METRO'S APPROACH TO THE DECREE

"...It is encouraging to read the message sent to all Metro branch managers by William F. Rodgers...He issues this direct order and challenge to the whole sales organization: 'Call a meeting of all those who come in contact with exhibitors...that each may know thoroughly the contents of this document (decree) and be reminded of the insistence of our company that the Consent Decree be respected in its entirety and that we will not tolerate any violations'..."

REVIEWS

Flight from Destiny, Play Girl, Go West, Keeping Company, The Invisible Woman, Dr. Kildare's Crisis, Let's Make Music, Kitty Foyle, Chad Hanna, Fantasia, Romance of the Rio Grande, Behind the News, Lone Star Raiders, Misbehaving Husbands
LOUIS NIZER, distinguished attorney and toastmaster to the great, has written a unique book—filled with exciting anecdotes, brilliant witticisms and profound learning.

I am sure the four-lane road which leads to the densely populated kingdom known as Burns is paved in after-dinner speeches. LOUIS NIZER is an outstanding exception. His is a genius for the kind of brilliant interpretation that is exquiseled over and over again in THINKING ON YOUR FEET.

Fannie Hurst

THINKING ON YOUR FEET is an extraordinary, exciting book which by its vast spiritual horizon transcends the author’s charm to embrace the significant problems of our time. The hours which I spent reading this book were stimulating ... and I do not doubt the American public will give it a most comprehensive and gratified reception.

Thomas Mann

As Goethe said, the poems of "circumstance" are the best because they are the only ones taken directly from life. Each one of Louis Nizer’s addresses is a "poem of circumstance": a real poem in prose which evokes the passing moment to something which does not pass, which lends a fugitive incident to eternity. This is a great book, it is an exclamation.

Maurice Maeterlinck

From its silent pages rises a fascinating eloquence retaining an amazingly human and vibrant quality that may well inaugurate a new school of expression! It is one of those exciting adventures in thinking that one meets all too rarely these days; an adventure that you may never experience if you miss THINKING ON YOUR FEET. It will conquer you.

Pierre van Paassen

Would you like to meet some interesting folks? Say Albert Einstein, Walter Winchell, Fiorello LaGuardia, Eddie Cantor, Jim Farley. Then let LOUIS NIZER present them to you. He is one of America’s distinguished legal scholars, and also one of America’s distinguished toastmasters. His is a good book. Almost everyone will like it.

Marquis James

LOUIS NIZER is my candidate for any All-American Team made up of men who know how to think standing up or sitting down or on a date, and he can say what he thinks with a brilliance which is breath-taking. I have seen and heard him do it THINKING ON YOUR FEET reflects this quality on the printed page.

Gabriel Heatter

NO BOOK in many years has been greeted with such enthusiastic applause—by two Nobel Prize winners (Thomas Mann and Maurice Maeterlinck), by a double winner of the Pulitzer Prize (Marquis James), by the author of a best seller for two years (Pierre Van Paassen), by one of the world’s greatest publicists (Bruce Barton), by one of the world’s most widely-read writers (Fannie Hurst), by a leading exponent of the art of speaking (Gabriel Heatter), and by the Book of the Month Club, which has recommended it. As publishers, we could not fashion higher praise.

Note: An autographed copy of THINKING ON YOUR FEET will be mailed postpaid upon receipt of your check for $2.50.
Address: Dept. B Liveright Publishing Corp., 386 4th Ave., N. Y. C.
METRO'S APPROACH TO THE DECREE

It has been remarked and reiterated on this page in the past that the Consent Decree will have the best chance to accomplish its purpose of bringing harmony and equity to the industry if all concerned know their rights and duties under it. In this connection, it is encouraging to read the message sent to all Metro branch managers by William F. Rodgers, the company's sales chief.

Referring to the special convention held by Loew's officials in November, Rodgers reminds the branch heads: "You were provided with a copy of the document in its final form and invited to make inquiries concerning any part thereof that was not understood by you. All inquiries were promptly answered from the dais, and it can, therefore, be assumed that each of our Branch and District Managers are thoroughly acquainted with its contents."

He then issues this direct order and challenge to the whole Metro sales organization: "You should take time out to call a meeting of all those who come in contact with exhibitors, and especially those who have anything to do with the selling and booking of our product, that each may know thoroughly the contents of this document and be reminded of the insistence of our company that the Consent Decree be respected in its entirety and that we will not tolerate any violations. Each man is on his personal responsibility to see that the Consent Decree, so far as it affects him and his method of doing business, is lived up to and respected in all of its contents."

If Mr. Rodgers' obvious sincerity is accepted at face value by everyone in the M-G-M organization, it is safe to assume that this company will have a minimum of arbitration cases and fewer complaints filed against it with the Department of Justice.

Rodgers is not alone in placing on record his company's attitude toward the Decree; Herman Wurber of 20th Century-Fox, Neil Agnew of Paramount and Grad Sears of Warner Bros. have also indicated that they will brook no schemes for circumventing the letter or intent of the document. But, by his forthright and unequivocal statement, the Metro sales chief has set a pattern of executive attitude that should be followed by all others. -- MO WAX.

A NEW FACE--BUT THE SAME HEART

We hope you uttered something like, "Ah, that's pretty!" when you first glanced at the new cover which adorns this issue. You see, it's a concession to our vanity and the artist's insistence that FILM BULLETIN has not been attractive as it is important. So we finally said, "OK, doll us up a bit."

Frankly, it is a bit embarrassing. We are believers in the simple, fundamental virtues and duties like Honesty, Forthrightness, Independence, Service, and being prettied up just for the sake of being prettier makes us squirm. But the artist wisely observed that he is not changing our heart or our principles, he is merely touching up the face.

The BULLETIN, between the covers, will always remain the same staunch advocate and defender of what is true and good and right and fair and decent. It will say what it has to say in the same forceful, unequivocating direct words it has always spoken. The fact that more exhibitors and more film men join our list of subscribers almost every day serves to convince us more and more that The BULLETIN is serving a useful purpose to the whole film industry. If you liked us with our old face, you will like us at least as much with the new. If you disliked us before, our face won't change your opinion one bit.

STUDIO FORECAST, 1941

... In the Next Issue

That important annual feature of FILM BULLETIN, Studio Forecast for 1941, will be the big news of the industry after our January 25th issue appears. Here will be the most complete, comprehensive and authentic information about all the film studios—their plans, promises and potentialities for this new year. Here will be the basis upon which the farseeing theatreman can start formulating his buying plans for next season. Here will be the inside dope from which the film man can obtain an uncolored analysis of his own company's and his competitors' position in the production picture.

Make sure now that someone else in the office does not swipe your copy of the January 25th issue. Instruct the mailman to deliver it to you personally!

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'FLIGHT FROM DESTINY' ABSORBING AND UNUSUAL DRAMA

HOLLYWOOD PREVIEW —

Warners
73 Minutes
Directed by Vincent Sherman.

Here is a "sleeper" from the alert Warner studio. "Flight From Destiny" will need plenty of exploitation to make very much at the box office, but it is an unusually suspenseful psychological drama that will attract considerable attention in better class houses. Word-of-mouth reaction will help grosses in subsequent run spots and it will provide exceptionally strong support on dual bills. It is suspenseful, despite a preponderance of talk; and is abetted not by the direction of Vincent Sherman, a newcomer worth watching. Much of the film's merit can also be attributed to Thomas Mitchell, who again reminds us that he is one of the finest character actors in Hollywood. " Destiny" will be a talked-about picture and it's worth a showman's best efforts.

"Flight From Destiny" takes up the interesting problem of an intellectual man who faces death within six months from an incurable disease and seeks a way to make this time interesting and useful. The perfunctory proceedings of his life are contrasted with the concentrated, extremely active, but aesthetically satisfying life that leads to a deathless destiny. This is a film for the lesser film audiences, although it has exploitation possibilities for neighborhood spots. It must be ranked as weak for action and rural houses.

Kay Francis, a clever gold-digger who has lived in luxury for seventeen years by preying on wealthy males, finds herself slipping into partnership with a young woman, Kay, played by Mildred Coles, whom she teaches all the tricks of getting everything from men and giving nothing in return. Kay's plans are spoiled when Mildred falls in love with a young ranch owner, James Ellison, and runs away when she discovers he is a millionaire and that Kay has him slated as their next victim. Kay catches Ellison's affections on the rebound and is about to marry him himself when her mother appears and shames her into making a magnificent gesture. Because of her encouragement and telling Ellison that Mildred really loves him and where he can find her, Kay is rewarded by an opportunity to try her charms on Ellison's wealthy bachelor uncle.

Miss Francis gives a finished performance that should return her to her old popularity with the fans, and James Ellison is excellent as the rough-hewn young man from the west. Nigel Bruce and George P. Huntley prove their ability as comedians and the scene in which they and Mildred are the high-spirited in the film. Mildred struggles valiantly with a role in which she is badly miscast, as she hasn't the real necessary charm or sex-appeal to make three men fall for her head over heels.

Margaret Hamilton is a standout as the hard-boiled maid.

HANNA (Hollywood)

'MARRY ME, MOTHER!' THE COMEDY OF THIS WEEK

HOLLYWOOD PREVIEW —

Kaye Francis, mild-mannered mother of a cute little girl, finds out that her daughter has been kidnapped by her two young lovers. Her first efforts are to negotiate with the kidnappers and then to hire a private detective to track down her daughter. But it's not long before she realizes that the kidnappers are a dangerous bunch and she must take matters into her own hands.

'MARRY ME, MOTHER!' is a delightful comedy that will have audiences laughing from beginning to end. The performances are outstanding, with Kaye Francis delivering a tour-de-force as the strong-willed mother who will stop at nothing to get her daughter back. The supporting cast is equally出色, with each actor bringing their A-game to the screen.

The film's plot is well-crafted and keeps the audience engaged throughout. The pacing is perfect, with each scene building upon the last to create a seamless narrative. The comedy is well-timed and delivered with perfect timing, making it a joy to watch.

Overall, 'MARRY ME, MOTHER!' is a must-see for fans of comedy and drama alike. It's a well-made film that will leave you feeling entertained and satisfied. Don't miss out on this gem of a movie!
'THE INVISIBLE WOMAN' GOOD GENERAL AUDIENCE COMEDY

Rates • • — generally

HOLLYWOOD PREVIEW

Universal
72 Minutes

Directed by A. Edward Sutherland.

Mighty clever, this Universal, to keep its "invisible man" series running so long and successfully. "The Invisible Woman" is the latest addition to the family and an engaging one, at that. This is mostly comedy with just the right amount of action. It moves along briskly, has a clean looking production and the performances by the principals, keyed for laughs, are splendid. A first rate picture for general audiences, business won't be outstanding, but it is bound to be above average in the majority of locations.

John Barrymore is a screwball scientist financed by John Howard, young playboy.

Howard loses his money when Barrymore has just perfected a device that makes people invisible. Virginia Bruce, a model, answers his ad for a daredevil. She becomes invisible and Howard falls in love with her, although he hasn't the faintest idea of what she looks like. A gangster, hiding out in Mexico, hears of the invention and orders his henchmen to procure it so he can return for a visit to New York. They forget one important item, so Barrymore and Bruce are kidnapped and driven to Mexico. Here she becomes the heroine by drinking alcohol and automatically becoming invisible. The gangster and his men are quickly disposed of as Howard and Charlie Ruggles, his butler, drive up for the rescue.

Barrymore, of course, is grand as the scientist. Virginia Bruce is delightful in the title role and John Howard contributes a good performance. Ruggles amuses and Oscar Homolka, Edward Brophy and Donald MacBride capably enact the heavies.

Director Sutherland has done a neat job.

HANNA (Hollywood)

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with moods which range from exaltation to despair, splendidly. Lew Ayres and Laraine Day play their unhappy scenes and their romantic moments equally well. Alma Kruger, Nell Craig and the other regulars are convincingly in hospital roles. Lionel Barrymore's few comedy scenes, and those of Nat Pendleton as the dumb ambulance driver, furnish the films only light moments—and welcome ones they are.

LEYENDECKER

'DR. KILDARE'S CRISIS' INTENSELY DRAMATIC FILM

Rates • •• as duellist generally

MG M
75 Minutes

Directed by Harold S. Bucquet.

Dr. Kildare encounters his most tragic medical case in the seventh of MGM's series—an intensely dramatic programmer with few relieving touches of humor. The film is serious and absorbing for the greater part of its length, but a subject, which treatises of an hereditary disease threatening Dr. Kildare's forthcoming marriage, is scarcely suitable for all kinds of family audiences. The principals, particularly Robert Young in a guest role as the suspected epileptic, are all effective, and Harold Bucquet's directing is above par. Although above the average for the series, both in respect to story and marquees values, "Dr. Kildare's Crisis" is very heavy fare and should be coupled with a comedy or musical feature on duals generally.

This plot finds the wedding plans of Dr. Kildare Ayres and Nurse Laraine Day halted by the arrival of her brother, who has developed a mental state which Ayres is forced to diagnose as epilepsy. This disease is hereditary and, although he keeps it from his fiancée for a time, her discovery of it compels her to refuse to risk marriage. After much unhappiness and mental anguish for all three concerned, it is wise old Dr. Gillespie (Lionel Barrymore) who discovers the clue which reveals Young's erratic actions to be due to a head injury. Thus an operation restores him to normalcy, solves the problem and the marriage is set for the near future—or until the next Kildare film.

Robert Young handles his difficult role, a better vehicle for his initial appearance. "Let's Make Music" suffers because of weaknesses in writing, direction and editing. Crosby and his orchestra, familiar to the radio fans, should make the picture a fair duellist in neighborhood houses.

The story shows Elizabeth Risdon as an elderly public school music teacher who, much to her own amazement, sells a football fighting song to a New York publisher. Crosby's arranger, Joseph Buloff, converts the corny ballad into a hot number which makes a big hit. Miss Risdon comes to New York, chaperoned by her niece, Jean Rogers, and sings the song as a solo number with the band, but when the song's popularity runs its course, the teacher is given the gate. Crosby has fallen in love with Jean Rogers, so he gives her aunt credit for a song of his own writing, which wins the girl's heart.

Bob Crosby, playing himself as a singing band leader, is easy and confident and has a swell screen personality and a voice enough like brother Bing's to charm the fans. Elizabeth Risdon's performance is very persuasive and she steals the acting honors. Jean Rogers looks lovely and tries valiantly with some stupid lines. Joseph Buloff does a corking comedy job as the cynical arranger and Frank Orth is excellent as the music publisher.

LEYENDECKER

'LET'S MAKE MUSIC' MILDE PROGRAMMER WITH BOB CROSBY BAND

Rates • • — as a duellist in neighborhood

HOLLYWOOD PREVIEW

RKO-Radio.
83 Minutes
Bob Crosby, Jean Rogers, Elizabeth Risdon, Joseph Buloff, Joyce Compton, Bonnie Bartlett, Louis Jean Heydt, Bill Goodwin, Frank Orth, Grant Withers, Walter Tetley, Benny Rubin, Jacqueline Nash, Donna Jean Dofler, Bob Crosby's orchestra.

Directed by Leslie Goodwin.

"Let's Make Music" is a slapdash little programmer that introduces Bob Crosby to the screen and a role, a pity that the talented young band leader couldn't have had a

NEWSPAPER CRITICS

DR. KILDARE'S CRISIS (Metro-Goldwyn-Mayer)
"...Looks like a Kildare stock company is flourishing." —Bochnel, N. Y. World Telegram.
"...Even more far-fetched than usual, very thin as to plot, but somewhat amusing withal." —Crossthrop, N. Y. Times.
"...The series improves a bit with this number." —Dana, N. Y. Herald Tribune.

JANUARY 11, 1941

SOUTH OF SUEZ (Warner Bros.)
"...Complicated and preposterous. Only a miracle man could have made good movie out of the film's story." —Finn, Phila. Record.
"...Better than average...Adept direction...Good entertainment." —E. J. S., N. Y. Herald Tribune.
"...Closes off without any finish, and as a result the whole falls rather flat." —T. M. P., N. Y. Times.
"...Actors alone can't make a picture...Doesn't amount to much." —Winston, N. Y. Post.
'Kitty Foyle' Ginger Rogers Scores in Sure-Fire Women's Picture

Rates • • • except in action spots

RKO Radio.
165 Minutes
Ginger Rogers, Dennis Morgan, James Craig, Edward G. Robinson, Mary Astor, Lon Chaney, Jr., Marjorie Main, Gig Young, George Zucco, Robert McWade, Ann Dvorak, Donald Woods, William Tabbert, Harry Davenport, George Zucco, and Mary Astor.

Directed by Mitchell Leisen.

The film version of "Kitty Foyle," with Ginger Rogers giving a superbly human portrayal in the title role, is definitely a superior type of women's picture and, as such, can't miss at the box office. Losing much of the down-to-earth realism of Christopher Morley's novel, the picture also gains some emotional power as it becomes primarily the love story of a white collar girl and a scion of the idle rich. Telling his "Natural History of a Woman" (RKO's sub title) in flashback fashion, Director Sam Wood misses no opportunity to win audience sympathy for his heroine from "the wrong side of the tracks" and compares it to "Stella Dallas" in mass appeal. Already pre-sold to the public as one of the year's best-seller, "Kitty Foyle" will prove a magnet for the women fans and the husbands and boy friends always follow in huge numbers. Dialogue is completely natural and the true-to-life comic touches make it good entertainment for first-runs and neighborhood spots — in fact for all but the action fans.

At the turning point in her life, a moment when she must decide if she will run away with the wealthy married man she will always love, or wed the poor young doctor who loves her, Kitty Foyle's mirrored reflection is her review her past. As a middle-class Philadelphia girl of 15, Kitty longed to meet the idle rich, but it was not until her first job working for socialite Dennis Morgan that she fell in love, married him, and then realized that he and Main Line family would disapprove. When she has deserted Morgan and decided to marry an advertising man (James Craig), she decides on Craig and security rather than an illegetal relationship with the re-married Morgan.

Ginger Rogers gives a real candid camera portrayal of the loyal, troubled Kitty—a delineation that carries her from sunny-faced adolescence to sophisticated womanhood. Dennis Morgan's ingratiating performance of the wealthy lad is certain to raise his stock in Hollywood's studios. James Craig is equally fine in the less flashy role of the likeable doctor. Such acting bits as Ernest Cossart's Irish father, Odette Myrtil's sympathetic French employer and Eduardo Ciannelli's boisterous but proper proprietor are standouts in a first-rate cast.

LEYENDECKER

'CHAD HANNA' Colorful Production of Pallid Tale

Rates • • on name values only . .

20th Century-Fox
86 Minutes.

Directed by Henry King.

Ambled along against colorful backgrounds, but without excitement or suspense; "Chad Hanna" is a small-time circus tale lamentably lacking in smash features. Rich Technicolor, vivid backgrounds and a picturesque period, everything, in fact, except the episodic story lends itself to a film which might have been absorbing entertainment, but actually is only a mildly pleasant charade. Individual scenes relating to circus problems are amusing but that is all. Popularity of the Saturday Evening Post serial, "Red Wheels Rolling," the Technicolor and the circus atmosphere are all exploitation natural, and the Fonda-Lamour names should guarantee slightly above average business, for short periods, in first runs and the average neighborhood spots.

The story revolves around Chad Hanna (Henry Fonda), farm boy who becomes so dazzled by the bareback rider (Dorothy Lamour) of a traveling circus that he joins the ramshackle outfit. At the same time, a slave smuggler's awkward daughter (Linda Darnell) runs away after a beating, is taken in by Lamour and learns to ride in the ring. When the fiery-tempered Lamour leaves to join a prosperous rival circus, Darnell takes her place as bareback rider and Fonda temporarily becomes ring master. Later he marries the girl to save her from her irate father, although he still adores the absent Lamour. It is only after a mildly suggestive bedroom sequence between Lamour and Fonda that he realizes that it is Darnell he really loves.

If "Chad Hanna" does nothing else, it at least furnishes Henry Fonda with an ideal role. Here again he proves that, if properly cast, he can make a memorable portrait out of the ingenuous, naive country bumpkin. Dorothy Lamour is perfectly cast as the seductive bareback rider and Linda Darnell, a gorgeous type for Technicolor, is appealing as the long-suffering waif. Jane Darwell, blown up to fat lady proportions, is amusing as is Guy Kibbee. Roscoe Ates and, of course, the horse and the elephant who are important to the plot.

Director Henry King struggles, with scant success, to knit the rambling story into an interesting picture.

LEYENDECKER

'FANTASIA' Superb Welding of Classical Mus'C and Disney Characters

Rates • • • • for class audiences. Film requires special Fantasound equipment and will only be shown at two-a-day prices

Distributed by Walt Disney Productions.

120 Minutes.


Walt Disney's "Fantasia," a visual appreciation of eight great musical compositions, photographed in unsurpassed Technicolor, played by inimitable Disney characters and recorded by Leopold Stokowski and the Philadelphia Orchestra, is an unprecedented and stupendous exercise in color and sound. It is a didactic excursion into the realms of Disney's fancy, with recording in the new Fantasound equipment, which permits the music to swell from all parts of the theatre, is certain to be seen and discussed by true lovers of classical music. That portion of the innumerable Disney public adjacent to the nation's larger cities, who can afford the two-a-day prices charged, will flock to the theatres playing the subject and the combination audiences should guarantee profitable, if somewhat limited, engagements wherever it plays. Although the great mass of the picture going public may never see this imagantion production, it can and should be compared to a work of art to be appreciated fore years to come.

Even the introduction is unique in that no credits are given. The film opens with the Philadelphia Orchestra's musicians tuning up before Stokowski (on the screen) mounts the platform and Deems Taylor appears to interpret and comment upon Levine Bach's "Toccata and Fugue," this first in visual colors and forms. The following "Nutcracker Suite" is in the more familiar style of Disney's Silly Symphonies with the audience high spot a Chinese Dance by Tiny Mushrooms. The first film to enter in "The Sorcerer's Apprentice," a most delightful comedy interpretation as Mickey Mouse, trying his hand at magic, finds himself swapped by its power. Of the other separate musical parodies, "The Sorcerer's Apprentice" is appealing as the long-suffering waif. Jane Darwell, blown up to fat lady proportions, is amusing as is Guy Kibbee. Roscoe Ates and, of course, the horse and the elephant who are important to the plot. Director Henry King struggles, with scant success, to knit the rambling story into an interesting picture.

LEYENDECKER
Harrower

...OF MEN AND THINGS

WHEREVER you go, you hear all sorts of opinions on what the blocks-of-five plan is going to do to the business. There is a radical difference of opinion between exhibitors on the one hand, and the producer interests represented in the home offices. The odd part of it is that whereas the exhibitors are generally kicling about the plan, the producer interests are concerned because they fear the new setup will give exhibitors a crushing advantage in that they can turn down at will these blocks-of-five. Hence with we have set down some of the many reactions heard around the home offices from gents in distribution, sales and advertising. You can take 'em or leave 'em. They are interesting in one respect. They show clearly that nobody has the faintest idea just how the block plan is eventual-ly going to pan out.

The new selling system will make it tough for the studio boys who have been turning out the C to Z grade pictures. They can no longer coast along with the comfort that their sub-par product will play so many thousand theaters as under the old plan. Looks as if the factory-type product henceforth will be eliminated entirely, or sold for double-feature fodder for what the buyer chooses to offer.

Suppose a producer flops on his first block-of-five! Suppose three out of five do a box-office nose-dive! That's quite possible. That means on his second block he's got to click around 80 percent or he's in a tough spot. With his first block panning out weak, his resultant revenue is small, and he will be forced to kick in a heavier budget than he planned in order to regain lost prestige. And if the second block gets poor box-office returns, it is quite conceivable that this unfortunate producer may find himself practically washed up. He will be unable to coast along with bad product for half a selling season or more as is possible under the present system.

The master minds in the home offices and studios are fully aware of the dangers inherent in the untried selling system. That, friends, explains all this commotion in the sales organizations. Frankly, none of them know where they are. Anybody's guess is as good as the next fellow's, including yours. So they are going into huddles at the studios, with the sales and advertising experts at the home offices rushing back and forth to the Coast to mull over the problems with the boys who make the pictures. They are all trying to hit some formula that will insure a reasonable guarantee of coming out on top for the first year under the blocks-of-five plan.

Producers realize they have to click strong with their first block. They can't afford to have that first block look bad stacked up against any other competitor's offering. On the face of it, this situation would seem to create more or less of a buyer's holiday. But will the exhibitor really be able to enjoy a pick-and-discard setup, or will the seller be able to put the pressure on stronger than ever through a shortage of product that looms under the new plan? Nobody at this early stage can tell. It is quite possible that there will be such a dearth of product created by reduced production that exhibitors will be forced to buy willy nilly, or only operate certain days. Are the producers going to go slow under the new plan, and hold back on production, waiting to see how the cat jumps, or will they work harder than ever to turn out as much good product as possible in order to meet the tougher competitive situation between studios?

