia Kazan, whose last for 20th was "A Tree Grows in Brooklyn," will direct "Stranger on the Highway" when he returns from current New York stage chores. Sam Engel will produce.

★★★ Option has been lifted on producer-director and occasional actor Otto Preminger.

**Paramount**

★★★ Henry Ginsberg, studio chief, pulls out this week for the many times postponed New York trip.

★★★ Claude Binyon has checked in to start his new producer-director deal, first on the slate being "The Sentimental Journey."

★★★ Mitchell Leisen returned to the lot to do added scenes with Olivia de Havilland on his "To Each His Own."

★★★ Pine-Thomas rolled the cameras this week on "Big Town."

★★★ Hal Wallis has signed a 21-year-old prospect, Betty Blake, from New York's stage.

★★★ Paulette Goddard and Sonny Tufts will co-star in "The Sun Field."

**M - G - M**

★★★ Col. David MacDonald, who made Britain's great war pictures, "Burma," and "Desert Victory," has been signed to a producer-director ticket. When MacDonald left Hollywood for the wars he had been assistant director with Cecil DeMille.

★★★ Gregory Peck may go into the lead of "The Romance of Rosy Ridge," originally scheduled for Jimmy Stewart, and now on the tentative basis while the war hero and company iron out some differences.

★★★ MGM got two severe blows within a week, the deaths of David Bernstein, company treasurer, and Ed Schiller, long a major theater executive and in recent years retired to Beverly Hills.

Replica

★★★ December 8th has been set as the starting date for "One Exciting Week," with Don Brown producing and Bill Beaudine directing.

★★★ Frank Albertson will carry the top male spot in "Gay Blades," a hockey yarn.


★★★ First production for Allan Dwan under his new producer-director deal will be "The Calendar Girl," with a February start now in view.


**RKO - Radio**

★★★ International, distributing through RKO has wound up on the Orson Welles-Sam Spiegel production "The Stranger," and coincidentally William Goetz announces that Spiegel has been signed to a long term producer contract.

★★★ Martin Mooney, most consistently successful of PRG's producers, has moved into the RKO fold in the Sid Rogell unit.

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**Monogram Going into High Gear**

Steve Broidy, newly elected president of Monogram Pictures, and former general sales manager, met the Hollywood trade press last week. ... Mr. Broidy impressed the sharpshooters — both by the importance of the announcements he had to make concerning Monogram's expanded plans, and a willingness to answer questions in frank, clear-cut picture language. ... Most important of the plans announced was the declaration that Monogram is in the market for big name deals that will involve the making of a limited number of million dollar pictures — along the lines of the currently shooting Frank Tuttle "Suspense" —and news that the first of such deals has been signed with top-notchie Roy Del Ruth. ... Of equal importance, was the statement that Monogram is looking for the acreage to build a new studio that will involve the expenditure of over a million. ... That is, to have the physical facilities to back up the ambitions. ... Underlying Prexy Broidy's talk was the thought that Monogram is at a crossroads and determined to spend the money and the effort to take the quality route. ... "We have shown in the recent seasons, for example in such pictures as 'Dillinger,' that we can meet any competition in exploitation pictures and in the general B field," said Mr. Broidy. "We will hold that field, and be able to step up the quality for the same friendly customers. But we will also go out after top playing time. If money, ambition, and working hard can do it—that's all we ask." ... W. Ray Johnson, now chairman of the Board will continue to serve importantly, with Trem Carr remaining active as production chief.
NEW YORK—At the end of the second week of the six-week Victory Loan Drive, sales of bonds to individuals (excluding corporate sales) have reached $1,036,000,000, slightly more than one-fourth of the national campaign quota of $4,000,000,000, according to figures obtained from the Treasury Department in Washington by S. H. Fabian, national chairman of the motion picture industry's campaign.

"E" bond sales, which are included in the $1,036,000,000 total, amount to $441,000,000, somewhat less than one-fourth of the national quota of two billion set for these bonds in the present drive.

Results to date, Treasury officials told Fabian, are sufficiently encouraging to warrant the hope that the full quota of $14,000,000,000 set for the Victory Loan will be realized.

It was pointed out that the film industry's bond-selling activities, which are regarded as the major factor in stirring up the public to buy bonds, have not yet gone into full swing in most parts of the country. Only a small part of the bond premiers, children's bond matineses, bond auctions and other special events have been held to date, while the big climactic event of the drive, Free Movie Day with an all-time record participation by the theaters of the nation, does not come until the end of the drive.

While no comprehensive figures are available yet on the amount of bond sales already chalked up by theaters—for which no specific quota has been set—returns from scattered communities show that bond premiers and other activities of the film industry are accounting for anywhere from one-third to more than half the local sales.

For example, in San Angelo, Texas, out of $371,728.50 in bonds sold throughout the city to date, $381,992.25 resulted from a bond premiere of "Weekend at the Waldorf" put on by John D. Jones at the Texas Theater.

This, said Fabian, emphasizes the tremendous importance of the film industry's participation and its showmanship in assuring the success of the Victory Loan Drive.

The figures reported to date, Fabian also pointed out, do not reflect the new impetus given the industry's drive by the weekend announcement of six free round-trip trips by airliner to London to be awarded the six theater managers who do the most outstanding job of bond-selling. This contest, being conducted with the cooperation of the Treasury Department, is expected to be a big factor in spurring the theaters of the country to greater effort.

The Victory Queen Contest, originally introduced by the West Coast region as a bond-selling stimulant in the Victory Loan Drive, has proved such a result-getter that the same idea is now being used in more than 30 states, according to the latest count.

In all cases, the requirement for casting a vote is the purchase of at least a $25 Victory Bond, while in most cases $5,000 in bond sales is necessary to qualify a girl as a contestant.

With some easing of newspaper space restrictions, the contests have been able to obtain plenty of publicity and other cooperation from the press, as well as assists from the radio.

In Seattle, for the first time in the city's history, all three daily papers have combined to carry the Victory Queen Contest. Every important newspaper in the state of Washington also is tied in with the plan, assuring complete statewide coverage.

The stunt also has been endorsed by the Oregon Newspaper Publishers Association, which is giving the bond-selling campaign full support.

San Francisco's interest in the contest is running so high that the Civic Auditorium has been obtained for the finals, at which time another huge bond rally will take place.

On the basis of bonds purchased by the public to vote for their favorite Queen, Utah expects a new record in bond-sales for this drive. Every county in the state has an entry in the contest.

Queen for a Day contests, patterned after the Mutual Network broadcast, also are being adopted in numerous communities.

LAKE CHARLES, LA — Southern Amusements Co., which has daily broadcasts called "Show Time," employed a novel stunt during its air time to dispose of $20,000 worth of "E" bonds. For the first 100 purchases of $200 bonds, each buyer's name was listed on the "Honored One Hundred" scroll. Names were announced as the buyer made himself known by ringing the Victory Bell near the microphone. With each $200 bond purchase a flag used by American flyers forced down in China was given away free. The flags were made of nylon.

PHILADELPHIA—Topping any previous event of its kind, the Victory Bond premiere show held at the Astor Theater here netted total sales of $1,516,825. A capacity audience cheered the special stage show that featured the Coast Guard's "Stars and Spurs" in addition to showing of "First Yank in Tokyo."

This was the first of the large city premiers in the Pennsylvania-New Jersey territory. Already set are five similar shows for Reading.

John Nolan, state exhibitor chairman who attended the Astor showing, stated there are more bond premiers for his area than in any previous drive.

FALL RIVER, MASS.—William Canning of the Empire here has been successful in selling 14 bonds at $1,000 each. Buyers of this denomination were guests of Commodore Dixie Kiefer at the Quonset Air Base. (Only a few days later Commodore Kiefer was killed in an air crash.) In another tieup with Mell Jewelry Co., a $6 alarm clock was given away free to the first 25 purchasers of the Roosevelt $200 bond. Tied in with the Cherry & Webb Photographers, an 8x10 portrait is being offered free to every bond buyer at the theater.

LEXINGTON, KY.—To assure the most intensive coverage of Kentucky in the Victory Loan Drive, Lew Hensler, state exhibitor chairman, has divided the territory into 15 districts, each with its own chairman.

Chairmen include: Robert Cross, Paramount Theater, Ashland; W. T. Cain, Jr., Garden Theater, Louisa; W. R. Shafer, Trail Theater, Morehead; J. F. Foxes, Novo Theater, Cumberland; Dickie, Victory Theater, Frankfort; Gene Lutes, Capitol, Frankfort; James Toombs, Kentucky Theater, Danville; J. F. Carnahan, Mancheste Theater, Manchester; William Cloves, Scoop Theater, Louisville; C. M. Caldwell, Ace Theater, Cave City; Erwin W. Rau, Alice Theater, Letchfield; Lewis Cobb, Princess, Hopkinsville; Leon Pickle, Kentucky Theater, Henderson; W. E. Horsefield, Morgan Theater, Morganfield, and Freeman Smith, Kentucky Theater, Cadiz.

MEMPHIS—The local exhibitor and distributor committee for the Victory Loan Campaign has completed arrangements whereby all theaters in the city act as a unit for the distribution of special tickets for each $25 bond-sale.

By arrangement with the local Ford dealer, one of the new Fords will be given away to the winner of the ticket to be drawn December 8, at noon in the downtown Court Square. Nine other prizes will be given away at the same drawing.

The committee handling this tieup consists of Tom W. Young of 20th Century-Fox, Ed Sapinsley of Malco Theaters, David Flexer of the Ritz and Peabody Theaters, and Cecil E. Vogel of Loew's Palace.

NEW YORK—A home office rally for the Victory Loan Campaign was held November 9th at 20th Century-Fox's Little Theater with company drive chairman William J. Kupper presiding and Lew Lehr as master of ceremonies. There was a two-hour show for the bond purchasers which included such talent as Gene Tierney, who made a personal appearance, Carl Ravazza, singing star, Jay Jostyn, Dave Apollon, Louise Corrigan, a SPAR, singing the "Star Spangled Banner," and Helen Portnoy of the home office accounting department gave a song recital.
**EXPLANATION OF FIGURES**

The Percentages listed after the names of the pictures in the above A, B, C, and D columns, and also found elsewhere in this publication, represent the amount of actual business being done at the various box offices. For example, if a certain picture grosses $10,000 on a week, where the average business of that theatre is actually $10,000, then that particular picture rates a 100 per cent average. However, if the picture should be "a lemon" and only does $7,500 on the week, then it rates 75 per cent on that particular booking. On the other hand, if a picture should be a box office "wow" and hits $25,000 on the week, then that picture draws a 250 per cent rating, or 150 per cent above average business, which of course is most unusual.

As soon as pictures are released in various key cities throughout the nation, the percentages may be averaged out and the figures are reported in this Box Office Digest. On another page, for example, are two boxes marked "Pictures Going Up" and "Pictures Going Down," indicating that very few films stay at the same level at which they open up on their initial engagements.

Occasionally big publicity and exploitation campaigns will get a picture off to a fine start but if said picture has been over-rated, very often the picture will drop in office receipts off considerably, thus lowering the percentage. Of course, this can also work the other way with a fine picture getting off to a bad start and then building on all of its subsequent runs.
COLUMBIA PICTURES—Previewed—Ready for Release

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<td>Vic. McEvedon</td>
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<td>Breakfast in Hollywood</td>
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<td>Randolph Scott</td>
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<td>Sin of H. Diddlebock</td>
<td>Preston Sturgis</td>
<td>Preston Sturgis</td>
<td>Ann Dvorak</td>
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<td>Night in Casablanca</td>
<td>David Low</td>
<td>Archie Mayo</td>
<td>G. Peck</td>
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<td>Scandal in Paris</td>
<td>Arnold Frenshburger</td>
<td>Douglas Sirk</td>
<td>J. Jones</td>
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<td>Strange Woman</td>
<td>H. Stromberg-I. Chertok</td>
<td>Albert Lewin</td>
<td>Moz J. Cohen</td>
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<td>There Goes Loma Henry (T)</td>
<td>Mary Pickford</td>
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<td>Ralph Lewis</td>
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<td>A Lion in Streets</td>
<td>Wm. Cagney</td>
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<td>A. LaPlanche</td>
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<td>Bell Ami</td>
<td>David Low</td>
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<td>R. Barratt</td>
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<td>Suddenly It's Spring</td>
<td>David Selznick</td>
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<td>Renato Nomura</td>
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<td>Angel on My Shoulder</td>
<td>Chas. Rogers</td>
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<td>L. Barrymore</td>
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<td>Petticoat Lane</td>
<td>Andrew Stone</td>
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<td>W. Huston</td>
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<td>Bluebeard</td>
<td>Chas. Chaplin</td>
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<td>Billie Burke</td>
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<td>Paris Cantoodle</td>
<td>Sol Lesser</td>
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<td>Zasu Pitts</td>
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<td>Hedy Lamarr</td>
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<td>Ray Walkern, Ed Kennedy</td>
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<td>James Cagney</td>
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<td>Lois Culler, Chas. Drake</td>
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<td>Joe Cotton, Shirley Temple</td>
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<td>Akin Tamireff, Carole Landis</td>
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<td>Paul Muni, Claude Raines</td>
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**EDITOR'S NOTE:** In answer to many requests, both from exhibitors and our Hollywood subscribers, we are again printing an ADVANCE PRODUCTION CHART. By glancing over this chart, one can determine in a moment's notice how many pictures each studio has in the cutting room, in production, in preparation, etc. Furthermore, the producer, director and cast are given on each individual picture. The following tabulation, as of today, is as follows:

- Previewed—Ready for Release: 33
- Back Log in Cutting Room: 112
- In Production: 48
- **TOTAL 190**

Thus we note there are 190 feature films (not including Westers) that are either available for exhibitors now, or within the next month or so, when the current pictures now shooting are "in the can." Accordingly, if the present studio strike became serious, there is a large enough back log of pictures to keep the theaters running for over a year, particularly considering the fact that many of the big, super-attractors are being held for three and four weeks in many first run situations. For example, Warner Bros.-First National, who used to release sixty pictures a year, released only seventeen features in the calendar year of 1944. At present there are over 100 pictures in preparation, the majority of which will go into production, in the next two or three months, PROVIDING the strike doesn't hold up set construction. The current back log of pictures, now ready for release, are valued in excess of $75,000,000, the greatest the industry has ever known.

There are several pictures classified as PREVIEWED—READY FOR RELEASE, that by the time this chart reaches our readers, will have been released, and as soon as we receive the figures on these pictures they will be removed from the production chart and placed on the page marked ALL FEATURES RELEASED IN 1945.

(T) denotes a Technicolor production.
CURRENT PREVIEWS

"ROAD TO UTOPIA"
"THEY WERE EXPENDABLE"
"FRONTIER GAL"
"MASQUERADE IN MEXICO"
"BLACK MARKET BABIES"
"A LETTER FOR EVIE"
"A GAME OF DEATH"
"AN ANGEL COMES TO BROOKLYN"
"THE FATAL WITNESS"
"A WALK IN THE SUN"
"HOUSE OF DRACULA"
GETTING GERTIE'S GARTER"
"VACATION FROM MARRIAGE"
"TOKYO ROSE"

The Box Office Reports

"Saratoga Trunk"

• Packed with Box Office Vitamins

See Page Five
This Week WARNERS Win With: "SARATOGA TRUNK" 207%

Jack L. Warner
H. C. Wallis
Sam Wood
Gary Cooper
Ingrid Bergman
Flora Robson

THE PICTURE
V.P. in Charge of Production
Jack L. Warner
Producer
Hal B. Wallis
Director
Sam Wood
Screenplay
Casey Robinson
From novel by
Edna Ferber
Photography
Ernie Haller
Music
Max Steiner
Musical Director
Leo F. Forbstein
Film Editor
Ralph Dawson

THE PLAYERS
Gary Cooper
Ingrid Bergman
Flora Robson
Jerry Austin
John Warburton
Florence Bates
Curt Bois
John Abbott
Ethel Griffies
Maria Shelton
Helen Freeman
Sophie Huxley
Fred Eerster
Louis Payne
Sarah Edwards
Adrienne D'Ambricourt
News Makes Talk
An Editorial by ROBERT E. WELSH

News events of the period that has passed since our last issue take the editorial attention this week. The shape of many things to come may well be foreshadowed by the news columns.

There is Eric Johnston’s appointment of Byron Price as a vice-president of the Hays — pardon — the Motion Picture Producers and Distributors organization. Or, is that title still correct? We can’t keep up.

Mr. Price’s appointment, aside from the real value of his future services to the industry, has had tremendous importance in the matter of industry prestige.

Few of the men who fought the war out in important Washington posts, amidst a welter of sniping, recriminations, and only occasional bouquets, came through with colors so bravely flying as Byron Price.

The editorial reaction to his appointment, from newspapers and news weeklies, is in itself high praise for the Eric Johnston acumen.

* * *

Just picture the spot on which Byron Price sat during the war.

He was a CENSOR. Did anyone ever hear before of a popular censor, and how often have we even heard of respected censors?

The most finicky, complaining, carping critics in the human race are newspaper men — particularly when they are discussing a fellow newspaperman, or, more exactly, one who has temporarily strayed from the corral to other fields.

Well, here were the boys with a full sized target — Byron Price.

It could have been open season on Price from the day of his appointment, with the shot guns roaring, the snipers’ rifles zinging.

It may be a miracle — or more likely it was the man — but Byron Price came through without even showing the effects of a BB pellet.

That’s achievement.

What value will it be to the motion picture industry? Great value. Whether his talents are exercised in its internal problems or in its public relations, the value of Byron Price will be in the qualities that distinguished his war service.

He is respected for integrity, he has the real newspaperman’s objective and open-minded approach to affairs, his few public statements have been in the honest language of plain words, and outspoken thought.

The industry is fortunate.

* * *

Second among the news items of the week to deserve more than passing headline importance is the involved operation that has created a new globe-circling organization through a joining of hands by International, Universal and J. Arthur Rank.

Mr. Rank’s motion picture interests are so vast, so geographically astounding, that his plans for the future in a highly competitive world market have long been of tantalizing interest to our leading American industrialists.

He has given us one answer, or hint.

Mr. Rank, it is evident, is not the man to sit in his own backyard and defy the world. He seeks cooperation that puts him right in the other fellow’s backyard. Or, I should probably say, that takes the fences down.

The move by which a new over-all world organization has been created, while at the same time International, Universal, and Mr. Rank, all retain the individuality they possessed in their particular fields is something of an epic chapter in world economics.

And something of a tribute to two American organizations that they rated consideration for such a merger of forces by the astute Mr. Rank.

To William Goetz and Leo Spitz of International, a comparative infant in our ranks, it must be an especially happy and encouraging event.

To Nate Blumberg, who has built the new Universal out of one of the industry’s traditional institutions, also go our congratulations.

<table>
<thead>
<tr>
<th>DISTRIBUTOR’S BATTLING AVERAGE FOR ’45</th>
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<tbody>
<tr>
<td>1. WARNER BROS.</td>
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<tr>
<td>2. 20TH CENTURY-FOX</td>
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<td>3. MGM</td>
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<td>4. PARAMOUNT</td>
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<td>5. UNITED ARTISTS</td>
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<td>6. RKO-RADIO</td>
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<tr>
<td>7. UNIVERSAL</td>
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<td>8. COLUMBIA</td>
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<td>9. REPUBLIC</td>
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<tr>
<td>10. MONOGRAM</td>
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<tr>
<td>11. PRC</td>
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<tr>
<td><strong>261 Releases</strong></td>
</tr>
</tbody>
</table>


20th - Fox

- Darryl Zanuck has closed a four year deal with Dave Rose by which the composer will do the score on at least one 20th picture a year for that period. First on the slate is "Ramona," which William Bacher produces.
- Carole Landis drew a suspension as a result of disagreement over proposed role in "Somewhere in the Night."
- The George Jesel production slate now includes plans for a Technicolor musical built around the career of Joe Howard, and hitched to his famous song, "I Wonder Who’s Kissing Her Now."
- Herbert Leeds has been assigned to direction of "It Shouldn’t Happen to a Dog."

Republic

- Frank Borzage may direct "That Man Malone" with John Wayne before the star begins on his new producer-actor contract. Wayne must also finish with Claudette Colbert in "Without Reservation" at RKO.
- James Lydon draws the top male spot in the next Jane Withers yarn, "Lonely Hearts Club," scheduled for a late December start.
- Allan Dwan has closed for a much sought original, "Rendezvous With Annie," and it goes on his slate as second under the new producer-director deal.
- Producer Herman Milllakowsky has left Republic to embark on an independent production venture.
- Robert Armstrong is the latest cast addition to "Gay Blades," a George Blair producer-director chore.

RKO - Radio

- Liberty, getting under way on its coming RKO productions, has signed Lester Koenig as a writer and associate producer.
- Studio head Charles Koerner made a 10-day trip to Mexico City to join Presy Peter Rathvon there for inspection of the company’s Mexican studios.
- Plans are under way for production of an exploitation special "Hirohito’s Children," along the lines of the highly successful "Hitler’s Children." Richard O. Fleischer, who has done the "This is America" series, will direct.
- "Christabel Caine" will be the first Hammer Film subject for RKO on his new five-year one-a-year contract. Production awaits availability of Joan Fontaine, who will have the top female spot.
- Dudley Nichols has added Charles Kemper to the cast of his forthcoming "Sister Kenny" special.