It seems reasonable to assume that we are headed back to a situation approximating the good old days of competitive selling, before block booking and blind selling. The days when every producer was putting everything he had into each picture. The days when any independent producer with enterprise, experience and a reasonable bankroll could make a box-office picture, and he and the exhibitors would clean up. Those were the happy days. The healthy operating days. Is there any reason why they shouldn't return?

If the above surmise is correct, then a real selling problem confronts the sales forces. It means the return of real competitive selling, which is a healthy condition that is bound to benefit the exhibitor. In fact, it will benefit the business in general — even the producers. The intensified selling will mean that the sales boys will have to go back over the sales route time and again to close certain tough spots that have held out. And when the salesman has finally cleaned up his schedule for the first available blocks-of-five, he will have to turn around and start battling all over again to dispose of the second group. This means close supervision of each territory to get the maximum sales results at the least expenditure of time and money. That may be the reason why certain sales forces are being reorganized into more districts and fewer exchange centers. District managers may find it a physical impossibility to properly supervise so many exchanges as at present. Looks as if a lot more sales jobs are going to be created. And that isn't unhealthy, either!

Under the new plan the exhibitor will have to keep informed on every picture he plays. That means that a lot of exhibitors are going to spend more time looking at pictures than they ever did before. This will undoubtedly affect the system of trade paper reviews. Exhibitors unable to view all the pictures booked will have to depend on the trade reviews. And "puff" reviews won't help much. Neither will the "no opinion" review. Looks as if the trade paper scribes will have to call the turn on every picture — good, bad, indifferent. Just like that. Thus, trade paper reviews will become more vital and important than ever before. They will assume the dignity and importance that reviews should have. After all, what is more important in a trade paper than the reviews?

There are many other interesting speculations wrapped up in the new selling plan that the home office folks are mulling over. Will the blocks-of-five eliminate the double feature? Or will it cause revivals of old pictures to be coupled with current product to form double bills? With the average neighborhood theatre running three changes weekly, can the producers follow along with these blocks-of-five without any hitch? It seems certain that producers will cut down on the number of pictures till they find out just where they're at. Thus, it may become a simple mathematical proposition for both exhibitors and producers. How many pictures can the exhibitor turn down and still have enough for his play dates? How many pictures can the producer have turned down by a given number of exhibitors, and still afford to go on producing? Only time will tell. Nobody in the business is smart enough to answer most of these speculations now rife in home offices. We cannot escape the conviction that this revolution is stimulating the whole industry and giving it new energy and interest.

JACK HARROWER.

JANUARY 11, 1941
'ROMANCE OF THE RIO GRANDE' LIVELY CISCO KID PROGRAMMER

Rates • • in action spots; OK dualler elsewhere

20th Century-Fox
73 Minutes.
Directed by Herbert I. Leeds.

The liveliest and most interesting "Cis- coc Kid" programmer in some time, "Romance of the Rio Grande" should give this series a slight upturn in popular appeal. Production values are above average and Cesar Romero, whose characterization improves with each film, has good marquee support from Patricia Morrison. Based on the novel, "Conquistador," the story is pure romantic comedy and makes the best of fine entertainment for not-too-discriminating audiences. A strong supporting feature for duals; this can also play alone in some action spots.

Romero plays the dual role of the charming rogue, Cisco Kid, and his double, Carlos, a gentle beyond-the-law character, who takes over his grandfather's ranch in Arizona. When bandits wound Carlos, Cisco finds a refuge for him and then decides to impersonate him and take over Don Fernando's ranch for himself. When he learns that a villainous cousin, Ricardo Cortez, has arranged the shooting hoping to thus become heir to the vast property, Cisco decides to help its aged owner and his beautiful ward.

LEYENDECKER

'BETWEEN THE NEWS' FAST MOVING NEWSPAPER PROGRAMMER

Rates • • generally as dualler

Republic
75 Minutes
Directed by Joseph Santley.

This fast-moving newspaper programmer is familiar stuff, but it makes for pleasing and moderately-exiting entertainment for the average moviegoer. You've seen it all before, this tale of the blue, heavy-drinking ace reporter and the idealistic young cub who helps him to renew his enthusiasm for news chasing. Dialogue is studded with sophisticated quips and Joseph Santley's direction which concentrates on laughs and action, makes the minor improbabilities seem unimportant. Lloyd Nolan gives "Between the News" boxoffice value a supporting fare in any package.

Nolan plays Stu Woodrow, the typical movie version of a star reporter, who finds himself saddled with a journalistic graduate (Frank Albertson) working for his paper on sick leave. Nolan nurses a hangover, Albertson covers a jailbreak follow-up which develops into a murderer story that threatens to tear the town's political machine wide open. Nolan admires the boy's earnestness and tries to make him quit the news game by giving him a phony scoop which puts him in bad with the editor. But, in the climax, the two, working together, uncover the tale which puts the smooth-talking D. A. in jail for receiving bribes from racketeers. Love interest is supplied by Nolan's girl friend who is willing to stand up for simple headlines down to a normal and punctual existence.

Nolan, always to be relied upon to give a convincing, down-to-earth portrayal in this type of role, receives first-rate acting support from Frank Albertson, who does one of his best screen stunts to date as the idealistic cub reporter. Robert Armstrong is good as the exploitive editor and Charles Halton and Paul Harvey are excellent in important character parts. Doris Davenport, in her first role since her Goldwyn build-up for "The Westerner," is not at her best in an action film.

LEYENDECKER

'MISBEHAVING HUSBANDS' SWELL INDIVIDUAL COMEDY

Rates • • as dualler in neighborhoods and small towns

HOLLYWOOD PREVIEW

Producers Releasing Corp.
65 Minutes
Directed by William Beaudine.

Two favorites of the old silent days—Harry Langdon and Betty Blythe—return to topliness in "Misbehaving Husbands," a rollicking, domestic comedy, so well done and played with such zest that it will get a steady stream of laughs from audiences in any but major metropolitan locations.

Establishing Langdon in a type of comedy new to him, the picture should launch both the comic and Miss Blythe on new careers. Looking much more expensive than it actually is, "Misbehaving Husbands" is worthy of a spot on any double bill outside of deluxe spots. Langdon and veteran director Bill Beaudine have concentrated more on surefire laugh situations than a startling plot, and the result is a supporting feature for family audiences. It should be teamed with a heavy dramatic feature.

Harry Langdon, department store owner, works late on the night of his twentieth wedding anniversary, missing the surprise dinner planned by his wife, Betty Blythe. Seen taking a wax model to be repaired, he is picked up by the police, who suspect a murder. Langdon arrives home with a girl's slipper and Betty, hearing he has been seen in a compromising position with a beautiful blonde, is induced by a crooked lawyer to sue for divorce. There are many complications before Langdon finally exposes the lawyer's game, wheels the dummy home on roller skates, fits the slipper on it and converts Betty of his intentions.

Director William Beaudine has completely revised Harry Langdon's type of acting, kept him away from slap-stick and has given him the opportunity to play straight comedy. Betty Blythe turns in an excellent performance. The support is uniformly good.

HAMILL (Hollywood)

'LONE STAR RAIDERS' MILDLY EXCITING MESQUITEERS WESTERN

Rates • • in western spots

Republic
Directed by George Sherman.

The latest in Republic's "Three Mesquiteers" series is a mildly exciting western slowed down by numerous sentimental touches. Instead of concentrating on the action sequences, Director George Sherman too frequently permits the dramatic tale of an old lady and her inherited ranch to crowd out the expected thrills. There's enough shooting, a hard-pummelling fist fight or two and a wild riding finale to satisfy the avid western fans, but the youngsters may complain about the lack of typical "horse opera" action. Most exhibitors will find that "Lone Star Raiders" is below average for the series.

When the Three Mesquiteers, raising horses on the Circle H Ranch, meet their new owner, they are flabbergasted to discover that she is a penniless old lady (Sarah Padden)."I thought you were a dude scout," he tells her that their herd of horses has been constantly decreasing in number and they are fearful that they may not win the Army contract which pays their back debts. Although they think that their loss of horses is due to drought and dust storms, a rival ranch owner is also after the Army contract and has been stampeding Circle H stock over a cliff. The old lady finally learns the true state of affairs, helps the boys break in a herd of wild mustangs and the villain is exposed in time to win the Army contest with Circle H horses.

Robert Livingston and Bob Steele take care of the heroes in their customarily expert fashion and Rufe Davis obliges with a few traditional laughs. Sarah Padden gives a sympathetic portrayal of the mild-mannered woman from the old ladies' home—A new cowboy film—but the others are standard.

LEYENDECKER
COLUMBIA

The disagreement between Columbia and William Holden over salary was settled and the promising young actor again takes over the male lead in "Texas," the Sam Bischoff production...In view of Pat O'Brien's performance in "Knute Rockne," it was surprising that Warners made little effort to re-sign him to an exclusive contract. Thus Columbia has succeeded in securing O'Brien's signature on a five year contract calling for two pictures annually. O'Brien's initial assignment will be in "A Man's World"...Starting date of Charles Rogers' "A Girl's Best Friend Is Wall Street" has been moved up because of the availability of Franchot Tone.

Films shooting at Columbia are: "Penny Serenade" (Irene Dunne-Cary Grant), "Lone Wolf Takes a Chance" (Warren William-Henry Wilcoxon) and "They Dare Not Love" (Martha Scott-George Brent).


METRO-GOLDWYN-MAYER

At long last the Metro-Shirley Temple deal has been concluded. Signed to a term contract at a salary of $2,500, the young actress' debut for Metro will probably be in a forthcoming Judge Hardy feature...W. S. Van Dyke managed to obtain a leave of absence from his Marine duties and has replaced Robert Sinclair as the director of "Rage in Heaven." Sinclair relinquished the assignment because of illness...Metro borrowed Ingrid Bergman from...

NEW RELEASES

(For details on These pictures see Release Charts on Following Pages)

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| Little Men        | Jan. 10    |
| Let's Make Music  | Jan. 17    |
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| Along the Rio Grande | Feb. 7 |
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| 20th CENTURY-FOX  | Jan. 10    |
| Michael Shayne—Private Detective | Jan. 10    |
| Romance of the Rio Grande | Jan. 17    |
| Tall, Dark and Handsome | Jan. 24    |
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| Ride, Kelly, Ride | Feb. 7     |
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| Back Street       | Jan. 17    |
| Bury Me Not on the Lone Prairie | Feb. 14 |
| Meet the Chump    | Feb. 14    |
| WARNER BROS.      | Jan. 11    |
| Case of the Black Parrot | Jan. 11 |
| Honeymoon for Three | Jan. 23    |
| High Sierra       | Jan. 31    |
David Selznick for the female lead opposite Spencer Tracy in "Dr. Jekyll and Mr. Hyde"... Ruth Hussey and Robert Cummings have been set for the leads in "Free and Easy," and on Novolovev's play, "The Truth Game." Eddie Bazuza will direct.

Here's the current production line-up at Metro. "The Ziegfeld Girl" (James Stewart-Judy Garland), "Billy, the Kid" (Robert Taylor), "Dana Morgan's Hero," "The Big House," "Dorothy Vallens in Heaven" (Robert Montgomery-Ingrid Bergman), "Andy Hardy's Private Secretary" (Lewis Stone-Mickey Rooney), "The Trial of Mary Dugan" (Laraine Day-Robert Young) and "Free and Easy" (Ruth Hussey-Robert Cummings).


DIRECTOR ASSIGNMENTS: Harold K. Bucquet to "Roosey"....

MONOGRAM

That rumor of a merger between Monogram and Progressive Pictures was vehemently denied by W. E. Johnston, who told your reporter that no such move was ever discussed... "Her First Romance," the Edith Fellows' starrer, is doing nicely in a first run engagement at Hollywood's Hawaii Theatre.

PARAMOUNT

Sol Siegel's first production for Paramount is expected to start in the first week of February. It may be "A Son of Arkansas," a hillbilly yarn, to star little Betty Brewer. Siegel just drew Paramount's perennial "The Night of January 16" and will ready it as one of the 16 pictures he will make between now and the end of 1941... Something new in personal appearances is being lined up by Bing Crosby and Bob Hope. They will begin a golfing tour in March, teamed with two professionals. The proceeds go to British War Relief. Crosby and Hope will make theatre appearances in the towns they play... Paramount will bring radio's "Quiz Kids" to the screen. Seven sets of shorts, plus the quiz launches, will be Paramount's publicity department materialized with the departure of several publicists, who have been replaced by Murphy McHenry, Hy Dab, John Wolfenden and Bernard Kamins. Jean Parker has been cast opposite hard-earned Arthur in "Power Dive"... Ernest Hayngway is in town to confer on the film version of "For Whom the Bell Tolls"... Paramount wants James Stewart for DeMille's "Rape of the Wild Wind." There is going to be more comedy in at least one of Harry Sherman's Hopalong Cassidy westerns... "The Shiek of Buffalo Butte," which will record the Schick's adventures in the harem of mystic Aroby... "Caught in the Draft"... will star Bob Hope and Dorothy Lamour.

Production is slow at Paramount where only two pictures are shooting: "Las Vegas Nights" (Phil Regan-Bernard Wheeler) and "One Night in Lisbon" (Mack Swain). Fred MacMurray.


REPUBLIC

They say that there may be a surprise announcement from Republic in the very near future concerning the addition of several top-rank players. Republic has been steadily increasing its first-run bookings and with the coming of the Decree's operation, it is estimated that Republic can double this amount if it can turn out the strong box-office product required... John Wayne and Edward French will have the leads in "Citadel of Crime"... "You'll Never Get Rich" is the new title for "Rookey Road," Republic's draft story... Four writers completed assignments and three more joined the staff at Republic last week as the studio pressed preparations for the heavy production schedule it is about to launch... Charles Butterworth gets a line in "Stis Hopkins," which will co-star Judy Canova and Bob Crosby.

The following pictures are shooting at Republic: "Petitecoat Politics" (Weaver Family), "Two-Gun Sheriff" (Dale Frary-Virginia Carroll), "Prairie Pioneers" (Bob Livingston-Bob Steele-Rufe Davis) and "Captain Marvel" (serial).


RKO-RADIO

The long delayed RKO shake-up has not yet materialized, but with the scheduled arrival of George Schaefer on January 15, something of the sort is anticipated... The Coast premiere of Walt Disney's "Fantasia" will take place next month. Frank Brnden, Ringling Brothers circus press agent, has been signed by Walt Disney to handle the nation-wide exploitation of the circus. Alan Mowbray and Donald MacBride will continue their show business series, according to the terms of contracts recently signed with the players for four pictures annually... RKO has tentatively lined up Burgess Meredith, George Murphy and James Ellison as the "Tom, Dick and Harry" of the next Ginger Rogers starrer... Randolph Scott will head "True to Form"... Rosemary Lane and Dennis O'Keefe have been cast in "Hang Out the Moon" and Joan Fontaine will move out to RKO for the film of "The Big Fish." Alford Hitchock will direct Cary Grant... RKO and Stephens-Lang are discussing a renewal of the Dr. Christian series... The war has knocked the pins out from Walt Disney whose "Pinocchio" gross represents a substantial loss... John Carroll will be seen opposite Anna Neagle in "Sunny."

Three pictures are shooting here: "They Met in Argentina" (Jimmy Elison-Maureen O'Hara), "The Devil and Miss Jones" (Jean Arthur-Robert Cummings-Chambers Coburn) and "Show Business" (Alan Mowbray-Donald MacBride).

CASTINGS: Chester Clute, Gene Collins, Eddie Borden, Tom Hanlon, Kitty O'Hara, Lon Irwin, Frank Kestner, Frank Ors, Walter Tetley, Florence Bates in "The Devil and Miss Jones"... Antone Moreno in "They Met in Argentina"...

20th CENTURY-FOX

"How Green Was My Valley" has been postponed pending the availability of Laurence Olivier and Wilfrid Woodson, who are both in England. Meanwhile, William Wyler may report to Samuel Goldwyn and the director's berth on "Little Foxes." Jack Oakie is to be launched again as a star at 20th Century and "Song and Dance" is in the works for the vehicle for the comedian who has staged a sensational comeback... "Miami" is the title of a Harry Brown production which goes into production late in January, with Betty Grable in the lead... 20th Century is allowing its contract with the Ioonee Quintuplets to lapse... This studio's writing staff is operating at full speed in order to prepare a big backing of product for August, so that 20th will have several blocks-of-five ready for distribution... Zanuck has taken a two-picture option on Milton Berle.

The following pictures are now in production: "The Outlaw" (William Huston-Thomas Mitchell, "Dead Men Tell" (Sidney Toler-Sen Yung), "Kid on, Vaquero" (Cesar Romero-Mary Beth Hughes), "A Very Young Lady" (Jane Withers-Nancy Kelly) and "Blood and Sand" (Lyrene Power-Nancy Kelly).


UNITED ARTISTS

Projection room previews have been denounced by the Hollywood press gang for varied reasons. Now U. A. producers David Loew and Arthur Lewin have termed projection room previews as "another ill-timed move to rob Hollywood of its color" and declared that "So Ends Our Night" will have its press showing at the Cineace Theatre on January 21... Paul Czinner is said to be dicker ing with 20th Century-Fox for the rights to "Rings on Her Fingers" as a vehicle for Elizabeth Berger. Fred Stanley takes over the publicity reigns for Richard Rowland... That David O. Selznick is ready to resume active production is indicated by the engagement of a publicity director... Richard Rowland has scheduled "The Bad Man" at the studio for production for UA... It is whispered in Hollywood that a peace pact is in the making between Samuel Goldwyn and United Artists. This will undoubtedly affect the other problems that must be ironed out between the company and its producers. Murray Silverstone is due in Hollywood for conferences with the near and far future.

Now shooting: "Pot O' Gold" (James Stewart-Paula Goddard) and "Broadway Limited" (Victor McLaglen-Marjorie Woodworth).

CASTINGS: Aldrich Bowker, Virginia Carroll, Nellie Nichols, Adele Smith.

(Continued On Page 16)
SCANDAL

Scandalous remarks about a currently popular leading lady of the screen threaten to cut short her career, as Hollywood hears reports of boycotts and reprisals from various women’s clubs and other organizations throughout the country. That the film industry or a prominent person in it should be the victim of such comment (whether warranted or not) is most unfortunate.

It reflects unfavorably on the intelligence of those studios’ publicity generals who are willing to countenance anything for a “break” and have been largely instrumental in building Hollywood “gossip” to such proportions that items flagrantly defying good taste form the daily scribblings of nine out of ten of the film columnists.

Keeping the public conscious of Hollywood and its activities does not necessarily mean that the private lives of its personalities must be displayed in print for the benefit of sensation lovers. It is not within the power of the film business to abolish gossip columns but it can stop feeding material to the gossipers. They will either fall by the wayside or learn that there are millions of interesting stories that can be written about Hollywood without offending propriety.

Today a charming and talented person is bearing the brunt of something Hollywood should have stopped many years ago, film gossip. Most of us are genuinely sorry and we hope the attacks on her career will die down. Meanwhile, we in Hollywood should do everything possible to counteract the vicious reports.

DISNEY GOES CIRCUS

Into Los Angeles, this week, breezed gravel-voiced Frank Braden, publicist extraordinary for the big show, Barnum and Bailey’s circus. The reason for Braden’s arrival was not Garagantua, the world’s largest ape, nor was it the bearded lady, the Wallenda troupe or even Con Colleano, the world’s foremost tight rope walker. Mr. Braden is doing business with Walt Disney and Leopold Stokowski and “Fantasia,” which is about to open in Los Angeles and other key cities. It seems that Mr. Braden was on his way to Cuba when the Disneyites decided that he was the man to oil the exploitation machinery for their new classical musical cartoon feature. Patting Garagantua (who has a wife now) a fond farewell, Mr. Braden hied himself to the film city and already the Braden drums are beating — “Walt Disney paints in color animation, never before seen on any screen, the musical numbers of a concert by the great conductor and his orchestra, etc., etc.”

Watch out, Messrs. Brand, Birdwell, Einfeld, Strickling, et al! Frank Braden is the least addition to the picture business since sound. We hope he visits Hollywood regularly in the future.

HEARST AND HORSES

A pet policy of the Hearst newspapers is to entice their animal loving readers with fabulous tales of the incredible cruelty of the motion picture studios to animals hired for the screen. Although it would seem that in these troublesome days, editorial space would be crammed with comment of more consequence, the Los Angeles Examiner has recently devoted countless inches of space to such rabble rousing material.

I have seen a great many outdoor pictures filmed in Hollywood. I have worked in studios where more horses were employed than actors. Never have I seen anything remotely resembling cruelty. Animals are usually hired from stables maintained especially for picture work. During production the beasts are cared for diligently and everything possible is done for their comfort and well being. The Running W (the use of wires to trip horses) was abolished years ago, although the Hearst newspapers still growl about it. Also, it is a common practice to have a member of the SPCA at the studios when animals are being used. This trustworthy organization is not likely to condone any act of cruelty to an animal, nor would it permit anything of the sort to go unpublicized.

When such obvious industry bating takes place, one wonders what steps are being taken by the Hays office. Quick enough to please its producer members by fighting legislation and hampering the efforts of exhibitors to obtain equitable business practices, it is strange that no rebuttal is offered to such unwarranted attacks. Why doesn’t Mr. Hays tell off the noisy Hearst outfit?
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RECORD

PRODUCTION
& RELEASE

In the Release Chart, the date under "Details" refers to the issue in which cast .director, plot, etc., appeared.
"Rel" is the national release date. "No." is the release number. There may be variations in the Running
Time in states where there is censorship. AH new productions are on 1940-41 programs unless otherwise noted.

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Fight for Life (69)
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A.Soth'n-M.O'Sullivan
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A.Sothern-D.Dailey
X. Shearer-R.Taylor
R.Taylor-R. Hussey

(110)

Go West (82)
Haunted Honeymoon

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T.Stewart-H.Lamarr
C.Gable-H.Lamarr
L.Barrymore-L.Ayres
L.Ayres-L. Barrymore

(73)
E.scape
(108)

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Dr. Kildare Goes Home (78)
l>r. Kildarc's Crisis (75)

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Details
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Bergman 12-28
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Cast
.M.Rooney-L.Stone
R.T;. M. m

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Keeping Company

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1940-41
J.MacDonald-N.Eddy

Details under
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The Kid
Rage In Heaven
Ziegfeld Girl, The
Billy

Details under

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Knopf

RELEASE CHART
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Tom

accused of having murdered her employer and is
tried fur the crime.
The victim was stabbeil by a left-handed person
and the defense attorney proves that another woman is guilt.v by
throwing a knife which the suspect catches with her left hand.
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Flight Coniniiind
Fools Rush In

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Gallant .Sons (70)

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December

Laraine Day, Robert Young, Marsha Hunt,
Virginia Grey, Sara Haden.
Director Norman Z. McLeo(i
Producer
Cast:

Philadelphia Story. The
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1939-40
Arizona (127)
r.Arthur-w.Holden
4-20.. 12-25.
Angels Over Broadway (80)
D.Fairbanks-R.H'y w'th 6-29... 9-30.
Details under title: Before I Die
Before I Hang (61)
B.KarlofE-E.Keyes
7-13... 9-17.
retails under title: Wizard of Death
Beware Spooks (65)
R.Ha'son-K. Verne Foreign
Blondie Has Servant Trouble <66)
P.Slngleton-A. Lake
7-25
.. 5-18
Details under title:
Blondie Beware
Deadwood Dick (Serial)
Don Douglas
6-29... 7-19.
Five Little Peppers in Trouble (65) .E. Fellowes
6-15
9-1.
Details under title: Five Little Peppers at School

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Edward Arnold, a gangster, sends his tough young son to a farm
owned by Lionel Barrymore. where living close to nature and the

Bittersweet (92)
Come Live with

title:

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Reginald

Bruce,

Nigel

.story:

Title

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B.Elliott-W.Taylor

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(7)

Gene Reynolds.
Producer— Jack Chertok

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In Production
In Production

started January 2
Lionel Barrymore, Edward Arnold,
Director— Harold S. Buc(juet

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Charles

(52)
(25)

Cast:

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West of Abilene —
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Wild Cat of Tucson —
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10-7

Drama — Shooting

story:

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7-15... 9-21.

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Drama — Shooting

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.2-24.