Monogram

- Steve Broidy, newly elected president of Monogram, was honored guest at the latest dinner of the Independent Motion Picture Producers Association, with Monogram’s Board Chairman Ray Johnston and production chief Trem Carr the special hosts.
- The big new deal between Roy Del Ruth and Monogram is already in action with announcement that the first subject planned is a story called "It Happened on Fifth Avenue."
- King Brothers have set February 1st as starting date on their next, an original titled "The Hunted."
- Shooting gets underway this week on the latest Charlie Chan, this time "Charlie Chan in Alcatraz," with Phil Karlson directing and James Burckett producing.
- Will Nigh has been tagged for direction of the next Cisco Kid episode.

Paramount

- Claude Binyon’s first under new ticket will be production of "Abigail, Dear Heart."
- Seton I. Miller has been assigned production of "The Griswold Story."
- Pine-Thomas have added "Seven Were Saved" to their schedule.

Here and There

- Bill Goetz, International production head, announces purchase of a novel, "My True Love" which will probably go on the slate as No. 1 for newly signed producer Joe Sistrom.
- Alfred Hitchcock and Carey Grant have been forced to postpone their plans for a modernized "Hamlet," due to prior commitments on both sides. It is now planned for a late Autumn, 1946, production.
- Harry Sherman, returning to the wars with a Joel McCarthy special, "Ramrod," has signed Jack Moffitt to do the screenplay on the story, with a February shooting start in mind.
- Mary Pickford has decided to call off production plans for an extended period. This shelves "There Goes Lona Henry."
- Sam Bischoff, lining up on his new independent venture, has added John Steinbeck’s novel "Cup of Gold" to his list. "Mr. District Attorney" is still the first consideration.
- Barry Buchanan is at his desk as local advertising and publicity head for United Artists, succeeding John Harkins.
- Paul McNamara, David Selznick’s advertising and publicity chief, made a rush New York trip for conferences on selling of "Duel in the Sun," which now has an April pre-release date in sight.
- Seymour Nebenzal, United Artists producer, has set up a $200,000 advertising campaign for his just completed picture, "Whistle Stop," which has George Raft in the top spot.
The Box Office: "Saratoga Trunk" Clicks for Warners - Wallis - Cooper - Bergman

WARNERS—1 Release
Warner Bros. have their biggest box office hit in some time with Edna Ferber’s “Saratoga Trunk,” which although produced back in 1943, is only now being released, with the first opening showing a strong 207 per cent.

Gary Cooper and Ingrid Bergman are co-starred in this romantic tale of old New Orleans and Saratoga which takes place at the turn of the century. Since Cooper has long been a top star, and with Ingrid Bergman moving into position as the screen’s top box office actress, this picture is bound to be a big hit right out of the gate. The featured cast is headed by Flora Robson, Jerry Austin, John Warburton and Florence Bates.

Hal Wallis, who now has his own independent Paramount unit, produced “Saratoga Trunk” as one of his final pictures before leaving Warner Bros., and Sam Wood directed.

Due to the fact that this picture has all of the necessary strong box office ingredients, and runs two hours and fifteen minutes, it will probably be single billed in most situations, and is a definite hold-over picture.

FOX—2 Releases
20th Century-Fox Exchanges have two new releases, one from their own studio, and one independent production, and both are doing good box office business. “Fallen Angel,” 153 per cent, marks the return of Alice Faye to the screen, following the birth of her second baby. This strong murder melodrama is a quite new type of vehicle for Miss Faye, who in the past has scored so heavily in big Technicolor musical extravaganzas which have generally run quite a bit higher at the box office.

There have been numerous complaints from both the critics and theater patrons that Alice doesn’t sing a single number in “Fallen Angel”- and of course the same thing occurred when Judy Garland didn’t render any musical numbers in “The Clock.” However, Darryl Zanuck has already announced that Miss Faye’s next picture will be a musical. Co-starred with Miss Faye are Dana Andrews and Linda Darnell, both of whom have gained consistently at the box office in the past year.

17 NEW RELEASES NOT IN LAST ISSUE

<table>
<thead>
<tr>
<th>Title</th>
<th>Release</th>
<th>% Est</th>
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<tbody>
<tr>
<td>Saratoga Trunk</td>
<td>WAR</td>
<td>207%</td>
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<tr>
<td>Fallen Angel</td>
<td>FOX</td>
<td>153%</td>
</tr>
<tr>
<td>She Wouldn’t Say Yes</td>
<td>COL</td>
<td>116%</td>
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<tr>
<td>This Love of Ours</td>
<td>UNIV</td>
<td>112%</td>
</tr>
<tr>
<td>Dakota</td>
<td>REP</td>
<td>110%</td>
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<tr>
<td>Hold That Blonde</td>
<td>PAR</td>
<td>110%</td>
</tr>
<tr>
<td>Enchanted Forest</td>
<td>PRC</td>
<td>93%</td>
</tr>
<tr>
<td>My Name Is Julia Ross</td>
<td>COL</td>
<td>91%</td>
</tr>
<tr>
<td>Girls of the Big House</td>
<td>REP</td>
<td>83%</td>
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<tr>
<td>Crime Dr.’s Warning</td>
<td>COL</td>
<td>80%</td>
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<tr>
<td>Strange Confession</td>
<td>UNIV</td>
<td>80%</td>
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<tr>
<td>Detective</td>
<td>PRC</td>
<td>80%</td>
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<tr>
<td>Cub Havana</td>
<td>PRC</td>
<td>80%</td>
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The featured cast includes Ann Revere, Percy Kilbride, Bruce Cabot, Charles Bickford and John Carradine. Otto Preminger produced and directed.

“And Then There Were None,” 143 per cent, based on Agatha Christie’s successful New York play “Ten Little Indians,” is Fox’s second release. This picture, which was produced on the Goldwyn lot, was originally intended for United Artists release. However, after many financial difficulties, Harry Popkin formed Popular Pictures and took over, along with producer-director Rene Clair, and turned out an excellent box office picture, especially considering there are no very strong marquee names.

Barry Fitzgerald, Louis Hayward, Walter Huston are co-starred in this gripping murder mystery and June Duprez, Roland Young, C. Aubrey Smith and Mischa Auer are featured.

COLUMBIA—4 Releases
Columbia Exchanges have four new releases, one a big box office hit; two better-than-average programmers, and one English importation.

“She Wouldn’t Say Yes,” 146 per cent, co-starring Rosalind Russell and Lee Bowman, is Columbia’s strongest offering. The supporting cast in this fast moving comedy-romance includes Charlie Winninger, Adele Jergens and Harry Davenport. Virginia Van Upp produced, and Al Hall directed.

“My Name is Julia Ross,” 91 per cent, a strong psychological melodrama, appears to be a "sleeper," as this programmer is getting strong reviews and pulling a healthy box office, especially considering the lack of marquee names.

Nina Foch, Dame Mae Whitty and George Macready are co-starred with Doris Lloyd and Roland Varno featured. Joe Lewis directed for producer Wally MacDonald.

Columbia’s third release, “You Can’t Do Without Love,” 82 per cent, is a pleasing musical comedy programmer, that will make a good filler. The picture was produced in England, and there are no players in the cast known to American fans. Walter Forde directed for producer Ben Henry.

“Crime Doctor’s Warning,” 81 per cent, Columbia’s fourth and last release, is the latest in the Crime Doctor series starring Warner Baxter. The featured cast includes Coulter Irwin, Dusty Anderson, Miles Mander and Edward Gianelli. William Castle directed for producer Rudy Floehow.

UNIVERSAL—2 Releases
Universal Studios have two new releases, one a strong box office attraction, while the second is just an average programmer.

“This Love of Ours,” 142 per cent, is a touching melodrama of mother love and sacrifice, starring Merle Oberon, that is pulling very good business and is being held over in most situations. Charles Korvin is Miss Oberon’s new leading man, and Claude Rains is also co-starred.

Sue England portrays Miss Oberon’s little daughter, and Carl Esmond, Jess Barker and Harry Davenport are also in the featured cast.

William Dieterle turned in a fine directorial job for producer Howard Benedict.

Universal’s second release “Strange Confession,” 81 per cent, is the latest in the Inner Sanctum Mystery series, and this one is running about par. Lon Chaney, J. Carrol Naish and Brenda Joyce are co-starred. John Hoffman directed for producer Ben Pivar.

REPUBLIC—4 Releases
“No Dakotam,” 141 per cent, is Republic’s best of three new releases, and furthermore, (Continued on Page 16)

PICTURES “GOING DOWN”

<table>
<thead>
<tr>
<th>Title</th>
<th>Release</th>
<th>% Est</th>
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<tbody>
<tr>
<td>Confidential Agent</td>
<td>WAR</td>
<td>172%</td>
</tr>
<tr>
<td>George White’s Scandals</td>
<td>RKO</td>
<td>133%</td>
</tr>
<tr>
<td>A &amp; C In Hollywood</td>
<td>MGM</td>
<td>132%</td>
</tr>
<tr>
<td>Uncle Harry</td>
<td>UNIV</td>
<td>120%</td>
</tr>
<tr>
<td>That Night With You</td>
<td>UNIV</td>
<td>123%</td>
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</table>

Confidential Agent Production, 172 per cent, has been running a good box office since its release last week. This programmer is playing well in all areas.

George White’s Scandals, 133 per cent, directed by Ray Enright, is doing a good business and is considered a reasonable programer.

A & C in Hollywood, 132 per cent, directed by Michael Curtiz, is Republic’s best of three new releases, and furthermore...

(Continued on Page 16)
"Road to Utopia"
(PARAMOUNT)

The Digest's Box Office Estimate:
200%

Producer: Paul Jones
Director: Hal Walker
The Players: Bing Crosby, Bob Hope, Dorothy Lamour, Hillary Brooke, Douglas Dumbrille, Jack LaRue, Robert Barrat, Nestor Paiva.
Photography: Lionel Lindon
Time: 90 minutes

It is either naive or presumptuous of a reviewer to mention the box office certainties of "Road to Utopia." They will have to build bigger marquees to contain the atomic strength of Crosby-Hope-Lamour.

Meanwhile, it is the reviewer's province to state whether the audience values will match the standing-room-only draw. That is easy—they will.

Producer Paul Jones and director Hal Walker have combined with their talent and their drawing cards to repeat, and possibly top, the "Road" series. Where they are going from here is anybody's guess, but if they take the high road or the low road, the fans will follow them for all-out zany fun and complete release from all the major and minor problems of a screechy world.

It is a burlesque on the average run of movies, and the making of them. The world is its oyster, with accents on the Barbary Coast and Alaska of the Gold Rush days. We are guided along a devious road—it shoots off at any tangent that holds the slightest promise of a laugh—by narrator, Robert Benchley, the late writer and player being just as confused as we are, but managing to keep us fairly close to the beam.

Description of story or incident is only spoiling the fun. In the first place, there isn't much story; in the second, there is too much rich incident of the apparently spontaneous type that must be seen to be fully appreciated.

For the trio of stars it is a romp. With Paul Jones at the production helm, and Hal Walker directing, the stars and support appear to be enjoying a paid-for holiday. And since they must have worked very hard, all of them, this is a statement that must be taken with deferential consideration.

While song writing names do not go up on the marquee, it is important to record that the principal names bear that Johnny Burke-James Van Heusen tag. That is just as safe an insurance policy as the names of the stars. "Would You" and "Anybody's Dream" are two of their contributions to "Utopia" that you will be hearing and plenty.

Hillary Brooke deserves special mention in the excellent support list.

Exhibitor's Booking Suggestion: What do you need us for?...Previewed Nov. 27th.

Rents Rooms to All Chillers

"House of Dracula"
(UNIVERSAL)

The Digest's Box Office Estimate:
125%

Producer: Paul Malvern
Director: Erle C. Kenton
The Players: Lon Chaney, John Carradine, Martha O' Driscoll, Lionel Atwill, June Adams, Onslow Stevens, Ludwig Stossel, Glenn Strange, Skeleton Krags, Joseph E. Bernhard, Dick Dickinson, Fred Cordova, Carey Harrison.
Photography: George Robinson
Time: 67 minutes

Come one! Come all! It's the circus convention of what-in-it's—Universal's three ring presentation of the weird characters who have done so well by Universal's coffers. Coffers, we said, not coffins.

Producer Paul Malvern and director Erle C. Kenton have combined on a humdinger of a number for the Universal parade of eccentricsities, probably the horror picture that will take the year's top money honors in its highly competitive field.

The char-acters are all there, their story has been well scripted, the Kenton directorial touch keeps them within such bounds of near-reason as horror pictures can get, while not pulling any punches on the socks shrills that they must offer. It is a workmanlike, smoothly efficient directorial contribution that Kenton has made and Malvern has guided.

We would try to give you a straight lined account of the plot but fear that this is impossible, so will fall back on telling you the folks whom you will meet. There is that foolish Dr. Edelman, Onslow Stevens, who takes over a home in which to specialize on his ideas of making bones like rubber—so they will never break, but even if they tear you can get a patch at the nearest gas station. He's foolish because he doesn't know that down in the cellar there is a coffin in which Dracula, John Carradine, has taken up residence again—due no doubt to the housing shortage. He is doubly foolish when he allows The Wolf Man, Lon Chaney, to come for treatment. After that, what would you expect? Of course, Frankenstein's monster wants to get into the act. He does.

Oh yes, there is a romantic note, Martha O'Driscoll handling this chore pleasantly with Lon Chaney.

All the players are on their toes for effective performances, but chief asset of the picture is consistently maintained suspense and crescendo reached for top moments by the script and direction.

Exhibitor's Booking Suggestion: A hoot for the horror addicts. ...Previewed Nov. 28th.

WHAT THE OTHER FELLOWS SAID:
REPORTER: "Mighty good show...should match, and possibly even better, hit grosses of 'House of Frankenstein.'"

VARIETY: "Upholds traditions of company's past offerings in this field."
Gary Cooper

"SARATOGA TRUNK"
A WARNER BROS. PICTURE—A HAL B. WALLIS PRODUCTION
Ingrid Bergman

"SARATOGA TRUNK"
A WARNER BROS. PICTURE—A HAL B. WALLIS PRODUCTION
"They Were Expendable"

(MGM)

The Digest’s Box Office Estimate: 1800%

Associate producer .................. Cliff Reid
Director .................................. John Ford
2nd Unit Director ..................... James Havens
Photography ............................ Joseph H. August
Time ..................................... 136 minutes

A new John Ford picture is an event in any picture season. So, when the screen receives a picture made by our outstanding John Ford while he was Captain John Ford, USN, and treating of a uniquely heroic chapter of naval history and American history, the event is doubly important.

“They Were Expendable,” from the widely selling William L. White story, was made for MGM while Ford was on special leave from the Navy, and has all the powerful impact that civilian John Ford would give any celluloid footage, inspired to execution by the labor of love of a Captain John Ford, USN.

There are preliminary worries box office wise about whether American audiences have forgotten there was a war, and the boys who won that war, but we will trade the worries for a John Ford picture, and then top you with the names of Robert Montgomery and John Wayne for the marquees.

William L. White’s story concerns those vanguard heroes of the war who were stranded on diminutive PT boats in the Pacific in the war’s initial months, and who lived beyond all normal hopes to write a glorious page in the annals of man’s heroism.

There are brave deeds, but none are false. These are American boys doing American things, and John Ford is the honest chronicler of those boys and their deeds. They were “expendable,” but their efforts were not expended in vain as long as history is written and Ford’s picture lives to tell of them.

Robert Montgomery – Comdr. USNR—and John Wayne share the top spots, with performances that in sincerity and skill will always be high in their lists. Balance of the cast is typically hand-picked Ford type—such authentic figures as Jack Holt—Uncle Sam’s Army; Ward Bond, Leon Ames, for example. Donna Reed impresses in the brief moments of the picture’s only feminine character as a nurse at Bataan.

Production is on the exacting MGM scale, with a roster of credits needed to do justice to all technical departments concerned. Cliff Reid rates a bow for a tough associate producer assignment, capably executed.

Exhibitor’s Booking Suggestion: One of the year’s big ones. . . . Previewed Nov. 18th.

What the Other Fellows Said:

REPORTER: “Nothing has been slanted in bringing the best seller to full fruition in its screen transcription.”

Variety: “Top example of artistically honest picture making.”

Masquerade in Mexico

(PARAMOUNT)

The Digest’s Box Office Estimate: 140%

Producer .................. Karl Tunberg
Director .................................. Mitchell Leisen
The Players: Dorothy Lamour, Arturo de Cordova, Patric Knowles, Ann Dvorak, George Rigaud, Mikhail Rasumny, Martin Garraza, Billy Daniels, Natalie Schafer, the Guadalajara Trio.
Photography ...................... Lionel Linden
Time ..................................... 97 minutes

The Mitchell Leisen flair for flashy showmanship, this time used to enhance the solid marqueé draw of Dorothy Lamour, sum up “Masquerade in Mexico.” Plus the fact that Arturo de Cordova is also building a following.

It is a light subject in story content, and treated in light manner by Leisen. He is content to carry us along a merry path, satisfying the eye and ear pleasantly as we go, taking the comedy as it comes and not straining too hard at any point.

Our tale is of a gal who “masquerades in Mexico,” Dorothy, facing a customs inspection at the border, finds herself mysteriously gifted with a stolen diamond. She rides herself of the dangerous cargo, but that escape is only the stepping stone to adventures when she finds herself penniless in Mexico, and hired by a wealthy man to help straighten out his marital woes. The principal woe being bull-fighter Arturo De Cordova.

The picture has been richly dressed, and it can be accentuated that the rich dressing also applies to Miss Lamour, who is presented in stunning fashion. Ann Dvorak takes full advantage of a siren’s role, while de Cordova registers as the Latin heart-palpator. Support is excellent in limited opportunities.

Exhibitor’s Booking Suggestion: Pleasant entertainment. . . . Previewed Nov. 23rd.

What the Other Fellows Said:

REPORTER: “For the most part is pretty empty entertainment.”

Variety: “Amusing and colorful.”

Tokyo Rose

(PARAMOUNT)

The Digest’s Box Office Estimate: 90%

Producers ........ William Pine, William Thomas
Director .................. Lew Landers
Photography .................... Fred Jackman, Jr.
Time ..................................... 69 minutes

There was obvious money value in any picture that could be tagged “Tokyo Rose,” and if you didn’t think that a script could be written about that title which would stand up as satisfying motion picture, then you are not well acquainted with the billyboys, William Pine and William Thomas.

"Tokyo Rose" delivers both from the exploitation angle honestly developed, and as fast action meller picture entertainment. The script gives an almost believable presentation of the Tokyo Rose our imaginations have conjured, it gets us to accept an active underground in Japan working for the common cause, and the Lew Landers’ direction keeps the pace moving so well that you don’t give a damn about credibility so long as those cops and robbers are on the screen are doing their stuff.

The picture lands us right in Japan for our 69 minutes adventure. There is a captured Yank flyer—and other soldier prisoners. There are helpful neutrals. More important—there are underground workers—here represented by the pick of Hollywood’s very capable Oriental appearing trouper. They are dastardly Japs, reluctantly played by members of the same group. And about all—there is that radio voice of Tokyo Rose.

Will Get ’Em and Please ’Em

Plot basis is built around the job of evacuating the Yank aviator prisoner after his escape, the decision to take Tokyo Rose along in the rescuing submarine, and limited only when the boys hit the high note of thrill close to the 69 minute mark.

The cast has been very well chosen, with principal new interest in the fast that Byron Barr, as the motivating American soldier, registers for further consideration. Other roles are in the hands of Hollywood stalwarts.

Exhibitor’s Booking Suggestion: Will pay off . . . . Previewed Nov. 27th.

What the Other Fellows Said:

REPORTER: “Timely melodrama . . . large amount of motion, none of it lost.”

Variety: “Fast-moving, punchy melodrama that will add box office draw to any double bill.”
“Walk in the Sun”

(20TH CENTURY-Fox)

The Digest’s Box Office Estimate:

125%

Producer-director .................. Lewis Milestone
Photography ......................... Russell Harlan
Time ................................ 117 minutes

The temptation to comparisons comes quickly in the case of “A Walk in the Sun,” and such temptation is always proof that the picture to be discussed has the atmosphere of greatness.

In the case of “A Walk in the Sun,” first and obvious attempt at parallels is with producer-director Lewis Milestone’s own landmark of screen history, “All Quiet on the Western Front.” And it is fulsome and deserved praise for Milestone to state that, with due allowance for the aura created by memory, the current offering comes off very well indeed.

The other inevitable comparisons will be with the more recent screen productions which treat, or attempt to treat, with the

slowly slug-it-out soldiers of World War II — probably even very specifically with “G-I Joe.” In these comparisons “A Walk in the Sun” walks alone — and in the leading platoon.

This is gripping, tense drama, from start to finish, but at all times with the levelling relief of human pecadillos. Of course, it treats of war and battle — but Milestone wisely gives you that war and battle through his humans, and not in objectionable pictorial documentation.

His story is simple. We meet a landing party heading towards the unknown hell of an Italian beachhead. We follow them on to the beach, the loss of their lieutenant commanding, and start to ponder with them his assignment — the destruction of a certain bridge. We can’t get to know all the company, but those whom Milestone has selected for our closer acquaintance are varied, colorful, and pregnant with the reactions and emotions that make for “theater.”

Milestone and the spectator, travel along with these boys, Texans, we are told, but all of them the spirit and flesh of all our boys. Milestone travels honestly, he never seems to strain, events of battle and the inner secrets of human character appear to be carrying him as much as us.

An all-male cast responds to the sincerity and inspiration of Milestone’s direction with a galaxy of fine performances. Dana Andrews tops a long series of fine performances in he-American roles. But story structure is such that there is little to choose in opportunity or delivery between top-billed Andrews and others of the group such as Richard Conte, George Tyne, John Ireland, Norman Lloyd and Sterling Halloway. All are good, with young Ireland registering particularly for future promise and Conte giving ample proof that he is worthy of the build-up 20th-Fox plans for him.