"The Little Professor"
Green Archer (serial)
V'..Iory-I. Meredith
10-1!). 10-2 >.
(Jreat Plane Kobhery (55)
.5-4. 12-12.
J.Holt-V.Lester
JJetalls under title:
Keep Him Alive
Great Swindle, The (— )
J.Holt
6-1.
Details under title: Missing Evidence
Into the Crimson West ( )
B.Elliott-E.Toung
8-10. .9-30.
Lone Wolf Keeps a Date. The (64) .W.William-F.Robinson 9-21. 1 1 -23
Details under title:
Alias the Lone Wolf
Nobody's Children (
H. K. II' '« s-W. White
... 7-27 .. 10-17
Outlaws of the Panhandle
m r
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:,,binson
7-27.. 2-2'
Details under title: Blazing the iiklalLana Trail
Phantom Submarine
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10-19. 12-16.
I'into Kid, The
-..<t
ii.tt L.Curry
.6-15.
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Prairie Schooner (.58)
C.Ktarrett-F. Robinson .8-10. .9-30.
Details under title: Into the Crimson West
Ketiirn of Boston ISlackie
C.Morris-K. Hudson
,12-28.
So You Won't Talk (67)
loe E. Brown
6-29
.10-3.
This Thing Called Love (90)
1 -2
R.Russell-M.Douglas
10- 19.
Thundering Frontier ( )
Charles Starrett
.7-13. 12-31
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Comedy — Shooting starte(3 December 26
Cast: Ruth Hussey, Robert Cummings,

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8-12... 12-7.

Elliott I.Meredith

Owen, Forrester Harvey, Henry O'Neill.
Producer—Milton Bren
Director— Edward Buzzell
story: Two gentlemen who are on their uppers start an escort service for
ladies and get themselves into many complications.

1940-41
Across the Sierras (
Adam Had Four Sons

Sundown

1939-40 Features
1940-41 Features

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PRODUCTION
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8-26... 11-2.

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TRO-6OLp

Producer— Sam Bischott

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C.Starret t-L.Gray

W.Connolly-I. Meredith
Those High Gray Walls (81)
Details under title: Prison Surgeon
V-Boat 29 (75)
C. Veldt- V.Hobson

THEY DARE NOT LOVE

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Trailer

(55)

title:

1033

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Crime

of

(.54)

Man

title:

West

12-28

6-30 .1021
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1-13... 6-6..
6-2V .1211
...4-6
6-15... 8-15. .1039

B.Bennett-F.Rice

March

From Texas

E Fellowes-T Bond
B Elliott-1. Meredith

(60)
(60)
(62)

Bill

(3)

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Kitchen

Hell's
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Pa«sport to Alcatraz

Return of Wild

11-4

B.Cabot-J. Wells

Son Is Guilty (61)
Details under title: Cop From
Out West With The Peppers (60)

of

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9-20.
8-10 10-11.
10-1!) ... 1-24
.6-29. .9-13.

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Wyoming

FILM BULLETIN


**1939-40 Features** (53) Completed In Production (0) Westerns (16) Completed In Production (0) **1940-41 Features** (23) Completed In Production (0) Westerns (16) Completed In Production (0)

**MONOGRAM**

**1939-40 Features** (53) Completed In Production (0) Westerns (16) Completed In Production (0) **1940-41 Features** (23) Completed In Production (0)

**DEAN MAN'S SHOES (Foreign) (Completed)**

**IN PRODUCTION**

**YOU'RE ONE OF US (Completed)**

**RELEASE CHART**

**REPUBLIC**

**CAPTAIN MARVEL**

**ONE NIGHT IN LISBON**

**PARAMOUNT**

**1939-40 Features** (58) Completed In Production (0) Westerns (24) Completed In Production (0) **1940-41 Features** (34) Completed In Production (0) Westerns (16) Completed In Production (0)

**1939-40 Features** (58) Completed In Production (0) Westerns (24) Completed In Production (0) **1940-41 Features** (34) Completed In Production (0) Westerns (16) Completed In Production (0)

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**1939-40 Features** (58) Completed In Production (0) Westerns (24) Completed In Production (0) **1040-41 Features** (34) Completed In Production (0) Westerns (16) Completed In Production (0)
The Flame of New Orleans

1939-40 Features (44) Completed (45) In Production (0) Westmen (7) Completed (7) In Production (0) Serials (4) Completed (4) In Production (0) 1940-41 Features (45) Completed (25) In Production (5) Westmen (7) Completed (7) In Production (0) Serials (4) Completed (4) In Production (0) 1940-41 Features (45) Completed (25) In Production (5) Westmen (7) Completed (7) In Production (0) Serials (4) Completed (4) In Production (0)()

Universal Pictures

The Lady from Cheyenne

1939-40 Features (48) Completed (47) In Production (1) 1940-41 Features (48) Completed (20) In Production (6)

WARNER BROTHERS

Miss Wheelwright Discovers America

Drama-Shooting started January 2

Cast: Jeffrey Lynn, Friseilla Jane, Ronald Reagan, May Robson, Lee Patrick, Earl Dwire, Fay Helm, John Qualen, Chester Clute, Clarence Kolb.

Director—Curtis Bernhardt

Producer—David Lewis

Story: Bill Wheelwright is a wealthy man from the States who has lived in Europe for many years. He is forced by his wife to return to the United States and she has carried on in his absence with another man.

The Bride Came C. O. D.

Romantic Comedy—Shooting started January 2

Cast: Betty Davis, James Cagney, Stewart Erwin, Jack Carson, George Tobias, William Frawley, Harry Davenport.

Director—William Keighley

Producer—William Cagney

Story: James Cagney is a pilot who makes a business of flying couples to Vegas, to be married, but when Betty Davis tries to jump ship, Frank Broxtonzik, the proprietor of the Cagney Palace, tries to prevent the marriage. He turns back without firing at Yuri and eventually wins Betty's love himself.

RELEASr CHART

IN PRODUCTION

Title—Running Time

Cast Details Rel. No.

Argentine Nights (——) H.Brothers 6-29—9-6, 5963

Buck Street M.Sullivan—F.Dove 11-6—1-21

Romeo, the (The) D.McLaughlin 7-19—11-1, 5961

Business of Pick-Up (——) J.M.Brown—F.Knight 8-30—11-2, 5961


Dangerous Game, A. D.McLaughlin 11-6—12-24

Dance—Running Time

Cast Details Rel. No.

Rip Van Winkle R.Arlen—A.Rensen 21-5—1-24, 5961

The Redhead, the (The) J.E.Davis 5-18—12, 5961

Sons of Paul (——) D.McLaughlin 11-6—11-2, 5961

War at Lost Love D.Durbin—F.Toner 11-6—11-21
see the light of day with Dennis Morgan in the leading role. Morgan has previously mentioned in connection with the opera and now his performance in “Kitty Foyle” has made the studio feel it has a find in this genial young singing actor. Howard Hawks is mentioned as the director of “Man Who Came to Dinner.” Hawks is preparing “Sergeant York,” which Jesse Lasky is producing for WB. This studio plans another anti-Nazi film. It will be “Underground,” tale of the anti-Hitler short-wave radio activities within the Reich. George Raft’s next will be “Carnival in Rio.”

EXPLOITATION PICTURE
OF THIS ISSUE

THE INVISIBLE WOMAN...Take your choice, gents—Comedy...Mystery...Fantasy...or the Screen's Strangest Romance! Which-ever of these ingredients your particular patronage will buy you can offer them in "The Invisible Woman." Universal smartly carries along its "Invisible Man" series by switching to an invisible, albeit lovely and romantic, young lady. They can't see her, but she's full of life, action and love, and her invisibility enables her to clean up the mobsters who seek the vanishing device to smuggle their leader into the U. S. This has SHOWMANSHIP scrawled all over it in huge capitals.

A Universal Picture
Directed by A. Edward Sutherland
Associate Producer, Bart Kelly
Cast: Virginia Bruce, John Barrymore, John Howard, Charlie Ruggles, Oscar Homolka, Edward Brophy, Donald Meek, Margaret Hamilton.

Screen play by Robert Lee, Fred Rimmel and Gertrude Pureell
Original Story by Kurt Siodmak and Joe May
Cameraman, Edward Breitel
WHERE DID YOU GET THAT GIRL?...Mixing comedy, romance and melody, Universal presents a story of the adventures of a talented young swing band striving for a break. They get it, but after they do become famous, they have to conceal their identity or be jailed. Trouble starts when another band masquerades as the Mystery Swingsters, their nom de plume, and they are forced to reveal their identity. Featured are Leon Errol, Helen Parrish, Charles Lang, Eddie Quillan and Franklin Pangborn.

LIFE WITH HENRY...The latest Aldrich escapade concerns Henry's activities in trying to qualify for a trip to Alaska, one of the qualifications being the ability to earn a hundred dollars. Jackie Cooper is again cast as Henry Aldrich in this Paramount comedy, while the Aldrich family and their fellow-travelers include Hedda Hopper, Fred Niblo, Sr., Eddie Bracken, Leila Ernst and Kay Stewart.
THIS THING CALLED LOVE... Columbia's latest melee of marriage and morals co-stars Rosalind Russell and Melvyn Douglas. It presents the former as a young bride who, in all the wisdom of her modern world, decides that it would be better if she and her new husband, Douglas, see whether they can share the same house for three months before they attempt to share the same room. The comedy was directed by Alexander Hall and the cast includes Binnie Barnes, Allyn Joslyn, Gloria Dickson, Gloria Holden and, Lee J. Cobb.

FLIGHT FROM DESTINY... According to FB reviewer Hanna, Warners has produced an absorbing and unusual drama in this story of a man who faces death within six months from an incurable disease and decides to use this precious time to best advantage, so — he commits murder. However, he makes sure that his victim is of no earthly use to anyone and is doing harm to innocent people. The cast includes Thomas Mitchell, Jeffrey Lynn.
COLUMBIA

Coombs to Alvertis, Timely Holt meller for action spots ........................................... July 13
Out West with the Peppers, Dull entry in series; below average for nate and rural duels .... July 13
Girls of the Road, Exploitable programmer; average better where heavy spots are used .... July 27
Military Academy, Student problems again exasperated. Below average for nate duels, Sat. Mute, rural. Aug. 10

Blondie Has Servant Trouble, Below average generally; not in best Blondie vein .......... Aug. 19
Lady in Question, Unimportant comedy drama is average dualler .......................... Aug. 19
I Married Adventure, Average as dualler, generally. A challenge to exploiters ...... Aug. 20
He Stayed for Breakfast, Comedy hit. Good sequence ........................................... Aug. 20
Positive from Prison Camp, Routine Holt; below average for lesser action spots ....... Aug. 24
Secret Seven, Very weak stuff; poor for lesser duals, action spots ......................... Aug. 24
Howards of Virginia, Excellent generally; rates within average years .......... July 5
Glitter for Sale, Exploitable quickie. Average for general dualling, more if sold. Oct. 5
Before I Die, Strictly for horror fans. Above average for some spots where exploited July 27

Angels Over Broadway, Different, powerful Hecht-Glucks Bette Davis. Good spots exploit Aug. 19
Blondie Plays Cupid, Lively and amusing comedy, Good for nates and rural; dualler elsewhere Nov. 2

Arizona, Magnificent western drama, a smash box off. Good everywhere .................. Nov. 20
Girls Under 71, Cheap meller; average for transient and action spots; better if sold Nov. 2
Arkansas, Magnificent western drama, a smash box off. Good everywhere .......... Nov. 20

Lone Wolf Keep a Date, Fast-moving detective meller; average for action spots; duals Nov. 20
Escape to Glory, Exciting, suspenseful "sleeper"; good for nate and rural; dualler elsewhere Dec. 14

Great Plane Robbery, Run-of-the-mill Holt meller; average for lesser action spots where exploited Dec. 14

I Love You Again, Good generally on star name value. Loy-Press team scores again .. Sept. 7
Dr. Kildare Goes Home, Maintains series average. First rate dualler ................. Sept. 7
Hunted Honeymoon, Who? Poor as dualler in nate rehearsals ................................. Sept. 7
Wyoming, Glorified western for Bell; above average generally .................. Sept. 19
Bulldog, Stage story with a few good moments; average dualler .................. Oct. 5
Third Finger, Left Hand, Acting, direction lift mild comedy. Above average on names; less in action and rural spots .. Sept. 21

Bitter Sweet, Bitter pill; good where stars are popular; much less elsewhere .......... Dec. 14
Sky Murder, Weak Nick Carter mystery; poor plus as supporting dualler in action spots Dec. 14
Little Nellie Kelly, Slow moving musical with Judy Garland; average name box Nov. 14
Flight Command, Mess of plots weakly handled, should do average plus on name spots Nov. 14
Comrade X, Good on comedians; communist satire is moderately amusing .... Dec. 15
Philadelphia Story, Good plus generally; a box-office natural ........................... Dec. 28
Gallant Sons, Well-acted juvenile action programmer, above for some spots and small towns Dec. 28

MONOGRAM

Easy Alarm, Next little fireplug meller for pop action duals .................................. July 12

Boys of the City, Good "Kid" meller for action spots; ok dueller in nate rehearsals .... July 12
Haunted House, Juvenile action yarn is ok for nate and action duals .......... July 27
Golden Tole, Below par Ritter oatie ................................................................. Aug. 10

Doomed to Die, Feeble mystery drama; below average for lesser action spots Aug. 10
Queen of the Yukon, Good outdoor melodrama for action houses and nates .......... Sept. 21
Up in the Air, Pity this detective meller for action spots; ok as nate dualler Sept. 21
Range Hunters, Fine debut for new western series. ..................................................

OK for action houses ................................................... Sept. 21
Laughing at Danger, Mildly amusing low-budget programmer, not for news spots .... Sept. 21

What Is Guilty?, British import carelessly produced; poor for even minor duals .... Sept. 21
Old Swimming Hole, Slow-moving small town stuff; poor plus for rural and nate duals Sept. 21

Phantom of Chinatown, Routine Chinese mystery; average at best ..........Sept. 21
Dreams of the Desert, Fair action programmer; above average for news spots Sept. 21

Take Me Back to Oklahoma, Musical western programmer; average for western spots Dec. 11
Her First Romance, Edith Fellows scores in grown-up role; average plus for nates and small towns, good dualler anywhere .... Dec. 28

PARAMOUNT

Stargate War, Fair Casually western for nate duals, action spots ........................... July 12
Girl from God's Country, Passable drama of icy Alaskan; average as dualler July 27
Hanger and the Lady, Good Roy Rogers western for nate and action spots ............ Aug. 10

One Man's Law, Fair western for Don "Red" Barry; average as dualler for small towns Aug. 10

Sing, Dance, Plenty Hot, Engaging minor musical; above average for nate spots Aug. 10

Winged Victory, Good programmer, not for news spots ............... Sept. 7

Earl of Puddles, Good, high-flying farce. Below average for nate duals only .... Sept. 7

Girl from Havana, Run-of-the-mill universal for nate duals; minor action spots .... Sept. 7

Tulsa Kid, Mild cow boy for western spots ....................................................... Sept. 21

Hit Parade of 1911, Exploitable melange of music and comedy; good generally on name values Sept. 21

Young Bill Hickock, Average semi-historical western; good for action spots; fair nate dualler Nov. 2
SHORT SUBJECTS

FROM PHILLY

by Jay Walker

What do you want to know about the recent decree passed by the House of Representatives? Do you want to know about the new arbitration program? Local exhibitors will have their opportunity to get all the inside dope Tuesday afternoon (1:45p) when A. F. Myers, General Counsel of Allied, addresses the annual meeting of the Eastern Pa. unit at its headquarters in the Flint Bldg. Myers followed the drawing of the decree more intimately than any other man outside of the Department of Justice itself, and he was often consulted by the Government lawyers. In the latter stages of the negotiations, the Allied leader broke with the Department and opposed acceptance of the decree by the Court. Nevertheless, he is in position to reveal many inside facts about the negotiations, and how the decree and arbitration will function. Officials of the local Allied unit are anticipating a overflow attendance for the meeting, which is scheduled to start at 1:30 sharp.

Top news of the past fortnight was the appointment of the popular David "Skip" Weschner to the top spot in United Artists exploitation department in New York. The S-W central theatre district mgr. steps into his new post Monday (13th). Wesner's resignation from the local S-W circuit brought about the following changes: Maurice Gable, formerly at the Boyd, takes over Wesner's duties; Harry Tarante goes from the Aldine to the Boyd; George Baikin is at the Fox, steps into the Aldine as mgr.; Harold Seidenberg of the Fox goes to the Earl; William Israel moves over to the Fox from the Earle... Si Myers has taken over the Elm, Camden... Mrs. S. DeFrancesco has opened the new Rex, Nuremberg... Harry Colton, the Alexander Trailerman, is in town on a big Chevrolet ad tieup... Edgar Moss, who has been showing the whole film colony a grand time at his new home, is losing another shindig, stag, on the 24th. Earle Swingert will celebrate his 32nd (?) birthday that same night at Edgar's party... Eddie Connolly, Nanticoke exhibitor-hunter, spoke a huge deer the other day and is bringing it into town to seed some film men Sunday... Dot Dennis, the Horlachergal, was down with the flu for the past week... Harry Burnes named chairman of the entertainment committee of Tent 13... Sidney Samson turned from Miami to P. R. David Dietz, the fightfilmman, will be back in town with the next Joe Louis scrap box Feb. Ist... A sprig of laurel to Jim Clark and his Horlacher and Clark Film outfits, who are lending their facilities for four (4) worthy campaigns at one time: Salvation Army, United Campaign, Infantile Paralysis Drive and the Defense Program. Distributing trailers, etc... The Barrist-Goodwin Quality Premium outfit registered some game titles several years ago and then forgot about them. The recent ruling legalizing certain theatre games has caused them to dig them out and they may put the crimp in at least one of the current game distributors... Herman Marquosso mourns the death of his mother... Switch in bookers at Paramount caused by resignation of Dr. Charles Maloney, who joins at R.C.T. & T. Ralph Gorman handling S-W; Matthew Judge, Phila.; Merton Nason, Comeford and up-state Pa.; Stanley Given, New Jersey... Sam Frank has taken the Gaspari-ville; John Scully back as U booker... Salem Applegate and Charles Segall among continuings off for Florida... William Golden back from Bermuda just in time to forestall musician trouble at his Erlanger, where he has a Lew Leslie colored musical coming up.
ADAM HAD FOUR SONS... In this Columbia drama, starring Warner Baxter and Ingrid Bergman, the ups and downs of a business man, his four sons and their governess are shown over a period of ten years. Starting from the panic of 1907, Adam buries his young wife, and is charged with the future of their four sons, bringing them to manhood after many hectic years.

ROAD SHOW... Produced and directed by Hal Roach, this United Artists comedy features three of the stars of "Turnabout" in a farce of carnival life. They are Adolphe Menjou, John Hubbard, and Carole Landis, the last playing the owner of the road show, while Menjou and Hubbard are fugitives from a sanitarium who join the show.
We the People
Of This Great Country

We have more automobiles ... more telephones ... more refrigerators
... more bathtubs ... more radios ... more freedom ...
more of everything that makes for good living than any
people on earth.

And we have more movie theatres ... more movies and better movies...

Advertising has done more than its share toward making this so ...

You're in the movie business ... selling to the masses.

We're in the advertising business helping you sell those same pictures
to those same masses with Trailers—Lobby Displays—
Standard Theatre Accessories—a complete coordinated pow-
erful seat-selling service ...

Let's get together!

NATIONAL SCREEN SERVICE
Advertising Accessories, Inc.
NATIONAL SCREEN ACCESSORIES
STUDIO FORECAST FOR 1941

"...Warner Bros. product is the safest bet for any exhibitor in any location."

"...Unless the money men agree or agree to part company and give RKO its head, this outfit might not survive a season under the blocks-of-five plan."

"...The picture today at 20th Century-Fox is brighter than it has been at any time during the past two years."

THE ANNUAL INSIDE STORY FROM HOLLYWOOD OF THINGS TO COME

THE INDEPENDENT EXHIBITORS TRADE JOURNAL
“Sequel to LONDON CAN TAKE IT!”

“XMAS UNDER FIRE”

One Reel... Filmed Under Fire and Narrated Under Fire in London by the Famed War Correspondent of Collier's Magazine

Quentin Reynolds

ANOTHER WARNER WAR SCOOP!
EDITORIALS

JANUARY 25, 1941

DO I LAID FOR EXHIBITORS ON DECREES

The statement issued last week by the Department of Justice about its plans for supervising the Consent Decree should offer some encouragement to independent exhibitors.

A special unit of the Department, under the direction of Robert L. Wright, will "handle matters arising in connection with the operation of the terms of the picture consent decree." After outlining the functions of the unit, the Justice Department invites suggestions from the trade for modifications that will enable the supervisory unit to increase the effectiveness of its work.

"All exhibitors and their organizations must know that without their wholehearted support, neither the decree nor the decree unit can function properly," the statement says. Expressing itself in favor of settlement of individual differences without resort to arbitration, the Department nevertheless points out that "the decree was intended to relieve small exhibitors from the pressure which large circuits and distributors have been able to exert in the past with respect to the terms of such informal settlements. Unless free use of the arbitration machinery established by the decree is made by all exhibitors, this purpose will not have been fulfilled."

The distributors and circuits are warned that they will be prosecuted for contempt if the Department finds that any exhibitor has been prevented, by economic coercion or otherwise, from exercising his rights under the decree, or from filing a complaint with the Department. It is made clear that theatre owners need have no fear of reprisals if they demand arbitration or complain to the Government authorities.

"The questions which will be up for decision on November 20, 1943, at the end of the decree’s trial period, must inevitably be largely determined by the data collected by the Department during the preceding 3-year period. Unless exhibitors make full use of the arbitration procedure set up by the decree and supply full information with respect to the effect of the decree on their business to the decree unit, that data will be woefully incomplete. Without such exhibitor cooperation, the decree can be substantially, if not wholly, rendered a mere formality, to the detriment of exhibitors and the industry as a whole."

This portion of the Justice Department’s statement parallels the advice given independent exhibitors by Abram F. Myers, of Allied, who urged all theatremen to consult their organization units on any arbitration complaints or protests direct to the Department of Justice. Myers’ position was that the exhibitors’ organization should accumulate their own file of evidence to be presented when the decree comes up for final action after the trial period.

An outline of the scope of the special unit’s activities points to the fact that enforcement of the decree rests largely with the independent exhibitors, who must initiate and prosecute arbitration proceedings. After a final arbitration award is made, the unit will undertake to see that there is compliance. If an appeal from an award is taken, the unit may ask leave to intercede as a friend of the court.

A vitally important function of the unit will be its activities in checking unwarranted theatre acquisitions by the affiliated circuits. It proposes to "ascertain the competitive effect of each theatre acquisition reported" and reveals the fact that since the decree was entered, the chains have already acquired certain competing independent theatres, with the apparent intention of eliminating the possibility of the independents’ securing relief through the decree. The affiliates are then given this pointed reminder: "The Department is free to proceed under the Act itself to enjoin or divest acquisitions which are attempted or made with the purpose and effect of suppressing or eliminating competition."

Exhibitors are further advised that the special unit will investigate any complaints which are not subject to arbitration, but which may nevertheless involve violations of the Sherman Act. Such complaints will not be disclosed to any distributor or the individual against whom it is filed.

In presenting a complaint to the Department, theatre owners are urged to state all the vital facts, such as a complete description of the theatre, seating capacity, age, run, admission prices, operating policy, competition, etc. Much loss of time will be avoided if the full story is told in the first letter.

The tenor of this entire statement by the Department is such as to inspire confidence in the independent exhibitors of the country that the Government intends to exert every effort to give them a fair shake under the consent decree. Let’s stop worrying and complaining about the decree and take Messrs. Arnold and Wright of the United States Department of Justice at their word. MO WAX.

THE FORECAST

Much of this issue of FILM BULLETIN is devoted to the story of film production for the past year and the future. This annual feature of our publication has swiftly grown in the estimation of the trade and is now recognized generally as the most authoritative compendium of its kind available to film and theatre men.

Studio Forecast for 1941 assumes far more importance than any previous Forecast because of the Consent Decree and the coming of the blocks-of-five selling plan. Exhibitors must start thinking of the film companies in terms of their ability to function under this new distribution system.

Will Warner Brothers and Metro be able to maintain their preeminent positions as the industry's most productive studios? Will Darryl Zanuck, after a couple of poor years, be able to bolster his 20th Century-Fox plant to turn out sufficient top grade product to operate successfully? How will the disorganized RKO studio exist under blocks-of-five with so few class A pictures? What about the "Little Three" majors and the Independent producers, who are not yet subject to the Decree's provisions?

These and countless more questions about the production situation are answered in this year's Forecast, which appears herein. We hope you will turn to Page Nine for the annual inside story from Hollywood of things to come. We hope, too, that you will retain this copy of your favorite trade journal and check up on our prognostications six months later.
Here's "No. 158!"

— The first picture about Uncle Sam's millions of rookies heading for Army camp life!

Universal's surprise comedy smash...

With the new sensational comedians, Abbott & Costello, boogie-woogie jamsters...

... Champion Jitter-Bugs and Hollywood's most charming armfuls as camp hostesses!

hit numbers? When you hear "You're a lucky fellow, Mr. Smith!" you'll know you're a lucky fellow, Mr. Exhibitor!