Milestone produced “A Walk in the Sun” independently, with Darryl Zanuck grasping the opportunity to release it under the 20th-Fox banner. Production values are impressively realistic, with Russell Harlan’s photography an important factor in that result.

Exhibitor’s Booking Suggestion: The New York opening will be an important clue to the box office possibilities. . . . Previewed Nov. 27th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: “Not since he made ‘All Quiet on the Western Front’ has Lewis Milestone had such distinguished success as he marks up with ‘A Walk in the Sun’.”

VARIETY: “A first class job of picture making.”

“Vacation from Marriage”

(MGM)

The Digest’s Box Office Estimate:

110%

Producer-director .................. Alexander Korda
The Players: Robert Donat, Deborah Kerr, Glynis Johns, Ann Todd, Roland Culver.
Photography ......................... Georges Perinal
Time ................................ 94 minutes

British-made, but with the Hollywood touch of veteran Sir Alexander Korda, this MGM release will give a large measure of audience satisfaction while its box office draw rests on such memory strength as Robert Donat possesses.

“Meet Me”

(20TH CENTURY-Fox)

The Digest’s Box Office Estimate:

90%

Executive producer .................. Sid Rogell
Producer ............................. Herman Schlem
Director ............................. Richard Wise
The Players: John Loder, Audrey Long, Edgar Barrier, Russell Wade, Russell Hicks, Jason Robards, Gene Stutenroth, Noble Johnson, Robert Clarke.
Photography ......................... Roy Hunt
Time ................................ 72 minutes

Richard Connell’s “The Most Dangerous Game” turns up in every prize list or anthology of modern thriller yarns, and it did right well by RKO and box offices many

years ago with Joel McCrea and Fay Wray in the leads.

It should repeat in this very well conceived and executed new version. The basic theme can never lose any of its powerful attraction, producer Hermann Schlem and director Robert Wise have given it intelligent production with added musical effectiveness to enhance original values.

You recall the story about the big game hunter who got running out of worthy animal targets, and creates and grasps his opportunity for “the most dangerous game” by hunting down a hapless group of humans. Edgar Barrier is soundly menacing as the hunter. More pleasant characters are nearly

in a delightful script, with superb playing, and sensitive direction. American audiences, expecting a top performance from Donat, will meet a new enthusiasm in Deborah Kerr as his wife, and see the support up to the customary high British casting.

Exhibitor’s Booking Suggestion: Thoroughly enjoyable, not automatically sold. . . . Previewed Nov. 20th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: “Alexander Korda has done a splendid job.”

VARIETY: “A very human and entertaining story.”

Fine Title's Challenge

handled by John Loder, Audrey Long, and Russell Wade. Support is excellent, with Gene Stutenroth and Noble Johnson scoring particularly.

Music and photography play so important a part in the creation of a sustained atmosphere that mention should be given Paul Sawtelle on the music and Roy Hunt on the cameras.

Exhibitor’s Booking Suggestion: Safe and sound on the horror circuit. . . . Previewed Nov. 22nd.

WHAT THE OTHER FELLOWS SAID:

REPORTER: “Rids fair to make the grade as a masterwork in its field.”

VARIETY: “Stands up as suitable program material.”
"Frontier Gal"
(UNIVERSAL)

The Digest's Box Office Estimate:
135%

Written and produced by: Michael Fessier and Ernest Pagano
Director: Charles Lamont
Executive producer: Howard Benedict
The Players: Yvonne De Carlo, Rod Cameron, Andy Devine, Fuzzy Knight, Andrew Tombs, Sheldon Leonard, Beverly Simmons, Clara Blandick, Jan Wiley, Frank Lackteen.
Photography: George Robinson
Time: 34 minutes

The Fessier-Pagano team strays from the path of ultra-sophistication to show that if you have the "know-how" it is just as easy to give the class touch to lusty Western melodramas, strongly impregnated with sex, and gloriously decorated by Technicolor.

Universal has a money maker here. While Yvonne De Carlo is only making her second screen appearance, the healthy grosses garnered by "Salome" will grease the way for this one, and she repeats as a definitely colorful individual screen personality.

Also, let it be recorded, that Universal has very likely hit another jackpot in five-year-old Beverly Simms. For which, with all due credit to the tyke's amazing talent, a bow to director Charles Lamont, who had much to do with an infant money-maker of some years ago, Baby Sandy. Director Lamont also knew another youngster of whom you may have heard, Shirley Temple.

True to the best traditions of the genre, Fessier and Pagano start us off with a chase, then continue to pile on the action, without any perceptible pause in pace for the desired moments of sultry song from Miss De Carlo.

In fact it is Rod Cameron who is being chased, and Miss De Carlo, running a frontier saloon, who saves him, temporarily, later snags him into marriage, and is awaiting him after he does a six-year stretch—with their offspring, Baby Beverly.

"Letter for Evie"
(MGM)

The Digest's Box Office Estimate:
90%

Producer: William H. Wright
Director: Jules Dassin
Photography: Karl Freund
Time: 80 minutes

We are just following the daily reviewers' parade when we record that "A Letter for Evie" is a sleeper. But, in our justification, let it be said that we felt the same way they did when chuckling through this picture as they did. Ours is not the fault that there is only one word to express "sleeper" in the film's vocabulary.

Essentially, there is no reason for calling any MGM picture a sleeper. Except that some have the super-power marquee strength or super-splashy production flash that others do not possess, any MGM picture has certain qualities of class that should make a real sleeper of none.

But in the sense that "A Letter for Evie" lacks some of those super elements it takes its place rolling down the stretch in the sleeper handicap.

The picture is sheer audience delight. Basically light comedy, it has its moments of near-drama, and it is at all times on the audience level for enjoyment. It bubbles, sparkles, and moves.

The plot—which, incidentally, would more correctly justify a title "Letter FROM Evie"—has been told before, in good, bad, and indifferent form. Treatment, in script, and most certainly in the Jules Dassin direction, must explain the difference this time.

We have the girl in the shirt factory working on Army orders, who writes a note tucked within a shirt to the unknown soldier boy who may some day acquire the shirt. This letter-writing habit is common to most of the girls but Evie, our Marsha Hunt, more reserved, only succumbs to aim at an imaginary guy who could wear a 16½ collar.

From there on you can take up the plot with your own imagination when we tell you that it is sad sack Hume Cronyn who receives the note and carries on the romantic correspondence, John Carroll who must do the physical John Alden for his courtship, Tangle a group like this up, sprinkle them with army friends and girl friends, and you have the makings.

Directorial treatment, and very smart playing, does the trick that puts the formula over to an impression of freshness. Hume Cronyn, the pint-sized G I, comes close to stealing the picture with a performance that will be talked about. And that is not taking anything away from the excellent job done by Marsha Hunt, both personable and capable, and by John Carroll. The latter suffers a bit from a decision to give him a fast-talking characterization that frequently is difficult to follow.

Support, and production attributes are in the MGM class.

Exhibitor's Booking Suggestion: Hot for current box offices. . . . Previewed Nov. 29th.

WHAT THE OTHER FELLOWS SAID:
REPORTER: "Deserves all of the praise that will be heaped upon it by jaded critics." VARIETY: "Belongs definitely in the sleeper class. . . . utterly charming!"

"The Fatal Witness"
(REPUBLIC)

The Digest's Box Office Estimate:
80%

Associate producer: Rudolph E. Abel
Director: Lesley Selander
Photography: Bad Thackery
Time: 60 minutes

Strictly formula in the Scotland Yard school of detecting, "The Fatal Witness" measures up as ordinary fare that will probably just get by in the filler spots awarded it. The pace is too slow for the action addict, the script and direction too stereotyped to lift its semi-psychological treatment.

Richard Fraser, a competent young actor, by the way, is seen as the Scotland Yard man who is not satisfied with the innocence of George Leigh in the matter of the latter's aunt's death. But Leigh has the best of alibis—he was in jail at the supposed time of the fatal event. The procedure is to break down the villain, a task that goes staidly along for the allotted 60 minutes.

Supporting cast is adequate to the material, George Leigh registering as the killer, and a minor individual hit being scored by Barney Bernard as a cockney.

Exhibitor's Booking Suggestion: Average. . . . Previewed Nov. 21st.

WHAT THE OTHER FELLOWS SAID:
REPORTER: "The film is standard supporting fare." VARIETY: "Of little consequence except to pad out a double feature program."

Will Be Money Hostess

The balance is kept neatly between meller and heart throb—occasionally giving a tongue-in-cheek impression—and sprinkled with the proper amount of comedy. In this department Andy Devine, Fuzzy Knight, and Andrew Tombes gang up effectively, Rod Cameron is properly swashbuckling in the lead, with Sheldon Lewis a capable heavy.

The picture is the best opportunity Charles Lamont has had lately, and he takes full advantage of it with a workmanlike job, and particular skill in his handling of the younger. Executive producer Howard Benedict has dressed it in the super-Western style, getting full values from his Technicolor.

Chalk up another one for Fessier-Pagano, the boys are on the beam.

Exhibitor's Booking Suggestion: Hot for current box offices. . . . Previewed Nov. 29th.

WHAT THE OTHER FELLOWS SAID:
REPORTER: "Will pay off handsomely." VARIETY: "Lusty glorified western produced for mass audience appeal."
ROY ROGERS
King of the Cowboys

TRIGGER
The Smartest Horse in the Movies

The Songstasion
of all time!

Now a spectacular
Roy Rogers hit!

"Don't Fence Me In"

Featuring GEORGE "GABBY" HAYES and
DALE EVANS with ROBERT LIVINGSTON
MORONI OLSEN • MARC LAWRENCE • LUCILLE
GLEASON and BOB NOLAN and THE SONS
OF THE PIONEERS • Directed by JOHN ENGLISH • Original Screen Play by DORRELL McGOWAN and
STUART E. McGOWAN • Additional Dialogue by JOHN K. BUTLER

A Republic Picture
"Angel Comes to Brooklyn"

(REPUBLIC)

The Digest's Box Office Estimate: 90%

Associate producer: Leonard Sillman
Director: Leslie Goodwins
The Players: Kaye Dowd, Robert Duke, David Street, Barbara Perry, Charles Kemper, Marguerite D'Alvarez Bob Sheerer, Alice Tyrell, June Carroll, Rodney Bell, Betzi Beaton, Jay Presson, Joe Cappo, Sherle North.
Photography: Jack Marta
Time: 70 minutes

Squeeze out some of that preferred playing time for this one, even if you do have to go a little extra heavy on the exploitation to build up the marquee strength.

On audience entertainment value the picture is a solid chunk of bubbles with talent, youthful and mature; sparks in its dialogue, and is not lacking in flashy production values.

Musical fantasy is the description. As might be guessed from the title, it is again one of those stories in which characters from the other world tamper with the affairs of mortals. But the producers do not make the mistake of giving us any approach to the heaven that is in most religious beliefs, which has so often thrown other examples of the formula for a loss.

No, this is a delightfully ludicrous fantastic heaven — Actor's Heaven, that will be accepted in the spirit in which it is offered.

The treatment can be called semi-Gilbert and Sullivan. This vein is musically introduced to Actor's Heaven, where we learn that the thespians of a bygone day are concerned over the future of a little girl down there on earth, Kaye Dowd, stage aspirant.

Former magician, Charles Kemper, is delegated to visit the earth and take her career in hand. This becomes quite a task, as involved with Kaye are all the inmates of a screwy theatrical boarding house.

On that framework is built a tightly packed 70 minutes of song, dance and comedy. Much of the talent is unknown, though David Street is establishing himself in radio, and makes a pleasing screen appearance. All of the talent is really good, and both imagination, good taste, and the necessary dollars have been given the production background that show-cases their wares. Direction by Leslie Goodwins reveals hitherto unshorn talents in the musical field, and is a solid item on his credit list.

Charles Kemper's characterization as the magician-angel is a top job. This fine trouper is not an unknown, but his performance here should be seen by casting directors to the end that his full talents are recognized.

Exhibitor's Booking Suggestion: An audience bet, worth the selling...

WHAT THE OTHER FELLOW SAID:

REPORTER: "Heads straight for the collective audience eye, ear and heart...

VARIETY: "Mild entertainment value as a supporting feature."

Money Kids for BO

(ANGELINA)

The Digest's Box Office Estimate: 90%

Producer: Jeffrey Bernard
Director: William Beaudine
The Players: Ralph Morgan, Kane Richmond, Jayne Hazard, Teala Loring, Marjorie Rhodes, George Meeker, Dewey Robinson, Alan Foster, Selmor Jackson, Nana Bryant, Maris Wrixon, John Gallaudet.
Photography: Harry Neumann
Time: 71 minutes

"Black Market Babies" is an out and out exploitation bet that hits its target with a resounding wallop, and presents better trouping and direction than is usually expected of strictly exploitation yarns.

Barraging a little overemphasis on gangsterism to background the heavy, the picture adheres to its theme of the scheme by which the babies of unwed mothers become saleable commodities in an undercover racket. With the character of a befuddled involved doctor, Ralph Morgan, keying the telling the story allows Kane Richmond an all-black heavy characterization that will red meat to the patrons responding to this title. It also skirts natal moments in a way that will be spice to these fans.

Producer Jeffrey Bernard has guided the scripting to an intelligence that lends an air of near-credibility to events and characters that are frankly outspoken meller. Direction by William Beaudine is a top job for this sort of material, building suspensefully, punching his big moments effectively. Production values are fully adequate.

Ralph Morgan's medico is a thoroughly convincing portrayal. He captures the acting honors, closely pressed by Kane Richmond, who should be given more attention by casting heads. Teala Loring, whom we last saw in "Allotment Wives," again registers that she is a comer. Support has been well chosen, with George Meeker wrapping up his usual slick heavy role.

Exhibitor's Booking Suggestion: Sure-fire for the dates where you know it belongs...

WHAT THE OTHER FELLOW SAID:

REPORTER: "Jeffrey Bernard gives Monogram another sure-fire exploitation picture..."

VARIETY: "Should meet the standards of Monogram market."
"BRAVO MR. SHOWMAN!"

Your sale of Victory Bonds
May very well decide whether
This baby will be cannon-fodder in 1965
Or a happy citizen of a tranquil world.
The Victory Loan will soon be over.
Every "E" Bond helps cement the peace
And insures this baby's right to live!
Now is the crucial time to take stock!
Are you awake to your responsibility?
Turn on the heat in the remaining days!
It's never too late to do the right thing.
We can't let up! Let's finish the job!

VICTORY LOAN

War Activities Committee of Motion Picture Industry, 1501 Broadway, N. Y. C.
The industry has a new company—an organization to be known as The United World Pictures Company, Inc., being formed to engage in the distribution of outstanding American and British films. It will start operations with a minimum of eight American and eight British pictures of distinction.

United World Pictures Company, Inc., will have offices throughout the U.S.A., England and the rest of the world with a complete supervisory and selling force. To enable United World to commence operations without delay, the physical facilities of either Universal or of the companies in the Rank group will be made available for the use of the new company.

J. Arthur Rank will be chairman of the two main companies, United World Pictures Company, Inc., and United World Pictures-Limited of England, while Matthew Fox will be President. E. T. Carr will be Managing Director of the English Company. The United World Pictures Company, Inc., will be jointly owned by Leo Spitz and William Goetz, owners and operating heads of International Pictures, Inc., of California, the J. Arthur Rank interests of Great Britain, and Universal Pictures Co., Inc. The organization will be essentially Anglo-American, the American and British interests each owning one-half.

In addition, formation is announced of a new producing company, International Pictures Corporation, to be jointly owned by Leo Spitz, William Goetz and Universal Pictures Company, Inc. Mr. Spitz will be Chairman and Mr. Goetz will be President.

Due to the close tie-up between the producing units of International Pictures Corporation in Hollywood and the Rank group in Great Britain it is expected that stars and personalities will have the opportunity to appear in films made in both countries. It is also expected that this will be a means to develop stars in such a way that their popularity will be established simultaneously in both countries.

International will produce a minimum of eight American pictures annually for exclusive world-wide distribution by the United World organization. The company will have headquarters at Universal Studios in Universal City, California. Universal will provide adequate space for International for the construction of an administrative building to house its production and executive personnel and will make available to it Universal’s production facilities. International Pictures Corporation will acquire the story and production assets of International Pictures, Inc., the present Spitz-Goetz producing company.

At least eight of the outstanding British pictures chosen from all the available product of the studios and the production units associated with the J. Arthur Rank group will be distributed annually by the United World Organization, together with the American pictures produced by the new Spitz-Goetz company.

The new group will acquire theater “show-windows” in the United States, the British Empire and in key cities throughout the world. By maintaining liaison with these new theater interests, with the Odeon and Gaumont-British circuits with approximately 100 theaters in the United Kingdom, of which Mr. Rank is chairman, with the Odeon Circuit of Canada with its 100 theaters, the control of which Mr. Rank shares with Paul Nathanson of Toronto, and with the Greater Union Theaters Ltd., of Australia, of which Mr. Rank has just acquired a fifty per cent interest, the United World Distribution Organization will be able to keep its production in close contact with trends of popular taste as reflected in the box offices of the world.

This close association with theater interests in all parts of the world should be of inestimable advantage to both American and British producers in their efforts to accommodate their production plans to the changing conditions which the post-war period is bound to present.

Universal Pictures Company, Inc., although a joint owner of both the United World Organization and International Pictures Corporation, each of which will have its separate operating personnel, will not participate in the actual operations of either company. As a partner, Universal will contribute the use of its exchange facilities, where they are required and the use of its studio and production facilities in Hollywood. Neither the programme nor the personnel of Universal will be affected by the plans now announced.

That's the New Film Company Name
United International-Universal-Rank

promises to be one of their top pictures for 1945, according to the first key city figures.

John Wayne is co-starred in this fast moving western melodrama of the 1870’s, with Vera Hruba Ralston, Walter Brennan, Ward Bond, Mike Mazurki, Ona Munson and George Cleveland make up the big featured cast. Joe Kane, who made John Wayne’s last big Republic hit, “Flame of the Barbary Coast,” also produced and directed “Dakota.”

Republic’s second release, “Mexicana,” 97 per cent, is an exceptionally entertaining Latin-American musical that has opened up fairly well and shows strong signs of building.

Constance Moore and Tito Guizar are co-starred in the romantic leads, with Leo Carrillo, Howard Freeman and Estilita Rodriguez in the supporting cast. This picture will do well in the domestic market, and will probably hit a very high figure in the Mexican and South American field. Al Santell produced and directed.

“Girls of the Big House,” 83 per cent, is a good exploitation picture that will do well in houses where action pictures are popular. Lynne Roberts, Virginia Christine, Tala Birell and Richard Powers are featured. George Archainbaud directed for producer Rudy Abel.

PARAMOUNT—1 Release

Paramount’s only new release is “Hold That Blonde,” 133 per cent, a new Eddie Bracken slapstick farce.

Veronica Lake is co-starred with Albert Dekker, Donald MacBride, and George Zucco in the supporting cast. George Marshall directed for producer Paul Jones.

PRC—3 Releases

PRC Exchanges have three new entries; one, a very outstanding box office picture, while the other two are a bit above average programmers.

“The Enchanted Forest,” 93 per cent, is PRC’s biggest box office picture since the company has been in business. This out-door fantasy of the woodlands, a hermit, and his animals, has been exceptionally well photographed in Cinecolor. The original reviewers predicted that this picture would only have box office appeal for children. However, like “Snow White,” it seems to be drawing plenty of adult patronage and consequently is being held over on several of its first runs, and furthermore, it is the type of a picture that will build when it hits the nabs catering to family trade.

“Detour,” 81 per cent, is a very unusual, yet absorbing melodrama that holds the audience completely. Edgar Ulmer directed for producer Martin Mooney, under the supervision of Leon Fromkess.

PRC’s third and last release, “Club Havana,” also running 81 per cent, is a satisfactory Spanish-American musical made in Miami, featuring Carlos Molino’s orchestra, and other Latin numbers. Tom Neal and Margaret Lindsay are co-starred, with Paul Cavanagh, Ernest Truex, and Gertrude Michael featured. Producer Martin Mooney and director Edgar Ulmer also made “Club Havana.”
"Monogram appears to have cornered the market in exploitation pictures. 'ALLOTMENT WIVES' should reap a healthy harvest."

"ALLOTMENT WIVES" • A MONOGRAM PICTURE

Starring KAY FRANCIS • PAUL KELLY • OTTO KRUGER

with

GERTRUDE MICHAEL • TEALA LORING • BERNARD HADELL

ANTHONY WARDE • MATTY FAH

Produced by JEFFREY BERNERD and KAY FRANCIS

Directed by WILLIAM NICH

Screenplay by Harvey Gates and Sidney Sutherland

Original Story by Sidney Sutherland
EXPLANATION OF FIGURES

The Percentages listed after the names of the pictures in the above A, B, C, and D columns, and also found elsewhere in this publication, represent the amount of actual business being done on theatre box offices. For example, if a certain picture grosses $10,000 on a week, where the average business of that theatre is actually $10,000, then that particular picture rates a 100 per cent average. However, if the picture should be a "dud lemon" and only does $7,500 on the week, then it rates 75 per cent on that particular booking. On the other hand, if a picture should be a box office "wow" and hits $25,000 on the week, then that picture rates a 250 per cent rating, or 100 per cent above average business, which of course is most unusual.

As soon as pictures are released in various key cities throughout the nation, the percentages are averaged out and the figures are printed in Box Office Digest. On another page are two boxes marked "Pictures Going Up" and "Pictures Going Down," indicating that very few films stay at the same level at which they open up their initial engagements.