National release Jan. 31
starring

Bud
Lou
ABBOTT & COSTELLO

with

LEE BOWMAN
ALAN CURTIS

JANE FRAZEE • NAT PENDLETON • SAMUEL S. HINDS
and
The ANDREWS SISTERS

With the world’s champion jitter-bugs
and a bevy of Hollywood’s scintillating lovelies
JEANNA KELLY • NELL O’DAY • NINA ORLA • KAY LESLIE
DOROTHY DARRELL • MARIA MONTEZ • NELLA WALKER

Directed by ARTHUR LUBIN
Associate Producer, ALEX GOTTLIEB

Abbott and Costello, sensational comics known to millions of radio and stage fans!
"Mr. and Mrs. Smith's" Amusing Farce Comedy

Rates • • • generally on names

HOLLYWOOD PREVIEW

RKO-Radio
90 Minutes

Directed by Alfred Hitchcock.

"Mr. and Mrs. Smith" adds another to the long list of brittle and so-called screwball comedies of married life that have been produced in the last few years. Unfortunately, there aren't quite enough funny situations and the picture drags a little at times, but Alfred Hitchcock's expert direction and the fine comedy performances of Carole Lombard, Robert Montgomery, and Gene Raymond make the picture somewhat more entertaining than many of its predecessors of the same general type. Norman Krasna has concocted a story based on a very slight plot, which contains some novel twists, clever dialogue and amusing situations. On the whole it's good entertainment and will come as welcome refreshment from many of the current heavy films. The names of Lombard, Montgomery and Hitchcock will bring ticket buyers to the box-office and the picture should gross well above average in most locations.

After three years of happy married life, married only slightly by some marital bickering, Carole Lombard and Robert Montgomery discover that, due to a technicality in the license laws of the town where they were married, they aren't legally married at all. Carole suddenly becomes primly puritanical, and when Robert doesn't insist on remarrying her at once, she turns him out of the house and refuses to speak to him. Gene Raymond, Montgomery's law partner, tries to induce Carole to make peace with her husband and ends by becoming engaged to her himself and it is only after a long series of complications that Montgomery finally tricks her into admitting she still loves him.

Carole Lombard is perfectly cast as Mrs. Smith and she gives a fine comedy performance and looks very beautiful in an assortment of smart clothes. Robert Montgomery romps through his part with sufficient gusto. Gene Raymond does a good job in his characterization of the milk-sop young lawyer. Jack Carson puts across a vivid picture of the vulgar playwright. Philip Merivale and Lucile Watson have a couple of good scenes as Raymond's parents, shocked at the confused situation in which their son finds himself.

CRAWFORD (Hollywood)

'Maisie Was a Lady' Sparkling Comedy Is Best of Series

Rates • • • generally

HOLLYWOOD PREVIEW

Metro-Goldwyn-Mayer
78 Minutes
Ann Sothern, Lew Ayres, Maureen O'Sullivan, C. Aubrey Smith, Joan Perry, Paul Cavanagh, Edward Ashley.

Directed by Edwin L. Marin.

"Maisie Was a Lady" is a sparkling comedy, which lifts the Ann Sothern starring series to a new high in both entertainment and production values, and will undoubtedly bring "Maisie" many new admirers. Although Metro launched the "Maisie" group as supporting fare for dwellers, this fourth picture of the series is an "A" in everything but name, and for roaring good entertainment it stacks up with anything to come off the M-G-M lot recently. The story is nothing original, but the smart dialogue, Ed Marin's fine direction, Ann Sothern's great comedy performance and superlative work from a seasoned cast puts the film way out in front of its predecessors. The picture will gross above average at any box-office and will be a good headliner for almost any bill.

Ann Sothern, as Maisie, is an entertainer with a street carnival company until Lew Ayres, a wealthy playboy who has been celebrating Christmas Eve for six years, costs her her job. Ayres is forced, through a court order, to install her in his father's home as a maid, only to fall in love with her. Maisie rehabilitates the drunken playboy and solves the problems of his sister, Maureen O'Sullivan, a rich girl starving for affection and broken-hearted because she discovers that her fiance is marrying her only because she is heir to a large fortune.

Miss Sothern again reveals one of the smoothest light comedy gifts on the screen and it is her best. Lew Ayres renders one of the top performances of his career and is just as capable in dramatic scenes as in comedy. Maureen O'Sullivan gives her dramatic role a wealth of sincerity. C. Aubrey Smith, as the venerable butler, Paul Cavanagh, as the father of Ayres and Miss O'Sullivan, and Joan Perry, as the woman jilted by Ashley, are other standouts in the excellent cast.

CRAWFORD (Hollywood)

'Land of Liberty' Interesting Documentary Film Merits Strong Selling

Rates • • • as dual biller

M-G-M
98 Minutes
Raymond Massey as Abraham Lincoln, Robert Warwick as George Washington, Sidney Blackmer as Theodore Roosevelt, George Arliss as Alexander Hamilton and 135 other prominent actors listed alphabetically from Don Ameche to Loretta Young in scenes from historical films.

Edited by Cecil B. DeMille.

An inspiration to Americans and a fascinating review of film acting of the past decade, "Land of Liberty" is an interesting compilation of scenes, from the motion picture industry's entire output, relating to American history. The narration, by Jeanne Crain and George Robinson, is smooth and comprehensive and the terrific job of editing was remarkably well done under Cecil B. DeMille's supervision. Meritorious as this documentary picture is, the 98 minutes running time, consisting of short bits from dozens of features, necessarily makes it a dramatic hodge-podge. However, most Americans will enjoy reviewing notable scenes from great pictures and in spotting their favorite actors flash quickly by. Picture is sponsored by the MPPDA and the cooperation of the entire industry in advertising and exploiting it will boost business in first runs but this film needs, and merits, strong selling generally.

Individual sequences, notably Raymond Massey's unforgettable portrayal of "Abraham Lincoln in Illinois"; Bette Davis, Henry Fonda and George Raft in a bit from "Jezebel," and Paul Robeson's singing of "Ol' Man River" from "Show Boat" are outstanding now just as they were when the features were shown originally. Interest lags a bit during the final scenes but the picture, as a whole, is worthwhile and absorbing.

LEYENDECKER

NEWSPAPER CRITICS

SANTA FE TRAIL (Warner Bros.)
...
"...Biggest non-sequieter of the season, from the directional, historical and titular point of view."—Crowther, N.Y. Times.
"...Carbon copy of every other pseudo-historical screen epic...Story is unimaginative and banal."—Bochel, N. Y. World-Telegram.
"...In Maisie's performance there is part of a great picture...Fast, rough, obvious and good entertainment on a distinctly lower level."—Winston, N. Y. Post.
"...More tedious than entertaining and instructive...Neither a good Western nor a good historical reconstruction."—Barnes, N. Y. Herald Tribune.

NO, NO, NANETTE (RKO-Radio)
...
"...Handsomely produced, full of nice people, pointless and so archly dull that it turns aside wrathful criticism."—Winston, N. Y. Post.
"...Only tolerably amusing, halting rather than frisky, staple rather than inventive."—Bochel, N. Y. World Telegram.
"...Heavily-handed farce with incidental songs...Dull entertainment on the whole."—Barnes, N. Y. Herald Tribune.
"...Resists screen translation...Old-fashioned in its comedy pattern, unwieldy in its musical design."—Finn, Phila. Record.

TRAIL OF THE VIGILANTS (Universal)
...
"...Fast and funny...Western with a sense of humor."—Reel, Chicago Herald American.
"...Story is pretty routine, but performance is better than average. Mr. Tone wins his spurs in a good fast Western."—Crowning, N. Y. Tribune.
"...Fascinating screen melodramatic farce...Fast...Sheer delight."—Bochel, N. Y. World-Telegram.
"...Seldom will you find so much suspense and excitement...So many notes above the ordinary Wild West show that it becomes something of a minor accomplishment."—Barnes, N. Y. Herald Tribune.

FILM BULLETIN
'CHEERS FOR MISS BISHOP' POIGNANT DRAMA

Rates • • + generally needs exploitation
HOLLYWOOD PREVIEW

United Artists
(Richard A. Rowland)
94 Minutes

Directed by Tay Garnett.

"Cheers for Miss Bishop" provides an auspicious return to the Hollywood limelight for veteran Richard Rowland who delivers a fine, if imperfect, creation. "Miss Bishop" is a lovely story — a poignant and touching tribute to a much maligned group of American society, school teachers. Its shortcomings lie in the fact that too much time is consumed in the details of Miss Bishop's unhappiness. However, family audiences should accept the production as a simple, beautiful story acted superlatively by a fine cast headed by Martha Scott and William Gargan. It calls for heavy exploitation effort on the part of the individual exhibitor. Neighborhood and small town houses will get the best returns.

Martha Scott plays the title role, a young girl who, because of her beauty, decides to become a teacher. She wins the heart of a young boy in her classroom — and a good one. She crosses the divide from college to the classroom successfully and soon becomes a potent force in a small Mid-Western college. Her first romantic encounter is with a young lawyer, Donald Douglas. It ends disastrously when he murders his sister just before the girl deserts the girl. She next falls in love with Sidney Blackmer, a fellow teacher. Because his wife refuses to give him a divorce, this episode is unhappy. Miss Bishop devotes herself to the work of teaching, adapts herself to changing trends and ideas, finally retiring when her day of usefulness is over. For the finish, she is the guest at a dinner given in her honor and attended by the famous successful pupil in whom she was the first to see the qualities of greatness. At her side is William Gargan, who has loved her faithfully since their childhood days together.

Martha Scott gives a truly great performance — one that places her in line for many more important roles. William Gargan gives one of his best portrayals. Outstanding in the large cast is Rosemary De Camp, from radio, whose characterization of an immigrant girl is touching in its simplicity. All members of the large cast acquit themselves with distinction.

This is one of Tay Garnett's best directorial jobs. He extracted all the sympathy and tenderness; any deficiencies are those of the scripts rather than the director or cast.

HANNA (Hollywood)

'Life with Henry' LAUGHABLE ALDRICH FAMILY COMEDY

Rates • • + as a dualler in naborhood and rural houses
— HOLLYWOOD PREVIEW —

Paramount
80 Minutes

Directed by Jay Theodore Reed.

"Life with Henry," second in the Aldrich Family series, isn't but a good picture as the first, "What a Life," but it is well packed with laughs and will probably find favor with the family trade which comprises the Henrys and radio fans. The story is very hokey and obvious, aimed solely for laughs.

'VIRGINIA' SHO' IS BAD

Rates • • generally on names only
— HOLLYWOOD PREVIEW —

Paramount
110 Minutes

Madeleine Carroll, Fred MacMurray, Stirling Hayden, Helen Broderick, Marie Wilson, Carolyn Lee, Paul Hurst, Tom Rutherford, Leigh Whipper, Louise Beavers, Darby Jones. Produced and directed by Edward H. Griffith.

About the only purpose we could find in "Virginia" was that Paramount felt like reviving the Civil War in full Technicolor. This sentimental comedy drama is more rubbish than entertainment. No hackneyed device was overlooked — the old slave returns to die, the homestead is saved and sweetness and lightloom victorious over the forces of evil. All dialogue was monochromatic. Most of it pretty obvious, is the saving grace of the film, but it won't account for much at the box-office. Only the most loyal patrons of the movies and ardent fans of Madeleine Carroll and Fred MacMurray will plunk down money at the box-office to see this feeble Paramount effort. The critics are sure to be unkind and word-of-mouth advertising will second their opinions, with less literary, but more devastating effect.

Madeleine Carroll, an actress, returns to the Southland home of her birth to join the family estate. She is guided through the mysterious ways and customs of the South by Fred MacMurray, son of a distinguished Virginia family, long since the victim of financial reverses. There's a city slicker in the person of Stirling Hayden, who vies for the affections of Miss Carroll. He almost wins her because Fred is handicapped by a worthless wife to whom he still feels obligated. When the wife dies, Hayden relinquishes his claim on Madeleine and Fred and the South emerge victorious. Mammie Gargan.

Stirling Hayden, an ingratiating and talented newcomer, shines through the artificiality of his role and gives a sincere and convincing performance. Madeleine Carroll is a joy to watch in Technicolor and she manages to hold her head high throughout the proceedings. Fred MacMurray is unhappily cast, playing such lines as "it ain't the soup that counts; it's the neighbor's heart that brings it." Marie Wilson, turned glamorous, is something less than satisfactory. Carolyn Lee is a youngsters with a wealth of personality and charm, although her lines in this picture are of the crudest variety. Edward H. Griffith's direction is distinguished.

HANNA (Hollywood)

MORE REVIEWS ON PAGE 30

NEWSPAPER CRITICS

"...Awfully monotonous...As forced as that four-year-old feud..." — Cronther, N. Y. Times.

"...Intercurrently entertaining...Far less funny than you might have anticipated..." — Barnes, N. Y. Herald Tribune.

"...Considerably less than hilarious...Too hard to be clever...Results are not only strained but unfunny..."— Bochm, N. Y. World Telegram.

JANUARY 25, 1941

7
Harrower

OF MEN AND THINGS

The Consent Decree selling plan seems to be away to a head start so far as the Ned Depinet Drive of the RKO organization is concerned. The field force has gone to work before the official start of the drive this Saturday, January 25. It runs to May 9, which gives the sales force 15 solid weeks to roll up their quotas. Depinet and Andy Smith, as the mainsprings of the sales efforts of this company, reflect the confident assurance that the coming season will be a banner year. Not only for their organization, but for the industry as a whole. The following observations reflect in part their general attitude.

At RKO the new selling plan is under way in as simplified a form as is possible to operate. It will be interesting to watch it function. The intent was to make the plan easily understood by every member of the organization as well as the customers. They are not yet prepared to announce the details of the plan to the trade. It is safe to state, however, that it will embody certain features that will prove interesting to the other film sales organizations.

The present setup of the district sales departments will be continued. Right now it consists of nine district managers. It is felt that this is sufficiently elastic to meet demands of the new requirements under blocks-of-five. The matter of additional salesmen will depend entirely on developments. The present staff is sufficiently large to handle the accounts, but if an expanded force seems advisable, there is plenty of material available within the organization. It is clearly recognized that selling is coming into its own, and that under the new system distribution will grow tremendously more vital than ever as the link between the exhibitor and the source of supply, the studio. More and more, it seems to be recognized by sales organizations in the industry that a salesman acquires, through the years, an understanding of his company's particular problems that the average outside salesman cannot master until he also has been identified with the sales policies over a considerable period of time. And so it is the policy of this company to build its sales staff from within its own ranks whenever possible.

Close study of the Consent Decree and its possibilities has been made by many minds within the RKO organization. The consensus of opinion is that they are going to be much closer to their business in the selling phases than ever before. The district managers, branch managers and salesmen will function as individuals to a greater extent than ever before. They will be given more authority. Initiative will be encouraged. All sales plans in preparation carry the basic thought that there must be quick and intelligent action exercised by everyone participating in any deal.

Special thought is being given to the particular needs of the independent theatre. Its problems in booking require a different approach under the new plan than that of the circuit. A plan is being formulated to enable the independent theatre to buy this company's pictures without loss of time and on a fair and equitable basis. The box-office value of pictures will be the determining factor as to film rentals. With this thought in mind, the production department is selecting material for the new season only after considerable discussion. Story properties must now be selected to conform with the Consent Decree selling requirements so that when the production stage is reached there shall be no hitch.

The first block-of-five from RKO is expected to be ready on or before the first of July. By that time the industry will be fairly familiar with what the relative bargaining power of exhibitors and distributors will be. In other words, we are getting back to competitive, wide-open selling. A healthy market in which the buyer and seller must exercise their wits to get the most favorable deal. It all promises to be stimulating and a bit exciting. The cut-and-dried era of film peddling seems to be passing—and who will mourn it (except the bankers)?

The Depinet Drive comes at the right time. It not only gives the company a chance to pay tribute to its vice-president and sales leader, but to get its house in order for the new system. This organization has already announced shorts subject production in its entirety for '41-'42, and the sales staff is already pushing it. The current selling effort takes the place of pre-convention selling of features and shorts subjects.

The present indications are that RKO will have screened two blocks-of-five under the Consent Decree by the first of September. The sales chiefs feel confident that all the companies will have more pictures than ever before ready for playdates. They claim that this will be imperative under the new setup. If this prove true, then a bugbear that has been scaring a lot of people will have vanished.

Some of the problems that could arise under the blocks-of-five system as mentioned in our last column seem to have been eliminated. For instance, in certain quarters there is confidence that exhibitors will not be able arbitrarily to turn down these blocks. There is some talk of a legal technicality in the decree that will appreciably smooth the pathway for sales organizations on this score.

In any event, the recent haze and daze concerning the new selling plan has quite noticeably cleared in certain producing organizations. Now a note of optimism is distinctly apparent. Maybe the word has gone forth from the powers who control industry destiny that there is nothing for the production and distribution forces to worry about. Maybe they have hit on a plan to keep the exhibitor forces in line if blocks-of-five selling should develop too many advantages for the buyer. Who knows? We don't. All we know is that there is apparent here and there a certain atmosphere that reminds us of a gent in a poker game sitting with a pat hand and saying nothing.
Film Bulletin
Studio Forecast
for 1941

THE ANNUAL INSIDE STORY FROM HOLLYWOOD OF THINGS TO COME
HOLLYWOOD’S LEADERS FOR 1941
The Studio Executives Who Command
Our Confidence In This Unpredictable Year

In every industry there are men whose accomplishments continually overshadow their competitors—men who, by diligence and application of particular methods and talents, succeed where others fail. In the industry of producing motion pictures, which is as much an art as it is a business and where so much depends on the capacity of the individual, the necessity for leaders of distinctive abilities is readily apparent. Yet success and right to the title of "leader" can be measured only by that most elusive of human faculties, judgment.

The men we have selected as Hollywood’s leaders for 1941 are a varied group. For all their dissimilarity and individuality, by their recent and current endeavors and by the general direction in which they are heading, they inspire our faith in their judgment. That is why we have chosen them. We consider Y. Frank Freeman one of the industry's outstanding personalities because he has brought to his posts as head of Paramount and the Producers' Association a rare business ability backed by years of practical experience. Hal Wallis' fame rests on the smooth executive job he is doing at Warner Bros., where his efforts have done much to make that studio a leader for three consecutive years. Cliff Work and Nate Blumberg are in the limelight because of their marvelous reorganization job at Universal. Harry Cohn's true ability was revealed when Capra withdrew from the fold. He is building Columbia. Darryl Zanuck, however violently we have disagreed with him in the past two years, again occupies a high spot in our estimation. Zanuck is essentially a showman of the most extravagant type and we see him rising rapidly from his recent slump. Walter Wanger represents the courageous type of film man who believes in intellectual and significant motion pictures. He is determined to find and organize the audience that appreciates such films.

DAVID HANNA.

Y. FRANK FREEMAN
PARAMOUNT

Y. Frank Freeman’s story is not primarily that of a showman, but of a businessman who has made show business his business.

To begin with, he’s a qualified engineer. At one time, he owned and operated a telephone company. At another, he was administering the affairs of a large plantation. And he once made, lost, and recouped a fortune as a real estate operator. His thorough acquaintance with the motion picture industry dates from 1915. The bottom fell out of the cotton market, so Freeman and his father-in-law, J. H. Harris, began the operation of a theatre in Georgia. Shortly afterward, Freeman bought into the S. A. Lynch Enterprises. Later, he became manager of the Paramount exchange in Atlanta. When Paramount acquired the rights for distribution of Triangle Pictures in 1917, he moved to New York to head the entire system. Freeman left the picture industry during the Florida real estate boom. All this did was to fit him for the post of real estate supervisor for Paramount when he rejoined the organization in 1933. The following year he was given charge of theatre operations nationally and in 1938, Freeman was transferred to Hollywood and his present post, Director of studio operations.

Freeman views the film industry as a strictly business proposition. Perhaps that accounts for the fact that he neither looks nor behaves like a typical showman. It may also help to account for the successful results of his collaboration with William Le Baron, Paramount’s production chief.

Talking to Mr. Freeman for the first time, I readily understood the reasoning of the Paramount board when it placed him in charge of the studio to clean up a situation which was seriously jeopardizing the very foundation of the company. Freeman is not an emotional man—he is practical. His kind of man was needed. He is a discerning executive, cautious, sure, but not to the point of tiring experiment.

(Continued On Page 28)

HAL WALLIS
WARNER BROTHERS

Quite different from the popular conception of an executive producer is Hal Wallis, the production head at Warner Brothers, who simply belies the generally accepted picture of the flamboyant film official.

The only recipe for success, in production or elsewhere, that Mr. Wallis knows or follows is work—hard work. No man under him puts in longer hours, more concentrated days and nights than he does. His office is the focal point for all his associated producers, the writers who are shaping the stories he has approved for the screen, the heads of various departments, the directors whom he assigns to pictures and the actors and actresses whose destinies he guides.

For more than ten years now, Hal Wallis has mained the big guns on the Warner production schedule, firing box-office broadsides to exhibitors, who have welcomed his accurately-timed screen hits. Formerly affiliated with the General Electric Company, he became interested in the motion picture industry in 1922. Deciding that the theatre should be the first step in his education, he secured a manager’s job in a downtown Los Angeles theatre. Distribution problems, then to advertising and publicity occupied his attention. He joined Warner Bros. publicity department and later became its head. At the time Warners was pioneering in sound, Wallis was placed in charge of production. Zanuck subsequently became the fair-haired boy at the studio and, for a time, Wallis was obscured. When Zanuck left to organize 20th Century, Wallis was put back in command.

On the exterior he is a calm man, a man of carefully trained thought and considered speech. He understands the business and the problems of the industry in which he works so much influence.

Wallis has won much acclaim for his frequent use of timely subjects and his company has displayed fearlessness in adapting those current headline stories to the screen. He keeps a sensitive

(Continued On Page 28)

MORE OF HOLLYWOOD’S LEADERS ON PAGES 19 and 20

FILM BULLETIN
1941 -- A YEAR OF CHANGE

By DAVID HANNA

Comparative quiet reigned in Hollywood during 1940. Fewer pictures were produced—some of them were successful and many, of course, were duds. There were numerous executive changes, but their consequences were not so drastic as those of 1938 and 1939. The labor front was rather peaceful. The ominous predictions of what was to result from Hollywood’s loss of the foreign market never quite materialized. Somehow business went on as usual and the financial statements of most of the film companies could not exactly be called disappointing. Practically all showed healthy profits.

The Neely Bill was pigeon-holed and its hibernation is deemed likely to continue. Mr. Neely is no longer in the Senate, National Defense is the Government’s major consideration these days and, under any circumstances, it is improbable that sufficient Congressional interest could be revived in behalf of the Bill before the Consent Decree has been put into operation. (Some of the Bill’s proponents think otherwise, however).

Exhibitors appeared resigned to radio competition and Bingo, Bongo and Bungo continued to be the bread and butter of many theatres in all parts of the country. 1940 saw exhibitors requested to raise admission prices on such super-items as “Boom Town” and “North West Mounted Police.” Theatres lost much good will. Their grumblings went unheeded in Hollywood, but it appears that the distributors in New York learned a lesson and will not repeat the mistake.

THE CONSENT DECREE

The calm was deceptive, though, for one element entered the motion picture scene late in 1940 that is destined ultimately to cause the most radical change in its policies that the industry has ever experienced. This is the Consent Decree. It was the inevitable climax to years of squabbling between the distribution and exhibition branches and, although its full import is not yet thoroughly realized here in the film city, the next few months are certain to see some rude awakenings.

It is not for this writer to discuss the pros and cons of the Consent Decree. Many exhibitors sincerely believe its provisions offer no relief—others who do not seriously feel the pinch of producer-distributor domination are also unsympathetic. These facts have been discussed previously. The Consent Decree is here—it is the law and for our purposes it is wiser to limit our comments to the effect the Consent Decree will have on Hollywood. What changes will take place in film production practices.

First and foremost, the mass production system is doomed. It will no longer be possible for film companies to produce huge programs of pictures, turn them out on the assembly line and sell them sight unseen to their customers.

There is no better illustration of the truth of these remarks than the recent changes at 20th Century-Fox, stronghold of the mass production method and one-man studio domination. For the first time, independent units, two of them, have been taken into the organization to produce a number of A pictures on the company’s ’40-’41 program. Others are scheduled to follow, according to recent Hollywood reports, not only at 20th Century but in the other studios, whose executives are quickly realizing that the Consent Decree will make it almost impossible for the “quickie” to flourish as in the past. Exhibitors who have long deplored Hollywood’s hit and miss production set-up, necessitated by schedules calculated to glut and dominate the film market, may find real consolation in this.

UNIT SYSTEM WILL FLOURISH

FILM BULLETIN’S editorial pages have previously pointed out that “blocks-of-five” will spotlight those who make good films and put on-the-spot those who grind out the inferior stuff. The producer of low budgeted pictures has been content to turn out one or two “sleepers” in the course of a season, but under the Consent Decree it will be necessary for the bulk of his pictures to have merit—or else. The intelligent film man will insist on making fewer pictures so that he may give each the specialized and individual attention that successful picture making requires. In brief, the unit system will flourish.

This production system made vast strides last year, but unfortunately some of the most publicized units were dismal failures. Where there were these set-backs, it was the producers who were at fault, not the system itself. For instance, Gene Towne and Graham Baker, extremely capable script writers, flopped at RKO simply because they lacked judgment in the selection of proper story material.

Because long term contracts with assured incomes have softened so many of the industry’s top production men, the unit system has thus far not attracted them. As the Consent Decree begins operation, the unit system will be forced on them and they may be expected to see its advantages. We will see more of the courage displayed by Frank Capra whose entire personal fortune is tied up in “Meet John Doe.” When there is enterprise of this sort, the film industry is really creating and this means profit at
A YEAR OF CHANGE

(Continued from Preceding Page)

the boxoffice. Whatever the shortcomings of the Consent Decree, it is bound to foster better effort in Hollywood.

COSTS UNDER THE DECREE

Although film rentals have seemingly reached the saturation point, exhibitors can look forward to no succor from the producer’s perennial cry that production costs are rising beyond proportion to the revenue expected, especially in view of the situation abroad. The experimental aspects of the Consent Decree open the door wide to complaints of this sort and exhibitors must militantly combat them by exposing, condemning, and opposing Hollywood waste and extravagance.

There is bound to be some increase in distribution costs, but production expense actually should go down. The Consent Decree will result in a new evaluation of Hollywood’s artistic talents and the stars, executives, directors and writers, who have eaten of the fatted calf until there is nothing left but skin and bones, will be given a clearer perception of their actual value to the motion picture industry.

During 1941 we can look for more profit sharing deals, that is contracts which will pay upper bracket talent modest salaries and a percentage arrangement. Physical production costs will remain the same unless the next year sees some renewed labor demands.

FUTURE OF THE PRESTIGE FILM

Industry observers and those interested in the so-called “prestige” picture, the experimental, artistic, and socially significant film, view the advent of the Consent Decree with alarm. The prevailing opinion is that only films of assured boxoffice value will be filmed when the Decree becomes operative. They say that producers will be unwilling to risk investment in anything of dubious commercial importance and that it will be impossible to make such pictures as “Grapes of Wrath,” “Magic Bullet” etc.

This is sheer nonsense. The “prestige” picture will gain new vigor under the Consent Decree, since many film men are sincere in their efforts to tread untrodden paths. Most of the horror attached to the unusual film springs from the fact that many of them are really poor pictures. A good “class” or “prestige” picture will always be good boxoffice; a poor one is just as bad as a poor quickie.

This writer has long advocated that experimental pictures be produced on cheaper budgets. They should display, we argue, more brain power and less production ostenta-
tion. I have been told by ardent proponents of the “vital screen” that this is impossible. “Experimentation,” they say, “is expensive — more costly than ordinary picture making.”

This need not necessarily be so. Cooperation among the talent involved would reduce costs considerably. There are those in Hollywood who are so anxious to see the screen mature that they would lend their time and talents on a percentage basis, and if producers would cooperate the experimental screen would not be so handicapped as it is now.

Whether any substantial achievements, along these lines, are made in 1941 rests largely on the shoulders of the producers. Exhibitors will be more inclined to participate in a speculative enterprise when they are doing it of their own free will. They cannot be expected to favor costly experimental pictures which they are compelled to buy on a “play or pay” basis.

INDEPENDENTS WILL BENEFIT BY DECREE

In any discussion pertaining to the future of independent film companies under the Consent Decree, many observers are inclined to reserve judgment and give it a big question mark. In Hollywood the independents are viewed so disdainfully that even the idle indie producers themselves have anything but an optimistic outlook. They persistently refuse to take a long range view; they see only the bleak immediate future.

We certainly do not believe that on August 1, 1941, countless independent companies will spring up from nowhere. Nor do we feel that the independent market will come into its own in 1942. It will take longer than that for a market so long dormant to rehabilitate itself. But it will be restored!

We were pleased to have this opinion corroborated by W. Ray Johnston and Trem Carr, who are certainly experienced in the independent market. “The Consent Decree will benefit the little company,” they said, “and there should be a noticeable increase in independent production when the Decree begins operation.”

Independents have continually been hampered because of the limitations on anticipated revenue. The large block buying system precluded the indie product from most theatres. The Consent Decree will open this market and we look for new independents to become active during the next year or two.

A BUSINESS OF PERSONALITIES

Great as the film art-industry is, it has not and never will reach the point where its future course is fixed and certain. It is destined always to be a tumultuous, chang-
ing and varied industry. For this is, at its origin, an art and a business of personalities—and human beings, as we all know, are strange and unpredictable animals.

And on these unpredictable personalities rests the future and success of the motion picture industry. Much new blood has come into the business during the last twelve months, but the Old Guard continues to hold its own. Many of these gentlemen have kindly consented to be interviewed for Film Bulletin’s Studio Forecast of 1941 — others have taken the trouble to write us of their plans and views for the new year. From this summary of comments, predic-
tions, opinions, plans, etc., we have forged what we hope you will find a true and accurate account of the things to come.

The role of prophet is not an easy one this year for many and varied are the changes in store for us. Never-
theless, we invite you to check up on the Forecast as the weeks and months roll by.

FILM BULLETIN
COLUMBIA

Columbia's prospects for 1941 are among the best of the majors. The company made a strong bid for top recognition last year when it released more headline pictures than during any period in its history. Barely noticeable was the loss of Frank Capra.

Our Forecast for 1940 occurred at the time when production head Harry Cohn was engaged in determined effort to line up new, top rung production talent to offset the gap occasioned by the Capra withdrawal. A few names had just joined the outfit. Now look at the fine list of producers and directors behind Columbia's product: Alexander Hall, Wesley Ruggles, Gene Markey, George Stevens, Frank R. Strayer, Robert Saigh, John Stahl, Larry Darmour, B. P. Shulberg, Sam Bischof, Sam Briskin and Irving Briskin. These men stand for quality entertainment and give exhibitors confidence in any company with which they are affiliated. It is an array that holds much promise for Columbia's course in 1941.

Series pictures continued to hold their strong position in Columbia's output for 1941. The "Blondie" group made forward strides. Charles Starrett gained new western fans as "Wild Bill Hickok." Now comes Larry Darmour with his "Ellery Queen" mysteries and "Tillie the Toiler" is due to blossom into a series whenever Columbia locates an actress for the title role.

Few players are under term contract to Columbia, but those who impressed strongly last year are Glenn Ford, William Holden and Rita Hayworth. Cary Grant, Jean Arthur and Melvyn Douglas have been the lot's leading names, but new ones are being added. Pat O'Brien and Warner Baxter are recent additions to the roster.

Production chief Harry Cohn is one of the shrewdest star borrows in all Hollywood. He has a knack for capitalizing on his own studio's talent to the fullest extent by making exchanges to bring topnotch players to his lot.

One of the season's surprises was the strong comeback by B. P. Shulberg, veteran film man, whose "He Stayed for Breakfast" warranted the confidence displayed in him by Cohn.

In the program picture field Columbia has returned to making a punchy, exploitable type of film, such as always brought it strong support from smaller theatres. There has been a big improvement in this division and we feel it may be traced to the fact that higher caliber writers have been brought into the Briskin "B" Unit. In short, a bit more talent is being poured into the program pictures and the slight additional expense seems to be paying dividends.

Columbia is due to benefit by the Consent Decree. Not being subject to the blocks-of-five provision, the "Little 3" — Columbia, Universal and United Artists — may still sell their full programs at one time. However, the Government obviously intends to do everything possible to force these three companies to fall in line with the blocks-of-five plan, since the other majors will be able to exercise their "escape clause" if a certain number of pictures are sold in larger blocks than five.

The trend at this studio seems to be in the direction of organizing the strongest possible production program in the event Columbia is forced into the new selling plan. The array of directors, producers and players is becoming more imposing steadily. More and more "A" pictures are being scheduled and one cannot escape the feeling that Harry Cohn will not be caught with a program of quickies on his hands if and when the Department of Justice "puts the screws" on the "Little Three" to compel them to adopt blocks-of-five.

There appears no indication that Columbia will veer from its diversified type of program. There will be a fairly evenly divided mixture of action and comedy features, with new steps taken to garner some of the profits from the musical film field. Westerns, serials and the usual short subjects will continue much as in the past season.

Distinguished by sound commercial management, Columbia is definitely moving forward and upward. We anticipate that the 1941-42 program will be the best in this company's whole record.

METRO-GOLDWYN-MAYER

Next to the heavens, no spot in the universe has quite so many stars as Metro-Goldwyn-Mayer's Culver City studio. Here the star system has attained the maximum degree of efficiency and must be regarded as the most reliable gauge by which this company's retrogression or progress is estimated. To arrive at a sensible Forecast for Metro, then, let us first see how the MGM headliners fared in 1940 and what their prospects are for 41.

Lionel Barrymore rumbled through the year in minor roles. Illness confined his efforts to the "Dr. Kildare" series, but better health promises to remedy that situation. Wallace Beery, of all people, showed prominently in the first box-office ten, reflecting the solidarity of the family trade. Metro hasn't yet recovered from the loss of Errol in Hollywood. John Wayne is the first hit. Robert Donat was an absentee all year. Metro did not make the mistake of separating Nelson Eddy from Jeanette MacDonald, but their musicals are not the smash hits of yester-year. Clark Gable, perennial industry leader, maintained a profitable hold on the affections of America's filmgoers and remains the lot's top money maker. Considering her success in "Ninotchka," it is regrettable that Garbo was idle during 1940. Judy Garland continued her phenomenal climb, although her fans considered "Little Nelly Kelly" an unhappy vehicle.

Greer Garson still needs the "the" vehicle. She has made no progress since "Mr. Chips." Hedda Harnar continues to hold her allure for both male and female. However, she is now engaged in one of her periodic spats with the studio and her future is again a source of speculation. Eleanor Powell made no movies because of a prolonged illness. William Powell accepted one assignment, but a long absence has adversely affected his popularity. Myrna Loy is registering only so-so these days, and the Marx Brothers have only one more film to make here.

Exhibitors and Metro officials include Mickey Rooney in their nightly prayers and their fervent wishes for his continued good health and youthful exuberance are quite easily understood. Rosalind Russell has had her most successful year, but most of her work was accomplished at other studios. With only "Escape" to her credit, Norma Shearer has lost some prominence. She has a faithful following and is a fine actress; all she needs is a good story. James Stewart is holding up well. Ann Sothern's "Maisy" was not much box-office nourishment. It is commonly believed that the energetic Miss Sothern is a critic's pet rather than a box-office champion. Robert Taylor's career improved with slightly better roles. Spencer Tracy holds his popularity firmly through the sheer greatness of his acting. Lana Turner rates "starring" classification on Metro's list, although we have heard of no overwhelming demand for this newcomer. An important role might put her over the top, but it hasn't been forthcoming yet. Katharine Hepburn is not to be overlooked as a potencial profitable cog in the Metro machinery this year. Her "Philadelphia Story" is a hit and the actress is optioned for another picture.

Melvyn Douglas, Ruth Hussey and Walter Pidgeon lead in the featured division; Douglas rates star billing on other lots. Futures for John Carroll, Laraine Day, John Shelton and Dan Dailey, Jr. are promised in 1941. Of the lot, Miss Day has shown most promise and we feel she has been wasted in the "Kildare" series.

The task of keeping this expensive array of talent in front is the eternal problem at Metro. This and other observers have noted sharp defects in many of Metro's pictures during the past two seasons — especially in the story department. There has been an abundance of weak vehicles for some of the studio's biggest players. It has often been remarked that Metro cannot continue to ride on its glories of the past.

(Continued On Next Page)
STUDIO FORECAST
(Continued from Preceding Page)

To some extent, Metro has overcome its literary shortcomings by consistently presenting itself, its players and its product as the most important in the industry. This reflects better selling and advertising ability than production input.

How long Metro's sales and publicity department can cloud the issue is undeterminable. Metro made a healthy profit last season and the company's representatives find these figures a most effective answer to any criticism of its story department. Effective, yes, but not so logical as a move to install new life into a department whose obvious inferiority can threaten the very foundations of even such positions as Metro-Goldwyn-Mayer.

A few years back, MGM looked with disdain on the success being scored by the inexpensive series pictures. One experiment with the Hardy group changed Metro's mind — and now this studio is the most prolific exponent of the series idea. Five groups are operating full blast and matter is that these pictures accounted for the bulk of Metro's lesser product last year. This is as economical a way as any to handle minor product, but exhibitors feel they are entitled to something better from the company that calls itself the industry's leader.

Destined to feel the Consent Decree less taxing than any of the larger companies, with the possible exception of Warners. Metro, with its star list, can produce enough Grade "A" productions to continue as one of the industry's leaders under the new method of operation. Its position would be better insured if the studio were given a shot in the arm. Only one-third through its 1940-41 quota, a production spurt is on its way to place Metro in a stronger spot when the first blocks-of-five are sold.

MONOGRAM

Monogram started the season of 1940-41 with a production and executive set-up which differed in several respects from the plan set up at the company's reorganization in 1937. The administrative offices were moved from New York to Hollywood and the 26 features of the year are being produced for Monogram by a group of unit producers who are functioning in the same manner as the others are backed by the company. These two changes caused considerable confusion and for a while it looked as though Monogram would suffer and regret the sudden upheaval.

Luckily, the company's personnel quickly adjusted itself to the changes and now, after only a few months' operation under the new system, the kinks have been ironed out and Monogram's production and executive departments are functioning smoothly and effectively.

Monogram is eagerly awaiting the beginning of the Consent Decree's operation. In the words of W. Ray Johnson, "The decree will be a tremendous help to Monogram. We are already doing a substantial volume of business with the country's smaller theatres, but under the old "play or pay" system it was virtually impossible for one of the smaller companies to give us any dates. The decree will give such theatres the freedom to consider Monogram product and we are expecting an important increase in revenue. This will help us turn out more top pictures than in the past."

Johnston has great faith in the recently inaugurated unit system. He feels it gives Monogram's producers a competitive spirit and that, as a result, their enterprise has been doubled. Another valuable feature, he says, is the fact that each producer has a set number of pictures to be made in the course of a season. These schedules are small and the producer who has only four or five pictures to occupy his time is more likely to give each careful, individualized attention.

Two surprises have manifested themselves this season. The first is the operation of George Weeks' "Range Busters" series. This snappy, action-packed westerns produced by the former sales head have caught on in a very short time and Monogram's officials justly consider this group a valuable portion of their program. The veteran Sam Katzman has a good bet in his "East Side Kid" series, although, at first, Monogram was skeptical of anything featuring the over-worked "toughies" of "Dead End" fame. The box-office disagreed.

Frankie Darro is reported doing excellently in his action films and Mantan Moreland, the Negro comic, is credited with building their draw. Only one Keye Luke mystery has thus far been released, so it is not possible to gauge the potentialities of this group.

Officials seem to be satisfied with the modest grosses of the Marcia Mae Jones-Jackie Moran juvenile stories, and Tex Ritter holds his own in the western division.

"Her First Romance," the Edith Fellows' starrer, made a strong impression in a Hollywood first run engagement aided by a publicity campaign of considerable proportions. If the picture does as well in other localities, we may expect a musician cycle from this outfit. The same is true of MGM's "Skin Game," being produced by John C. Hughes, and "Rip Van Winkle," being made for RKO.

One of the several reasons the company has been hesitant about starting production on "Rip Van Winkle," purportedly its most ambitious endeavor, is the December freeze and the anticipated big production cycle will far exceed in cost any previous Monogram enterprise. The studio bigwigs figured that their wisest course was to postpone production until the anti-trust action was settled. Now it is slated to take off in the Spring and Slim Summerville is the leading candidate for the title role, although this department's choice, Edward Ellis, is still being considered.

During 1940, production at Monogram started slowly, but the pace was soon accelerated. In the middle of November, all scheduled releases up to and including January 5, 1941, had already been completed. At this writing, the company has half of its entire quota for '40-41 completed.

Preliminary work on the '41-'42 schedule will begin shortly and the number of pictures to be made will be precisely the same as the current schedule. Encouraged by the Consent Decree, Monogram may be expected to produce a larger number of "specials" than here tofore.

A general feeling of optimism prevails throughout the entire enterprise. It is evident in the affable atmosphere and is shared by the top executives who are heralding a profitable year. Monogram lost heavily in the European market, but, on the other hand, it is well entrenched in South America. Exhibitors have discerned a marked improvement in the entertainment qualities of the company's recent output, plus a commendable variety. They are showing their approval in the only manner which counts — through contracts and play dates.

There have been few changes in Monog's line-up of producers, the list being virtually the same as that of last year — with one noteworthy exception, Trem Carr. Carr, always financially interested in Monogram, remained in the background until a few months ago when he stepped forward in an advisory capacity. A competent, experienced and smooth working executive, Carr's knowledge of the independent market is invaluable and his influence on Monogram's future policies will be felt. Unfortunately, Mr. Carr has no intentions of actively producing.

With men like Johnston, Carr, Dunlap, Malvern, Chadwick, Katzman, Fairley and remaining executive, Mr. Whitman, Monogram's policies, Monogram's position in the independent field is assured. The Consent Decree will be an enormous help and you may depend on these far-seeing executives to avail themselves fully of its potentialities.

PARAMOUNT

A few of Paramount's summer and early fall releases caused us to comment that this studio was cheating on quality and seemed to be pushing some of its top product through the mill without regard to production value. Apparently, this was merely a passing phase at Paramount, for we have had little cause to complain since. Not that this outfit's current product can be called colossal, but Paramount's uphill climb is gradually being accomplished and we expect its achievements in this new year to substantiate the confidence we have in the Frank Freeman-William Le Baron regime.

Paramount is a purveyor of entertainment — this and nothing more. It makes no pretensions of being otherwise. It is not an Academy Award studio. It nurtures no smoking desires to astound the world with some cinematic masterpiece. Its output frequently dispenses the critics. But, judging from its increased financial returns, one concludes that the public has opinions of its own about Paramount's product. So long as this is the situation and the wholehearted effort to improve is evident, this company will continue to be a good box-office bet.

One of the most favorable developments at Paramount last year was its face-lift of the eastern division. Where we had heard words to say of "production cheating" in top pictures, it seemed that plenty of production value and a considerable amount of showmanship went into the filming of some of the company's lesser product. Such pictures as "The Great McGinty," "Queen
of the Mob,” “Christmas in July” and “Cherokee Strip” gave a lift to the general tone of the program pictures. Sol Siegel, imported from Republic, is the new major donor of Paramount Feb. 14 unit and on the strength of his accomplishments at Republic we may anticipate more improvement in 1941.

Harry Sherman’s “Hopalong Cassidy” series rounded out Paramount’s “B” division—effectively, of course. These westerns sometimes tend to concentrate on scenic effects, but lately we have noticed a decided emphasis on action values and this will enhance the group’s box-office importance.

Bing Crosby, Jack Benny, Bob Hope, Dorothy Lamour, Claudette Colbert, Ray Milland, Madeleine Carroll and Fred MacMurray are the studio’s ranking money players. In the featured division, the lead was taken by Paulette Goddard, Ellen Drew, Akim Tamiroff, Lynne Overman, Richard Dix and Robert Preston.

The “discovery” of Preston Sturges was a significant event during 1940. The man who wrote “Strictly Dishonorable” and countless other stage and screen hits, finally convinced one of the powers that he could direct and the rest of the story needs no repetition. “The Great McGinty” and “Christmas in July” were stepping stones for Sturges, who is now regarded as one of the lot’s most valuable assets.

Victor Schertzinger made money for the company with his “Road to Singapore” and this experienced film man is becoming Paramount’s expert in musicals. Buddy De Sylva, in for a two-picture deal, is likely to give him some healthy competition. Other production men at Paramount whose work was outstanding during 1940 were Cecil B. De Mille, Mitchell Lensen, Theodore Reed, William A. Wellman and Mark Sandrich.

According to Frank Freeman, no radical changes are contemplated in the staff for 1941. With the guidance of William Le Baron, Freeman feels that the company’s producers and directors are doing an efficient job. He admits that there is always room for improvement and often cases of bad judgment occur. However, he seems well satisfied with Paramount’s progress since he assumed charge of studio operations and is of the opinion that for the first few months of this year, Paramount is offering the strongest line-up in its history.


Paramount has only a few more items to turn out on its 1940-41 program. Several 1941-42 attractions are already in work. The lead is Paramount’s and when the first blocks-of-five are sold, this company’s position will be stronger than most of the other majors. Its first block will be ready by July 1, the second by August 1 and the third about September 1.

**REPUBLIC**

No more fabulous success story than the rise of Republic is likely to be told in Hollywood for some years to come. Here is a motion picture company, formed during one of the industry’s most difficult periods, which has already established itself as a foremost producing company. Barely five years old, Republic is steadily edging its way into the major ranks.

1940 was a profitable year for the industry’s baby and this is reflected in the outlook for 1941. Let us look at some of the changes and achievements wrought last year.

Of major importance was the departure of Sol Siegel after the completion of “Hit Parade.” This left the top producer’s spot open, a gap which was soon filled by the capable Albert J. Cohen, Jr. who previously had been story head for the company and a producer.

While other studios steered clear of building programs and some indulged in penny-pinching economies, a portion of Republic’s profits went into the erection of two new sound stages, four cutting rooms and a new projection room. Republic’s studio streets were paved.

Harriet Parsons joined Republic to produce and direct 12 short subjects a year titled “Meet the Stars,” similar in formula to the “Screen Snapshots” she made at Columbia. So far only one of these shorts has materialized and its value to the company’s program cannot be gauged.

Two new stars emerged from Republic last year, Donald Barry, in the western division, and Judy Canova, who skyrocketed to fame as the star of “Sclatterbrain,” the company’s biggest grosser of the year. Republic also built up a new contract list of young

(Continued On Next Page)

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**NEW RELEASES**

(For details on These pictures see Release Charts on Following Pages)

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players, youngsters who sing and dance and are expected to form the nucleus of a permanent group in some of the studio's musicals.

Gene Autry maintained his pre-eminent position as the country's leading western star, largely through the sagacity of producer William Berke who lifted this series by the bootstraps when it was faltering at the box-office. "Melody Ranch" represented an attempt to bring Autry the attention of first run audiences.

There are a few of Republic's achievements during 1940. Now, for this year's prospects.

Republic plots its program only three months in advance, thus taking advantage of changing trends. The result is a flexible production policy. Showmanship is the salient feature of every picture from Republic and it is on this particular phase of the company's operation that we should like to dwell in this Forecast.

In line for praise of the highest order is Republic's small and marvellously efficient exploitation department headed by William Saal and Walter Compton, assisted by the popular Sam Abarbanel and Margaret Waite. During the past year, it is surprising how much attention-getting work they have accomplished in behalf of Republic. It is largely through their efforts that Republic is today so respected and so regarded by the press and industry. The recent dedication of a new sound stage to Mabel Normand made news and was an example of the quartette's efficiency. More national publicity and exploitation breaks have come to Republic in the past year than in any period in its history. True, the improved product warranted such attention, but the lads in the press departments of Hollywood are the ones who actually beat the drum and in 1940 Republic never missed a beat.

Republic's showmanship goes beyond its publicity department, which is something you can't say about every studio. For instance, there's Armand Schaefer, the company's oldest producer in point of service, who, when producing the first Gene Autry pictures, inaugurated the policy of hiring regional radio acts to augment the regular Hollywood talent. In this way Republic established a following for Autry in one locality after another.

The policy still seems to be successful and Schaefer uses it in the several low budgeted musicals he produces each year. He could hardly afford to pay for top specialty acts, but the modest sums asked by these performers fit nicely into his budget and the exploitation gains are enormous. They call Schaefer's the "corn division" — he will tell you this himself — but he also is responsible for such films as "Storm Over Bengal" and "Girl from God's Country."

Maurice Hanline is the soft-spoken gentleman in charge of Republic's story department. An experienced screen writer and former publisher, Hanline was assistant to Jesse Lasky when the veteran producer was associated with Mary Pickford. He has worked at all the major studios and joined Republic in 1940.

Hanline's efficient department reads everything; it sees plays, listens to radio, yawns through little theatre productions, etc. It rarely buys anything, though, but at the same time Republic won't be caught napping if anything valuable happened along. The bulk of Republic's stories are written to order. Hanline says that the studio is gradually attracting higher calibre writers and that top salaries are paid whenever required.

He has an interesting idea for 1941, brought about by the current vogue for comedies. He knows Republic can't possibly produce farce or sophisticated comedies, so he is looking for gangster or "tough" comedies along the lines of "Brother Orchid" and some of the other Warner successes. It sounds like a good idea.

Thus, the Consent Decree will help Republic considerably in the opinion of Albert S. Ruddy. As is the case with most of the lesser companies, Republic is looking forward to the Decree's arrival as an opportunity to make progress in those sorely needed first run houses.

1941 looks like a banner year for Republic. It is one of the best managed companies in the whole industry and it has all the showmanship instinct necessary to continue the rapid growth it has so far achieved.