Occasionally big publicity and exploitation campaigns will get a picture off to a fine start but if said picture has been over-rated, very soon it may drop the office receipts off considerately, thus lowering the percentage. Of course, this can also work the other way with a fine picture getting off to a bad start and then building on all of its subsequent runs.
### COLUMBIA PICTURES—Previewed—Ready for Release

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<tr>
<td>BACK LOG IN CUTTING ROOM</td>
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<td>Wm. Castle</td>
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<td>Robert Baily</td>
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### MGM STUDIOS—Previewed—Ready for Release

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<td>Ziegfeld Follies (T)</td>
<td>Arthur Freed</td>
<td>V. Minnelli &amp; others</td>
<td>F. Astaire, J. Garland, Wm. Powell</td>
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<td>She Went to Races</td>
<td>Fred Steuber</td>
<td>Will Goldbeck</td>
<td>James Craig, G. P. Gifford</td>
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<td>You'd a Better Time</td>
<td>Arthur Freed</td>
<td>M. Goldbeck</td>
<td>E. Astaire, L. Bremner</td>
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<td>Their Expendable Groom</td>
<td>Cliff Reid</td>
<td>R. Montgomery, J. Wayne</td>
<td>R. Montgomery, J. Wayne</td>
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<td>A Letter for Evie</td>
<td>Alex Korda</td>
<td>Wm. Wright</td>
<td>Wm. Powell, Esther Williams</td>
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<td>Lucky to Wed (T)</td>
<td>Jack Cummings</td>
<td>Jules Dassin</td>
<td>Kathryn Grayson, June Allyson</td>
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<td>Hold High the Torch (T)</td>
<td>Robt. Sirk</td>
<td>Moara Hunt, John Carroll</td>
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<td>Sailor Takes a Wife</td>
<td>Edwin Knopf</td>
<td>Robt. Donat, Deborah Kerr</td>
<td>W. S. Van Dyke, Tony O'Brien</td>
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<td>The Hasty Girls (T)</td>
<td>Arthur Freed</td>
<td>Jules Dassin</td>
<td>Joseph Sargent, June Allyson</td>
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<td>Adventure</td>
<td>Sam Zimbalist</td>
<td>Vic Saville</td>
<td>Anson Dyer, June Allyson</td>
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<td>Hooldown Saint</td>
<td>Cliff Reid</td>
<td>Leon Gordon</td>
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<td>2 Sisters from Boston</td>
<td>Joe Pasternak</td>
<td>Alex Korda</td>
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<td>Up Goes Malice</td>
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<td>Bad Bascom</td>
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<td>Black Sheep</td>
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<td>Arnyc Brat</td>
<td>Arthur Freed</td>
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<td>Clouds Roll By (T)</td>
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<td>Wm. Wright</td>
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<td>3 Wise Fools</td>
<td>Arthur Freed</td>
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<td>Joe Cali, Alan Baxter</td>
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### MGM STUDIOS—Previewed—Ready for Release

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<td>Scents (T)</td>
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### REPUBLIC STUDIOS—Previewed—Ready for Release

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<td>Woman Who Came Back</td>
<td>Wm. Wilder</td>
<td>Walter Colman</td>
<td>John Leder, Nancy Kelly</td>
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<td>You'll Remember Me</td>
<td>Wm. Wilder</td>
<td>Walter Colman</td>
<td>Wm. Gargan, Brenda Marshall</td>
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<td>Valley of Zombies</td>
<td>Wm. Wilder</td>
<td>Walter Colman</td>
<td>R. Livingston</td>
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<td>Concerto (T)</td>
<td>Wm. Wilder</td>
<td>Walter Colman</td>
<td>Phyllis Diven, Wm. Carter</td>
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<td>Madonna's Secret</td>
<td>Wm. Wilder</td>
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<td>Ann Ruthfer, F. Lederer</td>
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<td>The French Key</td>
<td>Wm. Wilder</td>
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<td>Evelyn Ankers, Al Dubek</td>
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<td>Crime of Century</td>
<td>Wm. Wilder</td>
<td>Walter Colman</td>
<td>Stephanie Bachler</td>
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<td>Murder in Music Hall</td>
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<td>Night Train, Memphis</td>
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<td>Specters of the Rose</td>
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<td>Leverne Aubert, J. R., Lionel</td>
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<td>Gay Blades</td>
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<td>Walter Colman</td>
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<td>She's All Right (T)</td>
<td>Max Arnold</td>
<td>Richard Thorpe</td>
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<td>Hello, Young Man (T)</td>
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<td>Back to the City (T)</td>
<td>Max Arnold</td>
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## ADVANCE PRODUCTION CHART

### 20TH-CENTURY-FOX FILM—Previewed—Ready for Release

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<td>Col. Effingham's Raid</td>
<td>Lamar Trotti</td>
<td>Irving Pichel</td>
<td>Jean Bennett, Chas. Coburn</td>
<td>Wm. Eythe, Allyn Joslyn, Kurt Kreuger</td>
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<td>The Spider</td>
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<td>A Walk in the Sun</td>
<td>D. O. Greenstreet</td>
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<td>Dragonwyck</td>
<td>Ernst Lubitsch</td>
<td>Joe Mankiewicz</td>
<td>Gene Tierney, Vince. Price</td>
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<td>Kliten on the Keys (T)</td>
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<td>M. O'Hara, Dick Haymes</td>
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<td>The Enchanted Village (T)</td>
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<td>Doll Face</td>
<td>Bryan Fox</td>
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<td>V. Blaine, C. Miranda</td>
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<td>Smoky (T)</td>
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<td>Spectral Journey</td>
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<td>Maureen O'Hara, John Payne</td>
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<td>Behind Green Lights</td>
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<td>Carole Landis, Wm. Gargan</td>
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<td>J. Crain, L. Darnell, Wm. Eythe</td>
<td>C. Wilde, C. Bennett, Wm. Brennan</td>
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<td>John Haver, Vivian Blaine</td>
<td>Victor Mature, Vera-Ellen</td>
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<td>The N</td>
<td>Betty Grable, Dick Haymes</td>
<td>Sara Acord, C. Aubrey Smith</td>
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<td>Chas. Boyer, Jennifer Jones</td>
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<td>Evelyn Ankers, Dick Denning</td>
<td>Mona Freeman</td>
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<td>My</td>
<td>Dorothy McGuire</td>
<td>Clifton Webb</td>
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<tr>
<td>Too Humoresque</td>
<td>Lucille Ball, Wm. Bendix</td>
<td>Lloyd Nolan</td>
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<td>Danger</td>
<td>John Hidlaw, Nancy Guild</td>
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<td>Claudia &amp; David</td>
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### UNIVERSAL PICTURES—Previewed—Ready for Release

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<td>Crimson Canary</td>
<td>Noah Berry, Louis Celler</td>
<td>M. O'Driscoll, L. Chaney</td>
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<td>Dalton's Ride Again</td>
<td>Alan Curtis, Kent Taylor</td>
<td>John Carradine</td>
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<td>B. Rathbone, Eve Harte</td>
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<td>L. Chaney</td>
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<td>Night in Paradise</td>
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<td>Pillow of Death</td>
<td>Jess Barker, Lois Celler</td>
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<td>Deanna Durbin, Chas. Laughton</td>
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<td>B. Rathbone, Nigel Bruce</td>
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<td>Marla Montes, Bob Paige</td>
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### WARNER BROS.—Previewed—Ready for Release

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<td>D. Moran, Rosemary DeCamp</td>
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<tr>
<td>Danger Signal</td>
<td>Zach Scott, Faye Emerson</td>
<td>R. DeCamp, Bruce Bennett</td>
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<td>San Antonio</td>
<td>Errol Flynn, Alexis Smith</td>
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### BACK LOG IN CUTTING ROOM

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<td>Martha Vickers, Reg. Toomey</td>
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<td>W. Brennan, Faye Emerson</td>
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<td>Ed. Goddard, E. Parker</td>
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<td>P. Negulesco, Ida Lupino</td>
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<td>Ann Sheridan, D. Morgan</td>
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<td>Zach Scott, H. Dantine</td>
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<td>Betta Davis, Glenn Ford</td>
<td>Martha Vickers, Janis Paige</td>
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<td>A Stolen Life</td>
<td>James Cagney, H. Bogart</td>
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<td>Time, Place &amp; the Gal</td>
<td>Errol Flynn, Eleanor Parker</td>
<td>Lucille Watson</td>
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<td>Janie Gets Married</td>
<td>Cary Grant, Alexis Smith</td>
<td>Monte Woolley, Jane Wyman</td>
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<td>Two Mrs. Carrolls</td>
<td>Ida Lupino, Robert Alda</td>
<td>Andrea King, Martha Vickers</td>
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<td>N'Ever Say Goodbye</td>
<td>Zachary Scott</td>
<td>Janis Paige</td>
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### IN PRODUCTION

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<td>Don Siegel</td>
<td>Martha Vickers, Reg. Toomey</td>
<td>Eleanor Parker, Gil Young</td>
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<td>Peter Lorre, J. Carroll Nalsh</td>
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## Advance Production Chart

### Monogram Pictures—Previewed—Ready for Release

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<td>Scott Dunlap</td>
<td>Ralph Murphy</td>
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<td>Allotton Wives</td>
<td>J. Bernard, K. Francis</td>
<td>Wm. Beaudine</td>
<td>Kay Francis, Paul Kelly</td>
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<td>Black Market Babies</td>
<td>Jeff Bernard</td>
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<td>Ralph, Kate Richmond</td>
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<td>Main St. Girls</td>
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<td>Bob Lowery, Wanda McKay</td>
<td>Eddie Quilliam</td>
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<td>Swing Parade of '46</td>
<td>Harry Romer</td>
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<td>Gail Storm, Phil Regan</td>
<td>Connie Boswell</td>
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<td>Strange Mr. Gregory</td>
<td>Louis Burkoff</td>
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<td>Edmund Lowe, Jean Rogers</td>
<td>Doris Merrick</td>
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<td>Sensation Hunters</td>
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<td>Robt, Lowery</td>
<td>Fortunio Bonanoro</td>
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<td>South of the Rio Grande</td>
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<td>Chan in Mexico</td>
<td>Jeff Bernard</td>
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<td>The Face of Marble</td>
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<td>J. Carradine, Maris Wrixon</td>
<td>Judy Carke, Abe Lyman</td>
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<td>The Shadow</td>
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<td>High School Kids</td>
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<td>Mark Maron, June Preissler</td>
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<td>Al. Dekker, Barry Sullivan</td>
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<td>IN PREPARATION</td>
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### Paramount Pictures—Previewed—Ready for Release