RKO-RADIO

Last year we wrote of RKO: "Our Forecast for this studio is more a matter of conjecture than the others."

Now, in January, 1941, RKO's future is still in a muddle. The studio continues as the stronghold of confusion. 1940 did nothing to clear it up and today RKO remains Hollywood's biggest question mark. Last year it turned out some of the industry's worst product and, although there are frequent reports of needed studio cuts, no one seems willing to take the initiative to do something that might pull this outfit out of the dumps.

Where the fault lies is anybody's guess. Although we certainly have no illusions about the ability of Harry Edington as a production chief, it cannot be said that the responsibility for RKO's miserable showing is entirely his. RKO was in bad shape when Edington was engaged and it must be remembered that the very nature of the RKO set-up limits his authority. Many of the unit producers have outside financing and any person in Edington's shoes would be up against the same brick wall, albeit someone might have done a better job.

We also feel that George Schaefer must be whitewashed. Schaefer makes no pretensions of being a production authority, but he has done a good job in the executive division. Perhaps in the industry could have concluded the deals which Schaefer handled when he joined RKO. Some excellent story properties were acquired against competitive bidding, stars and directors of importance were brought into the fold and, on paper, it looked as though RKO would present its customers with one of the most saleable products in its history. One by one these promising pictures have disappointed until now one is sceptical of almost any RKO venture. But it must be emphasized that Schaefer made the program possible, and without it RKO might have been even worse off in 1940 — if that were possible.

No one can say that RKO lacks efficient production personnel. There are RKO's producers and directors, with some exceptions, among the best in the business. On the surface of the RKO situation, it might seem that these men did a thorough job of missing more often than they hit. We disagree. It is our opinion that most of the mistakes in judgment made at RKO during the past year reflected the inability of the management to co-ordinate their activities in a single effort. RKO has more bickers than is healthy. It is the property of several holding companies and these are apparently engaged in a tug of war to gain complete control of the organization. Meanwhile, RKO is being wrecked and the reputation of the men who operate it are suffering.

Just prior to its egress from bankruptcy, insiders believed that Floyd Odium's Atlas Corporation would purchase a controlling interest in RKO. This never materialized because the Irving Trust Company and RCA refused to sell. Perhaps the horrible results of divided management are becoming evident to all concerned for we are again hearing reports that Atlas will take over.

We hope this is true, for it is one of only two alternatives. The other is to give George Schaefer carte blanche to organize RKO in whatever manner he sees fit. We have a hunch that this was the arrangement when the former UA executive took over, but his activities since those first few months of his RKO affiliation lead to the supposition that the man was constantly at loggerheads with his representative instead of cooperating with him and backing his experienced judgment.

This, then, is the picture at RKO—an unpleasant one to be sure. There can be hope and a more comprehensive appraisal of the company's potentials only when the change is made, and it should be soon. Unless the money men agree or agree to part company and give RKO its head, this outfit might not survive a season under the blocks-of-five plan!

20th CENTURY-FOX

The picture today at 20th Century-Fox is brighter than it has been at any time during the past two years. A couple sock musicals have been released, but the more aggressive and positive production policy are being made, new production men are joining the company and, to all appearances, 20th Century is in the midst of a comprehensive reconstruction job.

In last year's Forecast we predicted dire consequences for this company unless a radical change in its policies were forthcoming. Suddenly the once-pessimistic writer is far from depressed and the change is taking place. They lend great promise to 20th Century's 1941 prospects. We quote from our 1940 comment: "Asked to name the most inconsistent product, produced by a company whose production policy is the sloppiest, hit-or-miss system (or lack of it), we would hesitatingly recommend 20th Century-Fox for this distinction...1939 saw the Zanuck organization missing more often than it hit...For 1940 we see only further decline for 20th Century-Fox, unless there is a drastic change in the Zanuck formula. There are rumors that he may go back to producing topical material..."
This is no solution, 20th-Century Fox needs a wider diversification of executive authority. Zanuck is not in bed producer, but he attains too much for the man... more producers are needed—men who know production backwards and forwards—men who can bring to this outfit's product that stamp of individualism and originality it so sorely needs. There may be such men on the 20th Century lot. Obviously they are not permitted to exercise their knack.

In recent issues we have pointed out the importance attached to the fact that two new units were formed to produce pictures for 20th-Century-Fox. The Howard Hughes organization is already working on "The Outlaw" preparations are being made by th. Milestone-Litvak-Colman coalition.

At this writing, Sidney Kent is in Hollywood where conferences are held concerning the company's 1941-42 output. There seems to be founded for the reason that but for next week's Kent will push out for considerable unit product. Any figures offered are merely in the nature of speculation, but Hollywood insiders are of the opinion that the outfit's schedule will offer from 10 to 15 outside pictures. We expect this program to account for a general improvement in 20th Century's fortunes.

The "diversification of authority" urged by FB. appears to be materializing. 20th Century has some top flight producers and directors and, according to reports, these men, at long last, are being given some leeway. Closer collaboration between writers, producers and directors is the new policy at 20th Century, consequently pictures of sounder entertainment values should result. Zanuck seems to be leaning over backwards in his endeavor to counteract the criticism of high-handed domination that has been aimed at him.

The Consent Decree has undoubtedly played a large role in Zanuck's acquisitiveness to share responsibility. The indications are that 20th Century will make a strong comeback from this point on. Their musicals (a field in which Zanuck excels) are going to make a lot of money and the new units will keep headman Zanuck on his toes.

Most of the unfavorable opinion about 20th Century-Fox's future centers on its B unit. When the series idea was carried to excess, the division seemed to realize. but for next year. Jack Whitten reached the gawky stage and her drawing power fell. The "Cisco Kid" group is only mildly profitable. The "Charlie Chan" mysteries are no longer important and items such as "Jennie," "Streets Of Memories," "For Beauty's Sake" and "Sailor's Lady" are almost devoid of boxoffice strength. Kind words are being said of the first "Michael Shayne" comedy mystery, but even in the event that a series results from this picture, 20th Century still has a program too heavy with weak duelers.

The Decree will probably have a great effect on this department. It will necessitate a decided improvement in the quality of the B unit pictures. The new sales conditions will make it unprofitable for companies to "water" their output with mediocre product in such abundance as has 20th Century these past two years.

Whereas 1939 saw no new talent developed at 20th Century, there were a few highlights in 1940 worth mentioning. Tyrone Power maintained his position as a top star, followed by Alice Faye, Henry Fonda, Don Ameche, Jane Withers and Cesar Romero. Jack Oakie was rediscovered and he figures prominently in 20th Century's plans for this year. Betty Grable, the blonde lovely, is a great boxoffice stimulant. The exciting Carmen Miranda is an acquisition on which Mr. Zanuck may congratulate himself. Linda Darnell, Dean Jagger and Laird Cregar are players whose stardom is likely to materialize this year. Rouben Mamoulian and Fritz Lang are two notable additions to the directorial ranks.

In looking over 20th Century's release chart we see little of consequence for the next six or eight weeks. Thereafter, however, some of the big pictures now in production and in the editing room will have their openings. These include "Blood and Sand," with Tyrone Power; "Western Union," with Robert Young; "Tobacco Road," "The Great Gatsby," "Tall, Dark and Handsome," "Miami," "The Eagle Feeds Again" and "Manhunt."

20th Century is on the last lap of its current program, only 12 pictures remaining to be filmed. The company always maintains a sustained energetic production pace and the reforms mentioned above come through as expected, the outfit will be in a strong position to greet the blocks-of-five plan when it arrives.

UNITED ARTISTS

At a time when United Artists should be making every effort to strengthen its position in the domestic field, it is, unfortunately, beat by internal difficulties which will do the company incalculable harm unless they are speedily straightened out. Although some of the UA producers would prefer to have you think that they are merely pausing in their schedules, it is fairly apparent that a strike of sorts is taking place. How else can their vague and indefinite plans be explained? The crux of the differences is that the producers feel that they have not been getting a square deal from UA's distribution department. They say that their pictures are not being handled wisely. They insist that distribution costs must be lowered. Some of them think that UA's prestige is being threatened by the addition of inferior production values.

The home office of UA is evasive when queried about the ramifications of the UA dissection. It, too, may have grievances—but it cannot openly defy all the United Artists producers as it has done with Samuel Goldwyn. Its only recourse is conciliation and we are told that steps in that direction are being taken.

Exhibitors should do everything in their power to promote a better understanding between this important independent distribution organization and its producers. The Consent Decree assures United Artists a more important sphere in the production scene. But it will be of no avail under the conditions existing within United Artists at this writing.

Here are the plans of UA producers for 1941, subject to change, of course. In most instances they are uncertain, even now.

CHAPLIN

With "The Great Dictator" approaching general release, the plans of Charles Chaplin are, as ever, a source of speculation. He has been urged to make another picture immediately, but in view of his reputation for slowness, it is unlikely that anything will issue from his studio this year.

GOLDSYN

"The Westerner," an unworthy Goldwyn item, was this producer's single release during 1940. At odds with UA for two years, Goldwyn has "The Little Foxes," which he plans as a vehicle for Bette Davis, in preparation. He is reported to have stated definitely that until his position with UA is legally ironed out, this picture will not be put into production.

KORDA

"That Hamilton Woman" is a forthcoming Alexander Korda endeavor. It was produced in Hollywood. He withdrew as producer of "New Wine," which William Seckley will make on his own. The reason ostensibly was that Korda was too absorbed in other work. The nature of his future productions are as yet unknown.

LOEW-LEWIN

"So Ends Our Night" is a completed Loew-Lewin production for the 1940-41 season, and it will be released shortly. The combination is currently preparing "Landfall," from the novel by Nevil Shute, and the only member of the cast thus far is Glenn Ford. Director not yet set.

Lubitsch

"That Uncertain Feeling" fulfills Ernst Lubitsch's one picture releasing deal with UA. It is completed.

ROACH

Hal Roach has completed three of the five pictures on his 1941 slate, but there will be no resumption of production before late February. His next picture has not yet been selected.

ROWLAND

Samuel Rowland came through nicely with "Cheers for Miss Bishop." His option has been taken up by UA and he will remain for two more years with a total commitment of 3 pictures. "Battle of Britain" is slated to be his next.

ROOSEVELT

James Roosevelt's "Pot O'Gold" is finished—his one picture commitment for United Artists. We haven't heard of anything for the future from Mr. Roosevelt, although there are a variety of rumors and reports.

SELZICK

David O. Selznick still has two pictures to go on his UA contract, but little effort is being made to get them started. The producer severed his connection with Jock Whitney after "Rebecca" and "Gone With The Wind" and has formed his own producing organization. The fact that he recently engaged a press representative was accepted in Hollywood as an indication that activity might be resumed shortly.

(Continued On Next Page)
WARNER BROS.

Our comment in the 1940 Forecast is worth repeating: "Warner Brothers Studio goes into 1940 with a reputation for being the most alert, courageous and competent outfit in the industry. The splendid showing of this organization for the past year and a half stems from a number of sources: a natural instinct for good showmanship; a strong player list; its willingness to undertake the unusual; its intelligent exploitation and, last but not least, its economical operation. It is in this last named phase of its operations that the Warner studio sets a commendable example to Hollywood. Time and money are not wasted here."

These same words are applicable to Warners today, despite the intervening two years. Warners is still the most aggressive outfit in Hollywood. It makes the best motion picture use of all things considered, exhibitors are inclined to agree that its product is still among the most saleable of the major outfits.

1940 saw plenty of showmanship from Warners in the form of a continued succession of top bracket money-making pictures. In the biographical division were the courageous "Magic Bullets" and "Reuter's."

Charles Einfeld's exploitation functioned smoothly throughout the year — climaxd by the brilliant campaign for "Sante Fe Trail." Money went into production, but you could see it all on the screen. WB cannot be charged with waste or extravagance.

In line with the trend of opening doors to independent production units, Jesse Lasky and Frank Capra were inducted at Warners during 1940. Moss Hart and George S. Kaufman may film their "Man Who Came to Dinner" as an independent production for Warners this year, but there are rumors that the deal may evolve into an outright sale. At the moment there are no indications whether either Lasky or Capra will renew with Warners for future commitments, but we may expect to hear of some unit production on this company's '41-'42 schedule.

Warner's established stars held up well last year and a few new players fought their way to the top ranks. Errol Flynn was the company's biggest money maker, followed by James Cagney, Bette Davis, Edward G. Robinson, John Garfield and Pat O'Brien. George Raft, a new face at Warners, scored and so did Humphrey Bogart, Ann Sheridan and Ida Lupino. Vincent Sherman was the WB directorial discovery of the year as a result of his sensitive job on "Flight from Destiny."

This company may always be depended upon to live up a columnist's scribblings with its "star" squabbles. There were quite a few hits during 1940. Ann Sheridan is still outside the fold, George Raft complained and even the mild-mannered Jeffrey Lynn had a spat with his employers.

These strikes invariably raise the question — who knows best about stories, the producer or the player? The answer is simple — it depends on the individual. Performers like Bette Davis and Cagney have a sixth sense about their material and usually know when they are suited to a vehicle. These people see more than just a role, they can visualize the completed film and their relationship to it. When these players are involved, one can safely bet that their objections are well considered. On the other hand, it seems incredible that a comparatively inexperienced newcomer like Ann Sheridan could intelligently question the judgment of men who have guided worthier talent than she is to box-office prominence.

Two suggestions for Warners have come to our desk — (1) the studio should take off Edward G. Robinson's beard and put him back in strong roles; (2) let Mr. Robinson give us a rousing good melodrama. Well, Mr. Robinson can't be called beardless in his current picture, "The Sea Wolf," because he plays a hard-hitting sea captain who shaves infrequently, and Cagney is now engaged in a rousing comedy called "The Bride Came C.O.D." with no less a co-starer than Bette Davis. These vehicles should go a long way toward giving exhibitors the kind of returns they expect from Cagney and Robinson.

Although you may have heard otherwise, Warners wasn't hit as hard as other majors by the loss of the European market. Its pictures have always been aimed at native consumption and it successfully produces within the limitations of anticipated revenue from this source. This company's position has been strengthened by its enterprise of the year just past and for 1941 we see a continuation of the same brand of sure-fire showmanship that has come to be identified with this company. Its product is the safest bet for any exhibitor in any location.

STUDIO FORECAST
(Continued from Preceding Page)

SMALL

With one picture due for the '40-'41 season, Edward Small has closed down until Spring and we do not yet know what picture he intends to make at that time.

WANGER

Walter Wanger was a strong link in the UA chain during 1940 with the outstanding "Foreign Correspondent" and Aristotle "The Long Voyage Home." He is now preparing "The Eagle's Squadron," a story of the Royal Air Force.

UNIVERSAL

Because many exhibitors feel that the allocations given certain Universal releases last year were out of line with their actual box-office value, there was a tendency to grumble at this company. Some theatre men believe that Universal's success of the past couple of seasons may be breeding complacency; they think the outfit is getting smug and self-satisfied.

These assumptions are not altogether correct. Exhibitors may have foundations for their complaints against Universal's terms, but, on the other hand, the company points out that prior to the Blumberg-Work regime, Universal's average rental had reached an all-time high and that the increases asked for this season and last were part of a leveling process—an endeavor to adjust its financial returns to a point commensurate with its rise in the production picture. However, this is a subject which can be more ably discussed by the FB writers who specialize in trade practices.

This department's field is production and we have raised the point only because it seems to be affecting the general opinion of Universal's production effort.

We are convinced that there has been no let down at the studio. Thus far the '40-'41 Universal program has been satisfactory, if not outstanding. The best portion of it is still to come. Well along in its schedule, Universal has completed over half of its features for the current season. By the middle of February, eight more of the remaining 24 will have been completed, leaving only 16 to be filmed and shipped between February 15 and August 31, the close of the releasing season. One of Universal's 1941-42 pictures, the "million dollar" serial, "Riders of Death Valley," has already been completed.

"Our production position has never been better," says Nate Blumberg, "and the exhibitor response to our '40-41 product has encouraged us to increase budgets and elaborate plans on a quite a few of the remaining productions for the season.


Important among the remaining productions which will complete U's '40-'41 program are: "Unfinished Business," starring Irene Dunne and produced by Gregory La Cava; "The Lady from Chyenne," first of the Frank Lloyd productions for U release, with Loretta Young and Robert Preston; "Flame of New Orleans," directed by Rene Clair and produced by Joe Pasternak, with Marlene Dietrich and Bruce Cabot; "The Man Who Lost Himself," to be produced by Lawrence Pourtier, Kay Francis and Henry Stephenson; "Model Wife," co-starring Joan Blondell and Dick Powell; An untitled musical with Rudy Vallée; "Oh, Charlie," starring Abbott and Costello.

1940 saw no changes in Universal's production policy. A varied, classic schedule was adopted. The same situation will undoubtedly prevail in 1941. Players will continue to be signed for one and two picture deals and some directors, producers and writers will be engaged in the same manner.

One interesting feature of the Blumberg-Work method of operation is that neither of the company heads considers himself a producer. They feel that their job ends after they have concluded the necessary star deals and other arrangements. In other words, they concentrate on the preliminary executive work and hire producers to do the rest. Thus there is little executive interference at Universal and this probably accounts for the number of quality producers the company has attracted since the beginning of the new order.

FILM BULLETIN
HOLLYWOOD'S LEADERS

NATE BLUMBERG — CLIFF WORK
UNIVERSAL

The history of Universal is the story of the motion picture industry itself—a chart of ups and downs, curves and straight lines—a pattern of the trends, the schemes, the aims, achievements and failures of the film business through the years. Since the end of the Laemmle era Universal's successive administrations have coped with many unhappy inheritances from preceding regimes, but they were singularly fortunate in being bound by one basic precept of showmanship laid down by Carl Laemmle at the time of the company's formation, namely: to fit Universal's product to the public and to make pictures for no other purpose than the purpose of the box-office and its customers.

In the accomplishment of this policy, Laemmle frequently succeeded, often failed. So did those who came immediately after him.

It remained for two men, Nate Blumberg and Cliff Work, educated in the field, to thoroughly understand the aims of Universal, or, for that matter, the aims of any motion picture company. Blumberg and Work have given new life to Laemmle's theories; they have harnessed them and extracted the maximum possibilities.

There were those who questioned Blumberg's sanity when, in 1937, he left a successful post in charge of theatre operations for RKO to become president of struggling Universal. A year later, there were a lot of people who were convinced of it when Blumberg sought out Cliff Work, from RKO's theatre division in the West, to help him rescue Universal from a situation that threatened to spell finish.

Happily ignorant of Hollywood's traditional methods of production, Messrs. Blumberg and Work were less pessimistic. Fresh from the exhibition field, both shared the same ideas of which pictures were successful and which were not. They knew that a name is worth more than a million dollar production. They knew that many exhibitors knew more about the film business than some studio heads. They knew that it is good showmanship to keep entertainment as flexible as possible, to continually stay abreast of public tastes.

Acting on these commonly shared ideas, Blumberg and Work proceeded, with astonishing alacrity, to line up top players to appear in Universal's pictures, although it had come to be regarded a disgrace to work there. They took exhibitors into their confidence, urged their cooperation and sought their advice. They planned a wide, diversified program, running the gamut from westerns and serials, to action pictures, big and little musicals, dramas and screwball comedies. Nothing was left out, but each picture was made with one thought uppermost in the minds of the Universal heads, to please the public.

Their first year together was difficult. But Blumberg and Work were fortunate in having the good will and wishes of a large section of the industry. Exhibitors knew them and had confidence in them. The trade press went to bat and those jaded Hollywoodians who sneered at the alleged ability of exhibition men to run a studio, learned differently.

Today the intensive job of reorganization is over. Blumberg and Work can rightfully look back upon this task and contemplate that the tough part of their work is done — but they won't. You may rely upon these two men to look forward to the new work to be done.

A feature of the Blumberg-Work collaboration is their harmony. The executives work together efficiently and well. There are few points on which they violently disagree and any differences of opinion are settled without rancor. The result is less friction at Universal than at any other studio. Underlings, who are inclined to squabble, have a perfect example to follow in the actions of their company heads.

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JANUARY 25, 1941

HARRY COHN
COLUMBIA

Resourceful Cohn

The hecklers should have been more careful of their appraisal of his abilities. At his best when fighting back from the corner, the reports that Columbia's control would pass into other hands resulted the dynamics of the new producer, Harry Cohn. The Columbia fold was on the roadshow picture, whereupon Harry Cohn was engaged to handle it.

"I had to spend most of my time watching the box-office when I should have been out selling tickets," complains Harry Cohn today. "I had to corned my tailor to make suits for cash when your back was turned, or the house used two rolls and the one they counted gave you nothing."

In 1939, the Cohn Brothers and Joe Brandt resigned from Universal. They formed a picture company called the C-B-C Sales Company, which Variety typically reported as "cowed beef and cabbage."

C-B-C dealt in short subjects. Having experienced the familiar vissicitudes of Poverty Row, the company branched out in 1932 and produced its first feature, titled appropriately enough, "More to Be Pitted Than Scorched." The next year the firm name was changed to Columbia and eight pictures were produced. Columbia stepped out of the state rights field and, at the same time, it wisely steered clear of becoming entangled in theatre holdings during the lush boos years. Harry Cohn showed a natural ability at production and Jack took over the sales corner.

When "The Bloodspth" proved one of 1927's outstanding pictures, Harry Cohn determined upon an organization that could make important pictures a habit. Frank Capra became a factor in his ambitious plans. The late Joe Brandt was brought out and Harry became president as well as production chief.

As in the early days when Columbia failed to be impressed with the necessity for buying theatres, Harry Cohn saw to it that his company avoided the pitfalls of the other majors. No believer in terrible overhead, the majority of Cohn's players are signed to one or two picture deals over a period of years. Others are borrowed and a flexible schedule is always maintained so that Cohn usually can be accommodated when a particular player is desired. Cohn believes action and exploitation values are necessary to the success of his low cost product. He places great emphasis on the importance of capable production officials. A good director or writer, figures Cohn, is worth more than a star. Usually he manages to get all three.

His recognition of ability, ignored by others, gave dramatic upturn to many careers. Cohn knows that a star is only as good as his vehicle and on more than one occasion has gambled on this conviction.

This year, in the face of changing conditions, Harry Cohn is in the throes of his most ambitious schedule, and for next season a few surprises are planned. There may be an Academy Award winner in the lot, certainly more than one bell-ringer at the box-office. Harry and Jack Cohn have come a long way since "More to Be Pitted Than Scorched." A native sense of showmanship promises to carry them much higher on filmdom's ladder to success.
HOLLYWOOD'S LEADERS

WALTER WANGER
UNITED ARTISTS

A New Yorker artist could draw a marvelous cartoon of Walter Wanger peer ing intently over the footlights at a hand ful of people in a mammoth-size theatre. A logical caption would be "Walter Wanger seeks the minority audience." I think Walter Wanger would be the first to be amused by its implications, for he is, above all things, an honest and self-critical producer. He knows he can expect little sympathy for his efforts to accomplish the untried in film production and he is willing to take the consequences. Fortunately, he has a strong ally in the press and Wanger has methodically gone on the business of converting others. Last year, for instance, Wanger made a 32,000 mile trip throughout the United States. He spent three months on the road, talking to newspapermen, showmen and clubs and organizations of every size and description. It was something never before tried by a producer—a typical Wanger achievement. Its actual value cannot yet be estimated, but we can safely draw the conclusion that Wanger's trip went a long way toward preparing audiences for the type of pictures he feels Hollywood should produce — at least the type he wants to produce. Another truth is that Wanger is right. There is a minority audience — a group of discriminating filmgoers who are not satisfied by the run-of-the-mill movie and want entertainment that is daring, progressive, intelligent. Despite a few cases of bad judgment, Walter Wanger has done a rather successful job of catering to this particular audience. In so doing, he is performing a valuable service for the motion picture industry and therein lies his claim to the distinction of being one of filmdom's outstanding producers.

When we talked to him recently Walter Wanger had plenty to say about his trip. He believes that the public has a false impression of Hollywood which the industry itself has given it. He thinks that the film industry presents itself in an undignified fashion. The common impression that the public wants it that way is false, says Wanger. The public would rather have it otherwise and is ready to accept Hollywood with the dignity it accords other arts and industries. The cure is a more intelligent handling of publicity and exploitation. "Modern methods of merchandising," declared Wanger, "are examples to the film industry of up-to-the-minute salesmanship and we can learn much from them."

"I think it would be a good idea for every producer in Hollywood to make a comprehensive tour of the country occasionally. It would help bring about a better understanding and closer cooperation between the film industry and the clubs, civic organizations, etc., which are vitally interested in the screen. For instance, I was delighted to learn of the keen interest in the film business demonstrated by the Variety Clubs of America. These are live-wire groups of business men in every community and Hollywood would do well to make their acquaintance."

Wanger spoke to a number of the Variety Clubs on his trip and for the next year he is fostering a plan whereby the organization will sponsor a round table discussion on films at its national convention in Atlantic City — a meeting that will be participated in by representatives of the three branches of the industry.

Although he is sometimes at odds with the film city, Hollywood has no more energetic champion than Wanger. His trip is an example. He has spoken on radio forums, debated before various civic organizations, addressed conventions, college bodies and women's groups in the cause of a free and intelligent screen. He subscribes wholeheartedly to the Legion of Decency, but believes the screen today is mature and should present more solid subjects. He favors single features and feels documentary films should have a broader showing in the legitimate theatre. Wanger is a man of few words who knows how to make a quick decision. He never dodges a sharp question nor leaves a challenge unanswered. He is frank, sometimes brutally so, but a man knows exactly where he stands with Wanger at all times.

Walter Wanger — a man whose keest desire is an ambition to give the motion picture greater importance and greater stature in the American scene. The industry could use more men of his type.

DARRYL F. ZANUCK
20TH CENTURY FOX

It would be idle to pretend that any intense mutual admiration exists between FB's Hollywood correspondent and Darryl F. Zanuck. For a period covering almost two years, we have been at odds with the power-that-is in the 20th Century studio and many harsh words have issued from our typewriter about the production policies inspired by the top executive. Mr. Zanuck's displeasure at our remarks has been quite evident to us.

However, it would be impossible for us to bliathly eliminate Mr. Zanuck from the list of Hollywood's foremost showmen this year. For two seasons we have been pointing a sharp finger at 20th Century's flops and telling Zanuck that his one-man rule of the studio was responsible.

At the moment the white dove of peace is traversing the distance between 20th Century's Westwood lot and FB's West Coast office. We detect definite improvements in the studio's output and all indications point to the fact that the company is about to make a most remarkable comeback. Since Zanuck has been largely blamed for the outfit's retrogression, it is only fair that he receive the credit for its revival.

Zanuck started the ball rolling with "Down Argentine Way," the musical that changed the box-office bail. He followed with the money-making "Tin Pan Alley." Zanuck returned to his old stomping grounds with these pictures, for it was the early 20th Century musicals that pulled the company over the hump following the merger with Fox.

More important, however, in making the outlook rosy, is the fact that new producers are joining the organization and that far more leeway will be permitted the members of 20th Century's production personnel in the future. This point is discussed more fully in the Forecast section.

Darryl Zanuck looks forward with strong hopes and confidence to this year. He feels that the loss of the foreign market hamp ered the studio's operations last year and points out that the company has made important adjustments to meet the new wartime conditions. He knows that the domestic market needs a shot in the arm and believes that the current confused period abroad offers Hollywood an enviable opportunity to explore its possibilities more fully.

Overlooking no bets, Zanuck is making a special effort to cultivate the South American field. His far-sightedness was shown when Tyrone Power made a Zanuck-inspired personal appearance tour of South America during the opening of the war. The acquisition of Carmen Miranda was another showmanly step in the Latin direction.

Zanuck was born in Nebraska where his father was in the hotel business. Seeking adventure he ran away from home and joined the Army. While writing for the Doughboys' newspaper, Zanuck decided to become a writer.

Following his army discharge he joined his parents in California and began a writing career. He wrote scenarios at the rate of one a week and finally landed a job writing for Rin Tin Tin. Three years of this and Zanuck began to rise spectacularly. He became head man at Warners and then joined Joseph Schenck to form 20th Century, which was later merged with Fox.

During the first years of 20th Century-Fox's existence, it was the industry's wonder child — an organization highly respected by exhibitors and envied in Hollywood. Zanuck's fame was spread far and wide and he fell heir to the late Irving Thalberg's title of Hollywood's most distinguished and successful production chief.

In 1939 and most of 1940, Zanuck was eclipsed on all sides. Profits fell, customers grumbled and in the words of Hollywood, "Zanuck was washed up."

In these few weeks of 1941, the prospects of a comeback by the 20th Century head are bright. He has put the finger on his company's ills and decisive steps have been taken to eliminate them. 1941 will see an upturn in the career of this spectacular industry figure and we hope you will note this prediction particularly.
COLORADO

UNTITLED ELLERY QUEEN (Larry Darmour)
Drama—Shooting started January 6
Cast: Margaret Lindsay, 'Charley Grapewin, Anna May-Wong, Edgar Barrier, Frank Albertson, James Burke, Ann Doran, Russell Hicks, Theodore von Eltz, Noel Madison, Mantan Moreland.
Director—Jules Dassin
Producer—Larry Darmour
Story: A man just arrived in this country with a fortune in jewels to be sold is found murdered. The police try to solve the mystery but all clues are false and Ellery Queen finds he has been murdered again! A number of people are suspected and Queen discovers both murders committed with a poisoned needle concealed in a ring.

RELEASE CHART
IN PRODUCTION
Title—Running Time Cast Details Rel. No.
They Dare Not Live 1:31

1939-40 Features (40) Completed (40) In Production (0)

West End (4) Completed (4) In Production (0)
Serials (4) Completed (4) In Production (0)

1940-11 Features (44) Completed (22) In Production (2)
Westerns (16) Completed (9) In Production (0)
Serials (4) Completed (4) In Production (0)

METRO GOLDWYN MAYER

A WOMAN'S FACE
Drama—Shooting started January 20
Cast: Joan Crawford, Melvyn Douglas, Conrad Veidt.
Director—George Cukor
Producer—Victor Saville
Story: A woman's face is burned and terribly disfigured in an accident and removed to every new woman by a plastic surgeon. She finds romance only after the accident.

RELEASE CHART
IN PRODUCTION
Title—Running Time Cast Details Rel. No.
He Stayed for Breakfast 87 M. Douglas-L. Young 6-1, 8-22 1006
Hounds of Virginia, The (122) C. Grant-M. Scott 4-20, 9-19 1001
I Married Adventure (66) Mrs. Johnstone 7-24 1110
Details under title: Dead Man's Inn
Lady in Question, The (76) E. Auer-R. Hayworth 6-1, 8-7 1068
Details under title: Grabouille
Mad Men of Europe (71) E. Gwenna-M. Maguire Foreign 6-3 1073
Military Academy (65) T. Kelly-B. Jordan 1-12, 6-6 1068
Mr. Sin Is Guilty (61) C. Tolto-J. Wells 11-1, 12-28 1053
Details under title: Cop From Hell's Kitchen
Out West With the Peppers (60) E. Fellows T. Rufford 5-1, 7-30 1071
Passport to Alcatraz (66) J. Holt-N. Britter 1-12, 6-6 1202
Return of Wild Bill (66) B. Elliott-I. Malden 8-26, 11-2, 12-1 1073
Secret Seven (62) O. Nelson-F. Ricci 6-15, 8-4 1059
Details under title: March of Crime
Stranger From Texas (64) C. Barrett-L. Gray 8-26, 11-2, 12-1 1072
Details under title: Man Trailer
Treasure of the West (63) E. Elliott-I. Malden 8-12, 7-12, 12-1 1211
Details under title: Sundown in Holdorado
The High Gray Walls (61) L. Mack-M. Meredith 7-5, 9-21, 1015
Details under title: Prison Surgeon
U. Boat (29) C. Veidt V. Hobson 10-7, 1010

1939-40 Features (40-30) Completed (52) In Production (0)
1940-11 Features (50) Completed (58) In Production (5)

FILM BULLETIN
**KISS THE BOYS GOODBYE**

**Muskal—Shooting started January 17**

Cast: Ann Amelie, Mary Martin, Oscar Levant, Eddie Anderson, Elizabeth Patterson, Jerome Cowan, Margaret Hayes, Lilian Cornell, Walter Abel, Vera Vague, Raymond Walburn, Director—Victor Schertzinger

Producer—William LeBaron

Story: Unavailable... see next note.

**MEN OF ACTION** (Harry Sherman)

**Western—Shooting started January 16**


Director—Lesley Selander

Producer—Harry Sherman

Story: Deals with the fifteen-year-old daughter of a small town police officer, with battles with some locals and her affairs are straightened up by Hopalong Cassidy and his pal.

**RELEASE CHART**

In production

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast Details Ref. No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Night in Lisbon</td>
<td>2:30</td>
<td>C. Carroll-F. Murray M-501</td>
</tr>
<tr>
<td>In the Valley</td>
<td>2:15</td>
<td>E. Drew-P. F. Murray M-439</td>
</tr>
<tr>
<td>Out for温柔</td>
<td>1:45</td>
<td>D. Martin-F. Murray M-439</td>
</tr>
</tbody>
</table>

**REPUBLIC**

**SIS HOPKINS**

**Musical comedy—Shooting started January 15**

Cast: Judy Canova, Susan Hayward, Charles Butlerworth, Kath-
ROBBERS OF THE RANGE
Western—Shooting started January 20
Cast: Tim Holt, Virginia Vale, Ray Whitley, Emmett Lynn, Bud Osborne, LeRoy Mason, Glenn Strange, Walt MeNiel, Bud McQuade
Director—Edward Killy
Producer—Bert Gilroy

SUNNY
Musical comedy—Shooting started January 13
Cast: Anna Neagle, John Carroll, Ray Bolger, Helen Westley, Edward Everett Horton, Paul and Grace Hartman
Producer—Lionel H. Atwill

20TH CENTURY-FOX
1939-40 Features (52) Completed (45) In Production (0) 1940-41 Features (52) Completed (35) In Production (3)
<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Cast</th>
<th>Details</th>
<th>Notes</th>
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<tbody>
<tr>
<td>1939-40</td>
<td>Chaplin:</td>
<td>Sold for 1940-41 (1) Completed (1) In Production (0)</td>
<td>Details under title: Chaplin’s Oz</td>
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<tr>
<td>1939-40</td>
<td>Goldwyn:</td>
<td>Sold for 1940-41 (1) Completed (1) In Production (0)</td>
<td>Details under title: Chaplin’s Oz</td>
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<tr>
<td>1939-40</td>
<td>Korda:</td>
<td>Sold for 1940-41 (1) Completed (5) In Production (0)</td>
<td>Details under title: Chaplin’s Oz</td>
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<tr>
<td>1939-40</td>
<td>Lessier:</td>
<td>Sold for 1940-41 (1) Completed (0) In Production (0)</td>
<td>Details under title: Chaplin’s Oz</td>
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<td>1939-40</td>
<td>Low-Lewin:</td>
<td>Sold for 1940-41 (1) Completed (1) In Production (0)</td>
<td>Details under title: Chaplin’s Oz</td>
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<tr>
<td>1939-40</td>
<td>Lang Film:</td>
<td>Sold for 1940-41 (1) Completed (1) In Production (0)</td>
<td>Details under title: Chaplin’s Oz</td>
<td></td>
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<tr>
<td>1939-40</td>
<td>Pascall:</td>
<td>Sold for 1940-41 (1) Completed (0) In Production (0)</td>
<td>Details under title: Chaplin’s Oz</td>
<td></td>
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<tr>
<td>1939-40</td>
<td>Roach:</td>
<td>Sold for 1940-41 (5) Completed (2) In Production (0)</td>
<td>Details under title: Chaplin’s Oz</td>
<td></td>
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<tr>
<td>1939-40</td>
<td>Rowland:</td>
<td>Sold for 1940-41 (1) Completed (1) In Production (0)</td>
<td>Details under title: Chaplin’s Oz</td>
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<tr>
<td>1939-40</td>
<td>Roosevelt:</td>
<td>Sold for 1940-41 (2) Completed (0) In Production (0)</td>
<td>Details under title: Chaplin’s Oz</td>
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<tr>
<td>1939-40</td>
<td>Selznick:</td>
<td>Sold for 1940-41 (2) Completed (0) In Production (0)</td>
<td>Details under title: Chaplin’s Oz</td>
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<tr>
<td>1939-40</td>
<td>Small:</td>
<td>Sold for 1940-41 (2) Completed (0) In Production (0)</td>
<td>Details under title: Chaplin’s Oz</td>
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<tr>
<td>1939-40</td>
<td>Slesser:</td>
<td>Sold for 1940-41 (1) Completed (1) In Production (0)</td>
<td>Details under title: Chaplin’s Oz</td>
<td></td>
</tr>
<tr>
<td>1939-40</td>
<td>Wanger:</td>
<td>Sold for 1940-41 (2) Completed (2) In Production (0)</td>
<td>Details under title: Chaplin’s Oz</td>
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</table>

**UNIVERSAL**

**1939-40 Features** (44) Completed (45) In Production (0)

**Westerns** (7) Completed (7) In Production (0)

**Serials** (14) Completed (14) In Production (0)

**1940-41 Features** (45) Completed (25) In Production (5)

**Westerns** (7) Completed (3) In Production (0)

**Serials** (4) Completed (4) In Production (0)

**MODEL WIFE**

NO HARD FEELINGS
Drama—Shooting started January 16
Director—William McGann
Producer—William Jacobs
Story: Unavailable—see next issue.

SINGAPORE WOMAN
Drama—Shooting started January 6
Director—Jean Negulesco
Producer—Harlan Thompson
Story: Every man who comes in contact with Brenda Marshall, daughter of a wealthy race man in Singapore, comes to a bad end. Her father loses his fortune and dies, her husband is lost at sea. David Bruce finds her in a low dive and because her father once helped him, he brings her back to a normal life and marries her.

STRANGE ALibi
Drama—Shooting started January 9
Director—Ross Lee's Producer—William Jacobs
Story: Deals with the adventures of a young detective who leaves the force to join a gambling ring, becomes involved in a murder, and finally decides that crime doesn't pay and goes back to police work.

RELEASE CHART
IN PRODUCTION
Title—Running Time  Cast  Details  Rel. No.
Miss Wisconsin—America
J. Lyon—R. Lane   1-14
Bride Cried C.O.D.
R. Devereux—Lee Leslie   1-11
Thirty Days September
E. Albert—Leeds   11-14
Winged Victory
G. Ferguson—J. Mcgough   1-11

1940-41
Angel from Texas (67)  E. Albert—R. Lane   2-24 1-27   F408
Enchantment
R. devereux  —  L. Leslie   1-14
Details under title: Stuff of Heroes
Calling All Husbands (65)  E. Terris—L. M. Wixson  7-26  8-7   W31
Case of the Black Parrot   W. Lundjami—M. Wixson   11-16  1-14  F432
City for Conquest
J. Cagney—A. Sheridan   6-45  5-21   W58
Dispatch from Reuter's (80)  E. Robinson   6-10  10-19   W51
Details under title: Men from Fleet Street
East of River (63)
J. Griffith—R. Marshall   9-7  11-9   F102
Father's Son
E. Dwauw—J. Litz   11-14  1-11

1940-41
Father Is a Prince (50)
G. Mitchell—N. Bryant   8-10  10-12   F580
Flight from Destiny
J. Mitchell—J. Mcgough  10-6  10-8   W39
Details under title: Trial and Error
Footsteps in the Dark (50)
E. Flynn—H. Marshall   11-12
Four Mothers (50)
R. Sinzter—G. Page  7-27  9-1   W501
Her Great Life
R. Devereux  —  L. Leslie   11-16
Details under title: For Horizons
Here Comes Happiness
A. Cotes—A. Ainley   12-17
Here Comes the Navy (86)
J. Cagney—P. O'Brien  Reissue 12-21
High Society
R. Hoggin—L. Living   8-16  11-5
Honeymoon for Three (50)
E. Terris—A. Sheridan  5-27  1-18

1940-41
Kutee Rockeue—All American (68)  P. O'Brien—G. Page  4-20  10-5   W92
Lady With Red Hair (84)
J. Hopkins—A. Ainley  8-10  11-36   W512
Letter, The
No Man To Trust (69)
R. Alton—J. Mcgough   7-27
No Time for Comedy (65)  R. Russell—J. Stewart  3-18  9-14  F581
Santa Fe Trail
E. McPherson—J. Sargent   6-4  11-18   W535
Sea Wolf
E. Robinson—J. Marshall  16-10
She Couldn't Say No
R. Pryor—J. Sargent  10-19  11-11  W531

MISC. INDEPENDENTS
PRODUCERS RELEASING CORPORATION
1940-41 Features (22) Completed (5) In Production (18)
Westerns (18) Completed (7) In Production (0)

RELEASE CHART
Title—Running Time  Cast  Details  Rel. No.

1940-41
Arizona Gang Busters (60)
B. McKey   9-16  123
Billy the Kid in Texas (60)  B. Steele   9-20  122
Billy the Kid Outlawed (60)  B. Steele   7-10  127
Billy the Kid Rides West (60)  B. Steele   9-30  128
Billy the Kid's Gun Justice (60)
B. Steele   11-13  120
Billy the Kid's Range War (60)  B. Steele   1-24  100
Candles in the Aisle
B. McKey—B. McKey  6-15  128
Cross Roads of Life
R. Lowery—R. Lowery  11-16  181
Dewey
R. Lowery—R. Lowery   11-16  181
Frontier Cruiser (62)  B. McKey   6-15  141
Guns Code
B. McKey—B. McKey   7-7  122
Held That Woman (67)
J. Dunn—P. Gifford   7-15  192
10000 Dollar Woman
B. McKey—B. McKey   9-7  141
Lone Rider Rides On, The
H. Houston   1-17  163
Marked Men (68)
B. McKey—B. McKey  8-28  120
Misbehaving Husband (65)  N. Lyman—B. Rhyne   15-29  103
Riders of Black Mountain
B. McKey  10-21  131

The Independent Motion Picture Trade Journal
Exhibitors Read FILM BULLETIN because it has something important to say about things that are important
HIGH SIERRA... Playing the type of role that made him famous, Humphrey Bogart is cast as the tough mobster, with a soft spot tucked away beneath the grim exterior. Ida Lupino, whose sterling performance in “They Drive by Night” provoked plenty of comment, is co-starred with Bogart as a mob-moll. Raoul Walsh, director par excellence of action dramas, handles the megaphone and the cast includes Alan Curtis, Arthur Kennedy, Joan Leslie, Henry Hull and Henry Travers.

YOU'RE THE ONE... Paramount presents a comedy with music, produced by Gene Markey and marking the film debut of band leader Orrin Tucker and Bonnie (OH, Johnny) Baker. The story is of two rival orchestra leaders in a mad scramble for choice radio spots. Albert Dekker, Edward Everett Horton, Lilian Cornell, Teddy Hart and Jerry Colonna, many of the Bob Hope show, are included in the cast.
finger on the public pulse and seems to have developed a knack for giving movie goers what they want.

"There is no such thing as a 'formula story,'" says Hal Wallis. "No pattern of screen success has ever been found and none is possible, in my opinion. Successful pictures need have only one thing in common — entertainment value.

"Several years ago we started out to interest additional audiences in our product," he continued. "There were many people, in this studio and elsewhere, who doubted that the public would accept a picture like 'The Story of Louis Pasteur' as entertainment."

"We took the chance. The picture was a great success. We learned what many of us had always suspected, that an intelligent picture can succeed. 'We tried it again with 'The Life of Emile Zola.' The response was above all expectations, not, I think, because the picture was considered 'cultural' but because it was good entertainment and didn't 'preach.'"

"We have put our discovery — and it was more of a discovery than you think — to practical use. To a program that included many pictures originally envisioned from newspaper headlines, action melodramas which the public will always like, spectacles and a few girly-girl films, we added a few story properties, based, as were those mentioned, on mankind's fights against disease, against political abuses and other ills.

"We no longer wonder how the public will like such pictures. We know that they will like them, both for the fact that they make stirring entertainment and, also, for the self-satisfaction of knowing they are worthwhile."

"Had we neglected the entertainment content, however, he went on, "we would have failed. We might have sacrificed some of our former audiences for the new ones we were gaining."

Hollywood executives are usually unwilling to talk about the Consent Decree. Hal Wallis is no exception. His job is making pictures and he leaves the ramifications of administration to other executives. Recalling the many squabbles between the Warner stars and the studio during the past year, we attempted to elicit some "inside dope" from this executive on the relative merits of producers and stars in selecting stories. Wallis refused to commit himself, but his assistant smiled at our quarrel un-necessary. Obviously the producer knows best — when you are interviewing a producer. See an actor the next time.

Wallis never makes speeches, refuses to promise more than he can deliver and successfully stays out of the limelight, because he believes — and has proved — that in the long run only results will count. Hal Wallis has a long list of "results" to his credit. He is the alert, progressive type of film producer, one you can count on for consistent showman product.

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**HAL WALLIS**

*(Continued from Page 10)*

the first World War. Back in civies, he managed Chicago's famous State Lake, the Rinko and the Mainstreet in Kansas City. In 1924 he opened the Golden State in San Francisco, and later became division director of RKO's western theatres. Then, Universal.

With backgrounds such as these, the Blumberg-Work success is more easily understood. Their experiences in exhibition equipped them with a keen sense of what it means to be the successful exponents of Universal's policy, to make pictures for no other purpose than the purpose of the box-office and its customers.

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**Y. FRANK FREEMAN**

*(Continued from Page 10)*

He believes that the fundamental purpose of the screen is to entertain. At the same time he does not go on the assumption that tried and true formulas are the only ones that will succeed. The Paramount head urges that Hollywood keep abreast of the times. "He believes that a more diligent and intelligent effort to ascertain the changing tastes of the public is necessary to the welfare and growth of the film industry. In this phase of his convictions, Mr. Freeman has been particularly active in his capacity as head of the Producers' Association.

Of the Consent Decree Mr. Freeman has much to say, although he believes that the comments are mostly of a speculative nature. He feels that the results of the Decree cannot be estimated with any degree of certainty until it has been tried. "It is fairly certain, though," he told this reporter, "that operating costs will increase. The arbitration committees will be an expense that must be born by all branches of the industry. Exchange facilities will have to be enlarged and sales effort will have to be repeated six or seven times a year."

"Do you anticipate a sizeable increase in the cost of production?" I inquired.

"Yes, for this reason. Studios will have money tied up in un-liquidated inventory and that is expensive. Under the Consent Decree it will be necessary to hold completed films until our blocks of-five are formed, thus tying up a heavy investment. This practice is costly."

"However, I beg to add that these remarks are in the nature of surmise. And if they are proved to be correct, it would seem logical to assume that after the first year of the Decree's operation the situation will adjust itself and level off."

Your reporter took the lead. "Mr. Freeman, don't you feel that the Consent Decree will result in a new evaluation of artistic talent, that is, of directors, producers, actors and writers? Their salaries, after all, form the largest portion of the expense of production and it seems that a logical outgrowth of the reforms contained in the Consent Decree will be the development of a system which will cut these salaries and give the artists a share in the profits instead."

"The point is an interesting one," replied Freeman, "but I doubt that any such system will make headway this year. But this does not mean that the possibility is remote or improbable. The Consent Decree means the change for the entire industry. Some of its ramifications are known, others are not. It will have to be tried before the changes that it will bring can be accurately ascertained."

Freeman believes that fewer pictures will be made under the Consent Decree and that there will be a decided increase in the number of important films. He looks for more showmanship both on the part of producers and exhibitors. He feels that the Decree will go a long way toward eliminating exhibitor complaints and that the result may be a closer coordination between the production and exhibition branches of the motion picture industry.

To get back to Freeman's job at Paramount, the studio head is most enthusiastic about his company's forthcoming product. He believes "I Wanted Wings" to be a really great picture. "Lady Eve" surpasses Preston Sturges' two previous efforts, and "Virginia, "Road to Zanzibar" and "New York Town" are other Freeman-endorsed releases. Already the studio is working on next season's product and it will be in a most advantageous position when the first blocks-of-five are sold. In fact, Paramount bids fair to be better prepared to meet the new selling plan than any other major studio.

This is, perhaps, the best testimonial we could offer to Freeman's effectiveness as Paramount's head man. The publicity department's biography of 'Mr. Freeman' states, "Mr. Freeman knows what a showman ought to be." That just about hits the nail on the head.

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**NATE BLUMBERG — CLIFF WORK**

*(Continued from Page 19)*

Among the first rules set down by new Universal were: (1) no politics; (2) build confidence by hard work and merit.

Blumberg, a great organizer, believes in harmony and collaboration. This accounts for his commendable handling of exhibition problems. His company deals fairly and squarely with exhibitors and when disputes do arise, Universal is usually ready to make adjustments.

Blumberg comes from the Middle West. He was born in Racine, Wis., and was raised and schooled there. He first tasted show business while selling candy in local theatres. He made the theatre his life work.

When the Orpheum Theatre Circuit became a part of Radio Corporation's RKO organization, Blumberg took his first important step up, becoming manager for all RKO theatres in Chicago and West. Later, he was moved to New York and the home office where he became assistant manager for the entire circuit. The outgrowth of his success in this post was the presidency of Universal.