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<td>Aldrich's Code of Honor</td>
<td>Walter MacEwen</td>
<td>Hugh Bonnett</td>
<td>J. Lydon, Casm, Smith</td>
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<tr>
<td>Last Week-end</td>
<td>Chas. Brackets</td>
<td>Billy Wilder</td>
<td>Ray Millard, Jane Wyman</td>
<td>Phil Terry, H. DeSylva</td>
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<tr>
<td>The Stork Club</td>
<td>B. C. DeSylva</td>
<td>Hal Walker</td>
<td>Betty Hutton, Andy Russell</td>
<td>B. Fitzgerald, R. Benchley</td>
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<tr>
<td>Kit</td>
<td>Louis Turoff</td>
<td>Mitchell Talbot</td>
<td>P. Goddard, R. Berke</td>
<td>C. Kellaway, Pat Knowles</td>
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<td>People Are Funny</td>
<td>Pine-Thomas-White, Paul</td>
<td>Frank McDonald</td>
<td>Jack Hale, Helen Walker</td>
<td>Rudy Valley, F. Langford</td>
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<td>Road to Utopia</td>
<td>Jones</td>
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<td>Hapo, Crosby, Lamour</td>
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<tr>
<td>Masquerade in Mexico</td>
<td>Karl Tunberg</td>
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<td>D. Lamour, Art. deCordova</td>
<td>Laura Colton, Douglas</td>
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<td>Takay' Rose</td>
<td>Pine-Thomas</td>
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<td>Dواصل Masen, Kaye Twfts</td>
<td>Jean Caulfield, B. deWoll</td>
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<td>Miss Susie Slagle's</td>
<td>J. Housman</td>
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<td>Tufts, V. Lake</td>
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<td>Hearts Were Growing Up</td>
<td>Danny Dare</td>
<td>Wm. Russell</td>
<td>B. Donlevy, Diana Lynn</td>
<td>Wm. Demarest, Gail Russell</td>
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<td>2 Years Before Mast</td>
<td>Seton I. Miller</td>
<td>John Farrow</td>
<td>B. Donlevy, Alan Ladd</td>
<td>B. Fitzgerald, B. Mendix</td>
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<td>Crespin Heart</td>
<td>Harry Tugend</td>
<td>John Berney</td>
<td>B. Hutton, Susan My Horse</td>
<td>Michael Chekhov</td>
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<td>The Virginias (T)</td>
<td>Paul Jones</td>
<td>Stuart Gilmore</td>
<td>Joel McCrea, Brian Donlevy</td>
<td>Sonny Tufts, B. Britton</td>
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<td>Trouble With Women</td>
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<td>Sid. Lanfield</td>
<td>Ray Millard, B. Donlevy</td>
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<td>Can't Care</td>
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<td>John Landers</td>
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<td>Hot Cargo</td>
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<td>John G. O'Brien</td>
<td>B. Carsey, Wm. Comings</td>
<td>Diane Conn, Pat Knowles</td>
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<td>Blue Skies (T)</td>
<td>Sol Siegel</td>
<td>Stuart Heister</td>
<td>Bing Crosby, Fred Astaire</td>
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<td>To Get His Own</td>
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<td>Mitchell Leisen</td>
<td>On Haviland, John Lund</td>
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<td>Ladies' Man</td>
<td>Danny Dare</td>
<td>Wm. Russell</td>
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<td>Cass Daley, Virginia Field</td>
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<td>The Imperfect Lady</td>
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<td>Wm. Pine</td>
<td>Ray Millard, Teresa Wright</td>
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<td>Swamp Fire</td>
<td>Karl Tunberg</td>
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<td>Easy Come, Easy Go</td>
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<td>I Love Liz Blythe</td>
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<td>Lewis Milestone</td>
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<td>Van Heflin</td>
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<td>Bill Thom</td>
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<td>Bob Lively, Veda Ann Borg</td>
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<td>Wm. Ditrle</td>
<td>Robt, Young, Sylvia Sidney</td>
<td>Ann Richards</td>
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<td>Wallis</td>
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### RKO-Radio Pictures—Previewed—Ready for Release

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<td>Sing Your Way Home</td>
<td>S. Rosell-B. Granet</td>
<td>Anthony Mann</td>
<td>Anne Jeffreys, Morgan Conway</td>
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<td>Edw. Dmytrykh</td>
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<td>Wm. Berke</td>
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<td>H. Clurman</td>
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<td>G. H. Schom</td>
<td>Les Goowinds</td>
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<td>Tomorrow is Forever</td>
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**ADVANCE PRODUCTION CHART**

**PRC—Previewed—Ready for Release**

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<tr>
<td>Shadow of Terror</td>
<td>Jack Great</td>
<td>Lew Landers</td>
<td>R. Frazer, Grace Gillen</td>
<td>Cy Kendall</td>
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<tr>
<td>How Do You Do</td>
<td>Martin Mooney</td>
<td>Terry Morris</td>
<td>Buzz Henry, Ralph Lewis</td>
<td>Cheryl Walker, Key Luke</td>
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<td>Wife of Monte Cristo</td>
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<td>Claire Windsor, F. Albertson</td>
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<td>The Flying Serpent</td>
<td>Leon Fromkess</td>
<td>Edgar Ulmer</td>
<td>John Loder, Lenore Albert</td>
<td>Martin Kosciek</td>
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<td>Strangler of the Swamp</td>
<td>Sig Neufeld</td>
<td>Leon Fromkess</td>
<td>Gea. Zucco, Ralph Lewis</td>
<td>Eddie Acuff</td>
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<td>1 Ring Doorbells</td>
<td>Sam Newfield</td>
<td>Frank Wisbar</td>
<td>A. LaPlance, R. Barratt</td>
<td>Chas. Middleton</td>
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<td>Once and For All</td>
<td>Martin Mooney</td>
<td>Frank Steyer</td>
<td>Ann Gwynne, Bob Shawne</td>
<td>Ernest Trues, Reocce Karsn</td>
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<td>Mask of Djimon</td>
<td>Harry Brash</td>
<td>Edger Ulmer</td>
<td>Nancy Coleman, Phil Reed</td>
<td>M. Lindsay, Reg. Toomey</td>
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<td>Grand Central</td>
<td>Alex Stern</td>
<td>Lew Landers</td>
<td>Eric Von Stroheim</td>
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<td>Queen of Burlesque</td>
<td>C. Green-R. Rouse</td>
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<td></td>
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**UNITED ARTISTS—Previewed—Ready for Release**

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<tr>
<th>Title</th>
<th>Howard Hughes</th>
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<th>Jane Russell, Jack Beuttell</th>
<th>J. Carroll Naish, Binnie Barnes</th>
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<tr>
<td>Getting Garths Garter</td>
<td>Edward Small</td>
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<td>Dennis O'Keefe, M. McDonald</td>
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**IN PREPARATION**

**IN PRODUCTION**

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<tr>
<th>Title</th>
<th>Preston Sturges</th>
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<th>Harold Lloyd, Rudy Vallee</th>
<th>Ray Walburn, Ed Kennedy</th>
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<tr>
<td>Sin of H. Diddell</td>
<td>David Low</td>
<td>Archie Mayo</td>
<td>Marx Bros.</td>
<td>Lois Callier, Chas. Drake</td>
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<td>Night in Casablanca</td>
<td>Arnold Pressburger</td>
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<td>Akim Tamiroff, Carole Landis</td>
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<td>Scandal in Paris</td>
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<td>Douglas Sirk</td>
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**EDITOR'S NOTE:** In answer to many requests, both from exhibitors and our Hollywood subscribers, we are again printing an ADVANCE PRODUCTION CHART. By glancing over this chart, one can determine in a moment's notice how many pictures each studio has in the cutting room, in production, in preparation, etc. Furthermore, the producer, director and cast are given on each individual picture. The following tabulation, as of today, is as follows:

- Previewed—Ready For Release: 33
- Back Log in Cutting Room: 112
- In Production: 45

**TOTAL 190**

Thus we note there are 190 feature films (not including Westerns) that are either available for exhibitors now, or within the next month or so, when the current pictures now shooting are "in the can." Accordingly, if the present studio strike became serious, there is a large enough back log of pictures to keep the theaters running for over a year, particularly considering the fact that many of the big, super-attractions are being held for three and four weeks in many first run situations.

For example, Warner Bros.—First National, who used to release sixty pictures a year, released only seventeen features in the calendar year of 1944. At present there are over 100 pictures in preparation, the majority of which will go into production, in the next two or three months. PROVIDING the strike doesn't hold up set construction. The current back log of pictures, now ready for release, are valued in excess of $75,000,000, the greatest the industry has ever known.

There are several pictures classified as PREVIEWED—READY FOR RELEASE, that by the time this chart reaches our readers, will have been released, and as soon as we receive the figures on these pictures they will be removed from the production chart and placed on the page marked ALL FEATURES RELEASED IN 1945.  

(T) denotes a Technicolor production.

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**The War is Now Over — But Uncle Sam Still Has Many War-Time Obligations to Meet. Back Him!**

**Buy More Bonds**

---

**Box Office Digest's Production Chart Is Exclusive**
Columbia Launches Big Technicolor Special

ON THE SET
with SIDNEY SKOLSKY

THEY ARE making screen history over on Columbia's Stage Seven where Director Al Green is shooting the life story of Al Jolson, for there is Jolson himself watching Larry Parks play him. This is the first time in the history of motion pictures that a man is present to watch an actor portray him. Parks is good, too, for Jolson nods his approval of how Parks just finished doing a typical Jolson bit.

When I talked to Jolson I learned that Larry Parks was the first actor tested for the part. That also is one for the Hollywood history book. Then I noticed a short, dark fellow standing in a corner of the set. "Who's that?" I asked Jolson. "Oh, that," replied Joley, "that's Sidney Skolsky, the producer of the picture." I had a few things to ask him, so I walked toward the dark spot on the stage.

"Tell me," I asked Skolsky, the producer, "why have you got Larry Parks playing Al Jolson when Al Jolson is around?" It's something I wanted to know. I believe you do also.

"That's easy to explain," said Skolsky, the producer, fumbling, "You see, this is a biography, and it's a tribute to Al Jolson and it might not be nice if Al Jolson was on the screen sort of taking bows for himself."

"Go on," I said. "I knew I had Skolsky on a spot.

"Furthermore," continued Skolsky, "in this picture we are giving a character conception of Al Jolson and for what we are trying to convey, Larry Parks is perfect casting. Jolson agrees with this. In fact he helped pick Parks to play him. And if Al Jolson can look at him, coach him and say he is Al Jolson, who should know better than Al Jolson?"

"No one," I replied. "But don't get you wrong, Skolsky, you love Hollywood.

This is also the first time that a Hollywood columnist is producing a picture. I told you they're making movie history in more ways than one over on Columbia's Stage Seven, and I'm going to keep tabs on it for you. It's about time that someone did a column about a columnist. You'll be hearing from me again.

LARRY PARKS PORTRAYS AMERICA'S GREAT ENTERTAINER.

The exacting task of portraying Al Jolson in Columbia's Technicolor music drama has been given to Larry Parks. He is shown here on his first day on the set for the scenes in which the young Jolson appeared on stage for the first time in traditional Jolson blackface.