Cliff Work, Universal's vice-president and general manager of the studio, started in show business as the assistant manager of a Cincinnati theatre. From there he moved to another famous vaudeville house, the Orpheum in Los Angeles. Work managed vaudeville theatres in Spokane and Seattle until the outbreak of
THE FACE BEHIND THE MASK... One of the most memorable screen performances of all time was Peter Lorre's poignant homicidal maniac in "M." It remained for Columbia's showmen to capitalize on this actor's flare for portraying physically repulsive, yet sympathetic, characters. In the intriguingly titled "Face Behind the Mask," Lorre is a horribly scarred immigrant who contemplates suicide, but is persuaded to take up thievery in order to obtain enough money to fix his face by plastic surgery. This is a delicious morsel for the showman. A master of the underworld living behind a mask that hides his horrible features... His love for a pretty blind girl... His final heroic and fatal bid for retribution... All these links in the story are highly exploitable elements that can be sold for very profitable returns.

A Columbia Picture
Produced by Wallace MacDonald Directed by Robert Florey
Cast: Peter Lorre, Evelyn Keyes, Don Beddoe, George E. Stone, John Tyrrel
Based upon radio play by Thomas Edward O'Connell
Story by Arthur Levinson Screen play by Alen Vincent and Paul Jarrico
Director of Photography, Franz A. Planer, A. S. C.
'SIX LESSONS FROM MADAME LA ZONGA'-DUALLER IS ENTERTAINING

Rates • • as dualler

HOLLYWOOD PREVIEW

Universal
62 Minutes

Directed by John Rawlins.

This is one of the best of Universal's little musicals with song hit titles. It has the advantage of a cast of competent fun-makers and the pace is snappy. In its bracket, as a secondary dualler, "La Zonga" will furnish entertaining support for a heavier feature.

'SHE COULDN'T SAY NO'-FEEBLE COMEDY PROGRAMMER

Rates • generally

Warner Bros. 62 Minutes

Directed by William Clemens.

"She Couldn't Say No" is a far-fetched courtroom comedy which fails to live up to the promise of its intriguing title. The plot is decidedly dated and Director William Clemens' conception of rural life and residents is cockeyed and not very funny. An example is the breach-of-promise suit brought by a 63-year-old "girl" against a skittish 79-year-old bachelor in what amounts to a burlesque climactic sequence. Eve Arden and Roger Pryor are light-weight marquee names and this programmer will be relegated to filler rating on duels generally.

Roger Pryor, struggling lawyer, has his fiance, Eve Arden, who also has her degree, working for him as secretary. When he fails in his first important commission to buy a tract from an eccentric old millionaire (Clem Bevans), Miss Arden discovers a way to win over the impressionable codger. In Pryor's absence, she decides to defend Bevans in the breach-of-promise suit brought against him by a fiery old spinster (Vera Lewis). Pryor is so infuriated at this move that he takes Miss Lewis' case and, in an unbelievable courtroom session, the lawyers fight it out. In the finale, the oldsters are reconciled and Miss Arden decides to give up practicing law in favor of matrimony with Pryor.

Eve Arden gives a convincing portrayal of the girl lawyer, while Roger Pryor contends himself with a walk-through performance. Some laughs are furnished by Clem Bevans as the crooked old millionaire and by Cliff Edwards, who even gets in a bit of his "Uncle Ike" singing. The hatchet-faced Vera Lewis is forced to overact the 65-year-old spinster role, but Zeffie Tilbury is just right as her protecting "ma."

LEYENDECKER

'PRIDE OF THE BOWERY'-IMPROVED 'EAST SIDE KIDS' YARN

Rates • • for action, neighborhood and rural locations

Monogram (Sam Katzman Production) 63 Minutes
Leo Gorcey, Bobby Jordan, Donald Haines, Carlton Young, Kenneth Howell, David Gorcey, Sunshine Sammy, Eugene Francis, Mary Ainsley, Kenneth Harlan.

Directed by Joseph Lewis.

The "East Side Kids" series seems to improve with each release. This, the third, is the best of the lot. Although it didn't cost a fortune to make, "Pride of the Bowery" emerges as quite acceptable film fare for action and family houses. It has plenty of action and a coherent and plausible story, which is abetted by fast paced direction by Joseph Lewis. The entire cast is satisfactory with Leo Gorcey outstanding in the lead.

Although you might never guess it from the title, this is a C.C.C. Camp yarn with prize fighting sidelights. Gorcey, leader of the gang, is bitten with the boxing bug. Having no money for a training camp in the country, his pals get him to sign up with them, unknowingly, in a C.C.C. Camp. Feeling he has been tricked, Gorcey plans to disrupt the camp to get even. He is accused of stealing when he is discovered trying to replace money taken by another boy. He doesn't squeal, but Bobby Jordan suspects the real culprit and forces a confession from the guilty boy. Gorcey, in the clear, decides that camp life is a pretty good thing after all.

The prize ring scenes seem too hurried, although they pack plenty of punch and the cameraman has obtained some excellent close action shots. However, the best thrill in the picture comes from a nicely handled tree-felling sequence wherein Gorcey saves another camp member from being pinned beneath the falling log.

NONAMAKER

'YOU'RE OUT OF LUCK'-ANOTHER FAIR DARRO, MYSTERY-COMEDY

Rates • • in pop action spots

HOLLYWOOD PREVIEW

Monogram 62 Minutes

Directed by Howard Bretherton.

In "You're Out of Luck," ninth in the series of mystery-comedies starring Frankie Darro and his Negro comic side-kick, Mantan Moreland, Monogram has turned out another satisfactory programmer, which should find favor in the action spots for which it is intended. Darro runs true to form as an amateur sleuth attempting to solve a murder and getting himself and Moreland into all sorts of difficulties and dangers in the process. The story is routine and some of the comedy gags are time-worn, but the "Cagneyish" performance of Darro and the laurels provided by the antediluvian and frightened Negro make the picture fair entertainment.

Frankie Darro, an elevator boy, and Moreland, porter in an apartment house, witness the murder of one of the tenants by a gambler's henchmen. When Frankie's brother, a police detective, is demoted for his failure to find the killers, Frankie undertake
'THE SAINT IN PALM SPRINGS' GOOD MYSTERY ADVENTURE

Rates • • in action houses; fair dualler in naborhoods

— HOLLYWOOD PREVIEW —

RKO-Radio
66 Minutes
Directed by Jack Hively

This is one of the best of RKO's "Saint" series. Closely following the pattern of its predecessors, it tells an interesting mystery story with considerable suspense and action. It is well played, too, and directed in lively fashion by Jack Hively. We have often wondered why these "Saint" pictures haven't fared better at the boxoffice. Seems to this department that some more popular young actor in the title role would spruce up the grosses on the series.

A wealthy European has converted his fortune into three valuable postage stamps, which are smuggled out of Europe by his brother to be given to Wendy Barrie in Palm Springs. The Saint accepts the job of delivering them to her and a series of attempts are made to get the stamps from Sanders.

Not, however, before three murders are committed does Sanders succeed in exposing the gang of criminals bent on depriving Miss Barrie of her rightful inheritance.

Sanders' usual polished performance, still doesn't make him the satisfactory "Saint." Wendy Barrie is an attractive looking heroine. Who is Linda Hayes, a lovely young thing, whose acting ability matches her beauty?

Paul Guilfoyle, a familiar figure in these pictures, is on deck with his amusing comedy. 

HANNA (Hollywood)

'WYOMING WILDCAT' DON BARRY'S BEST WESTERN TO DATE

Rates • • • for western fans

Republic
56 Minutes
Directed by George Sherman.

Republic's hard-pitting young cowboy star, Don "Red" Barry, gives his public a neat parcel of western entertainment in "Wyoming Wildcat." Best of Barry's action series to date, this has a semi-historical, fast-moving story and several good supporting performances to assist in maintaining audience interest throughout. Barry dispenses with the vocal interludes but more than makes up for this with his shooting and riding capabilities and his marked acting ability. Fine for the western fans, this can also be used as supporting feature in many naborhood shows.

Barry's role is that of a Spanish-American War soldier who returns to his Wyoming ranch only to find it deserted and his father out law and killer. His former friends refuse to hire Barry, but he finally gets a job in a nearby Wells Fargo office. The father rides his ranch brandenhen, realizing that Barry will prove an obstacle to holding up the Wells Fargo gold shipments, frame the boy in a shooting fracas without the father's knowledge. Barry is jailed and when his father learns the intended hold-up, he stops the robbery and establishes his son's innocence of any wrong-doing before he loses his own life.

Frank M. Thomas' portrayal of the ruthless outlaw with a soft spot in his heart for his honest son is first rate and his scenes with Don Barry are dramatic and moving. Julie Duncan is a fragile heroine who can ride like a western veteran and Syd Saylor is good in the comedy relief role.

George Sherman successfully doubles as producer and director. LEYENDECKER

'CASE OF THE BLACK PARROT' FORMULA MYSTERY

Rates • • • as supporting dualler only

Warner Bros. 99 Minutes
Directed by Noel M. Smith.

"The Case of the Black Parrot" is strictly formula for a murder mystery produced on a low budget as supporting fare for the duals. Employing a competent cast of Warner Bros. second-string contractees, this programmer is no better and certainly no worse than a score of similar mystery films turned out during the past two selling seasons. An intriguing title to attract the avid amateur detectives and its hour-long running time makes this a fair supporting film for a strong comedy feature on duals.

The plot centers around an elaborate, hand-carved cabinet brought to America by a wealthy art dealer (Charles Waldron) under the impression it is a counterfeit made by an international criminal known as the Black Parrot. Several foreigners trailing the cabinet reveal that it is actually an original with secret drawers containing hidden jewels. Waldron is mysteriously murdered by the Parrot, whose identity remains un

'BOWERY BOY' CAPABLE CAST IN MINOR ACTION QUICKIE

Rates • • on naborhood duals only

Republic 71 Minutes
Dennis O'Keefe, Louise Campbell, Jimmy Lydon, Helen Vinson, Roger Pryor, Paul Hurst, Edward Gargan, Howard Hickman, Frederick Burton, John Kelly, Selmer Jackn.
Directed by William Morgan.

Several capable players' talents have been wasted in this routine action film—a minor programmer for the duals only. In an attempt to breathe life into a familiar tale of a bad boy's reformation, the script writers have injected a few gangster touches, a blase society girl angle and a dash of social up

A LITTLE BIT OF HEAVEN (Universal)
"...Very, very, very silly and moderate fun if on for the sloppy going..."—Winstein, N. Y. Post.
"...Please, Jonathan!...Appealing and sentiment and ment..."—Boehnel, N. Y. World-Telegram.
"...Pleasant, sentimental story...Humor and drama in wide variety..."—A. B., Phila. Record.

JANUARY 25, 1941

THIRD FINGER, LEFT HAND (Metro-Goldwyn-Mayer)
"...Grows less preposterous and less amusing from one sequence to another..."—Barres, N. Y. Herald Tribune.
"...Enrages amusing distortion of life—and little more..."—Crowther, N. Y. Times.
"...Only intermittently funny...Uninteresting..."—Boehnel, N. Y. World Telegram.
"Things worth fighting for" said President Roosevelt! Read every word of it!

As men do not live by bread alone, they do not fight by armaments alone. Those who man our defenses and those behind them who build our defenses must have the stamina and the courage which come from unshakeable belief in the manner of life which they are defending. The mighty action that we are calling for cannot be based on a disregard of all the things worth fighting for. The nation takes great satisfaction and much strength from the things which have been done to make its people conscious of their individual stake in the preservation of democratic life in America...

Here's how you as part of the motion picture industry may help in the united effort to make all our people "conscious of their individual stake in the preservation of democratic life in America." (continued above)
THE SCREEN REPLIES!

While the President’s words still echo throughout the land, how fortunate that our industry stands ready to fill the public’s demand for a thrilling American motion picture entertainment! Here it is for you to see its wonders for yourself! It has been successfully pre-tested and complete showmanship campaigns are available to make it easy for you to score at the box-office and in the esteem of your community!

139 FAMED STARS 1000 BIG THRILLS!
NEVER EQUALLED!

OUR GUARANTEE: More roaring thrills per second than any screen entertainment in history! Cavalcade of screen wonders snatched from the treasures of 51 Hollywood producers! 150 years of breathless American drama . . . adventure . . . romance . . . packed into one mighty show!
The Motion Picture Industry of the United States presents

LAND OF LIBERTY
Edited by CECIL B. DEMILLE

Sponsored by the Motion Picture Producers and Distributors of America, Inc.

REMEMBER!
The entire cost of making “Land of Liberty” was donated by the organized industry!

(1) Every producer joined in making it.
(2) All sales profits realized are being donated to war emergency work.
(3) All the services of distribution are given free.
(4) Exhibitors are asked for rental only. Exceptional opportunities are yours through live-wire showmanship!
(5) M-G-M is handling distribution on behalf of the industry. Communicate with your M-G-M Branch.
A spig of laurel is due local independent exhibitors for their splendid cooperation in the Infantile Paralysis Drive. We're told by Oscar Neufeld and to chairman Frank McNamee, that about 96% of the indie theatremen showed the trailer and made collections in their audiences. More concrete evidence that show business has a huge heart is contained in the creation of the Showmen's Club Welfare Fund Committee, whose chief work will be to place applicants in jobs in the industry. Meyer Adeckin is chairman; David Yaffe, secy. The Variety Club will honor David E. (Skip) Weshner, former S-W executive who recently joined UA as publicity chief, with a testimonial dinner at the Bellevue Stratford Monday night (27th).

Local Allied industries were educated in the Consent Decree, blocks-of-five and arbitration when Abram F. Myers addressed the annual meeting of the unit on the 14th. An open forum was held and the Allied general counsel provided enlightening answers to a flock of queries....Harry Marcus, veteran film man associated with brother Gene, passed away last week...The Stiebel Bros. opened the Campus, Lebanon on the 17th, Leo's first house. The Benner, last Tues. night. The 800 seater will be managed by David Leach, formerly at Poli's Crest. The 3rd premiere of Disney's "Fantasia" postponed until Feb. 12th at the Aldine...Millon Rogasner decided not to wait for relief (if any) via the Consent Decree and filed his anti-trust suit against S-W Theatres and six major distributors. He asks for triple damages of $750,000 on the allegations that the circuit and the distributors have competed to the detriment of his Iris Theatre and that his inability to obtain decent product has forced him to keep his Lafayette Theatre closed...S-W Orpheum gets its first local "Hollywood sneak preview" of RKO's "Mr. and Mrs. Smith." The brand new poster exchange opened by John Schaeffer and Jack Weiss recently suffered damage by fire Monday morning. Business going on as usual, however. Allied of E. Pa., excited folk south of Governors to the Board: David Milgram, Thomas Lazzarick, Columbus B. Stumper, Henry Sork, George J. Riester—all for three year tenures; alternate Governors, for one year each: David Brodstein, Melvin Koff, William Spiegel, Harry Fried. Holdover members of the Board are: Harry C Jeremiah, Joseph Conway, Ben Fertel, Al Fischer, Jr., E. B. Gregory, George Iken, Harry Perelman, Millon Rogasner. Morris Wax, Charles Stiegel, the New Board met on the 17th and elected the following officers for 1941: Sidney Samuelson, Bus. Mgr.; Ben Fertel, Act. Pres.; George Gregor; Melvin Fisher, Asst. Secy. Joseph Conway was named Director to represent the unit on the National Board. David Milgram is the alternate Director. The Allied Board has passed a resolution congratulating Percy Friedman for winning the Metro Exploitation Prize; Lewen Pistor is ill...A testimonial dinner in honor of Earl Siewert, Paria dist. mgr., and Ulrich Smith, new branch mgr., will be held at the Warwick, Feb. 21st. Melvin Fox is planning a nickname of a new theatre between Frankford and Torresdale Aves., near road to Tacony-Palmyra Bridge. More and more exhibitors in the 25-cent house are complaining about being hit by Defense Tax, which raised them to 29c and left 20-cent spots still charging same figure plus 1¢ city tax. Owners in high grade houses have been sliding since the tax went into effect.
PREVIEWS

BACK STREET...Taken from the tragedy by Pannie Hurst, this remake by Universal of one of the most popular pictures of all time stars Charles Boyer and Margaret Sullavan. It tells of the frustrated plans of two people in love. Featured in the cast are Richard Carlson, Frank McHugh, Frank Jenks, Esther Dale, Tim Holt and Nell O'Day. Robert Stevenson directed.

CHEERS FOR MISS BISHOP...Martha Scott and William Gargan play the top stellar roles in Richard A. Rowland's new United Artists release. Two stories are told: One, the growth and development of a great university and, two, the three-cornered romance of the heroine of the University town. Edmund Gwenn, Sidney Blackmer, Dorothy Peterson, Sterling Holloway, Donaki Douglas and Marsha Hunt.
ACE WESTERN STAR AT HIS GREATEST IN COLUMBIA'S BIGGEST SERIAL!

Redskins on the warpath...pioneers on the march...in a chapter show made for ALL your patrons...on the showmanly theory that ALL action fans will go for exciting, well-produced serial entertainment!

BUCK JONES

in

"WHITE EAGLE"

RAYMOND HATTON - DOROTHY FAY
Screen play by Arch Heath, Morgan B. Cox, John Cutten
Lawrence E. Taylor - Directed by JAMES W. HORN
A Columbia Chapter-Play
RELEASED JANUARY 31!
SLAVERY - OR A CHANCE AT FREEDOM?

Allied of the Northwest Prefers the Certainty of Compulsory Block Booking to the Hopes of the Decree!

Editorial by MO WAX, Page 3
You too can hold the Strawberry Blonde!

Warners again!

also ALAN HALE • JACK CARSON • GEORGE TOBIAS • Directed by RAOUl WALSH

Screen Play by Julius J. and Philip G. Epstein • from a Play by James Hogan,

EVERYBODY’S DOING IT!
Allied of the Northwest is threatening to secede from the motion picture industry. The issue is slavery — Allied of the Northwest prefers it!

The hardy Minnesota independents (or the men who profess to represent them) do not like the Consent Decree. As a matter of fact, they dislike it so heartily that they are shouting for the "good old days" to come back. Compulsory block booking, they say, is paradise compared to the untried hell into which they are about to be plunged by the Decree. They see only evil in it and are determined to sabotage the Decree before it has a chance to prove anything.

The Northwest organization recently introduced a measure in the Minnesota State Legislature to compel distributors to sell them full season blocks of features. The proposed bill states that the practices of the major film companies have been extremely injurious to independent exhibitors in the past, yet it extols the virtues of the compulsory block booking system.

Listen to this from the preamble of the bill: "The long-established trade practice of licensing feature motion pictures for a full season is essential to the best interests of the producer-distributors, exhibitors and the public." So far they have merely stated a positive opinion, to which they are entitled. But, that same preamble follows with the statement that this very system has "subjected independent exhibitors to unfair disadvantages, preventing him from responding to the community and local public influences and preferences with respect to the selection of desirable feature motion picture films and are inimical to public welfare and against public policy."

Such ambiguity, blindly ignoring the basic fact that compulsory block booking, per se, has created those conditions of which the latter quotation complains. And do you notice that while the first portion of the preamble says block booking is "to the best interests" of film companies, exhibitors and the public, the second part promptly eliminates independent exhibitors and the public from benefits—leaving the producer-distributors the sole beneficiaries of the old system. Who's running Allied of the Northwest, anyhow?

On one issue there is universal accord in the industry: the Consent Decree is not the ideal or complete solution of our problems. The degree of dissatisfaction with its terms varies widely, but most of the industry's leaders agree that it represents a serious attempt to correct abuses and inequalities, and therefore is worthy of cooperative effort. With those leaders we have taken our stand from the outset.

Too many exhibitors are focusing all their attention on the blocks-of-five provision. They fear that it will in some unknown and detrimental way affect the smooth operation of their theatres. Thus preoccupied with what may prove to be unwarranted fears, they are overlooking the advantages that accrue to them from other sections of the Decree. The abolition of shorts forcing; the restrictions on building of competitive affiliated theatres; the neutral arbitration system under which the independent can appeal for more preferable run or clearance. These are a few clear-cut "breaks" in the iron-clad control previously exercised by the major film companies.

And, what about the new selling plan? Look at it from the broad viewpoint. Blind buying is eliminated, since every picture must be trade-shown before sold. The exhibitor need not preview every picture, but he will have the opportunity to do so, or to read reviews in the trade papers he trusts. Isn't it logical to assume that the very fact that every feature will be subject to critical scrutiny before it is put on the market will place the film producers under far greater pressure than in the past? Hollywood's quacks and loafers will find the pace too much for their meager brains and new production genius will sprout in that fertile field. Good product will be a "must," not an accident. Artistic labor will be poured into each script before it is ready for shooting, for no one will be working on pre-sold quickies anymore. In short, Hollywood should experience a renaissance of artistic endeavor that will lift the general level of sound and writing quality to a plane now reserved for the few outstanding films of each season.

Perhaps the Northwest exhibitor leaders are right in pleading for the slavery of compulsory block booking, with all its attendant evils. Possibly it is better judgment to accept as inevitable the slow demise of the motion picture art-industry and take it placidly and gracefully. But we doubt that this is the attitude of intelligent film and theatre men at large. Most of them are willing to attempt a break for freedom, fraught as it may be with hazards. We hope Allied of the Northwest comes along on the dash.

MO WAX
With reports of the first arbitration appeals under the Consent Decree coming in from various sections of the country, here may be the answer to many an exhibitor's prayer.

For the use of regional associations affiliated with Allied States Association and their members, General Counsel Abram F. Myers has prepared a Manual of Arbitration under the Consent Decree. It is being printed by Allied and copies will be sent to the affiliated regions in about a week.

The volume will be bound in heavy paper and will comprise about 75 pages. Some idea of its scope can be gained from the Table of Contents which appears below.

The Manual will give the basic facts concerning the Consent Decree; will analyze its provisions so as to enable an independent exhibitor to decide for himself whether he should file an arbitration proceeding; will outline the practice and procedure in both the Local Tribunals and before the Appeal Board and will offer suggestions as to how the proceedings should be conducted; will explain the system of fees and costs and offer suggestions as to how expenses may be kept down; and will contain forms for giving the notices required by the Decree and for obtaining information as to the existence of franchises, as well as forms of statements of claim.

This is another of the valuable services that Allied is rendering its members. When the plans of the distributors for selling pictures under the Decree have developed, Allied also will issue a Buyer's Handbook containing information and suggestions relative to buying in groups of five.

In the past Allied has gladly made available to unaffiliated organizations and exhibitors, through the trade press and otherwise, its AID Reports and many other valuable bulletins, compilations and reports. Because of the considerable labor and expense entailed in preparing and publishing the Manual of Arbitration, the Executive Committee of Allied has decided that it would be unfair to the dues-paying members to offer it gratuitously to unaffiliated groups, circuits and exhibitors.

Therefore, the Manual will be made available to non-members only at a price which will take into account not merely the cost of printing but also the overhead expense.

The independent exhibitor's rights under the arbitration system may well prove to be the most meritorious part of the whole Decree. No theatre operator may be sure that he will not need to resort to arbitration, so every one should be prepared to exercise his privileges under the plan. This opportunity for obtaining a practical, comprehensive manual outlining the full procedure of arbitration must not be missed by any independent exhibitor. We recommend that non-members of Allied write for price and copies to Allied States Association, 729 Fifteenth Street, N. W., Washington, D. C.

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Buddy De Sylva - Paramount's New Studio Boss

by DAVID HANNA

B. G. De Sylva, better known as "Buddy," needs money like I need cancelled two cent stamps. He has three hit shows on Broadway, "Dubarry Was a Lady," "Louisiana Purchase," and "Panama Hattie." A fifty (50) percent interest in the U. S. Mint couldn't be much more valuable!

That a man in his spot, which is a sort of theatrical Utopia, would blithely walk into a position as head of production for a motion picture company simply doesn't make sense. It can only mean that he is completely crazy or one of those odd human beings who dotes on trouble.

De Sylva says he is neither. He merely likes California — he has his home here and would like to enjoy it for a few years. Such an excuse! He expects a certain amount of trouble during the next few months while he acclimates himself to his duties, but after that he imagines that this new job will become less difficult and exacting.

His friends evidently see stormy days ahead, too. One kindly equipped him with a carton of 200 aspirin tablets and another sent him a polo mallet. Morris Ryskind and Leo McCarey wired from the desert that they were having a profitable time selling Paramount stock short to the local suckers who had not yet heard the news.

It isn't all fun and gags with Buddy De Sylva, though. He is serious about his spot at Paramount and wants to make a success of it. He didn't seek the job and was not expecting it when he arrived in Hollywood a few weeks ago to fulfill his two picture contract with the company. Frank Freeman talked over the possibility of De Sylva assuming the head production berth on several occasions, but a certain amount of persuasion was required before he agreed to replace Le Baron. In the saddle only a few days when we interviewed him, Paramount's newest executive said he was surprised to find out how much he enjoyed the job, and we could resist the thought that he was still a bit bewildered.

De Sylva will supervise Paramount's top pictures only, leaving the operation of the "B" division entirely up to Sol Siegel, the westerns in the hands of veteran Harry Sherman.

That De Sylva has had so much experience with musicals does not imply that there will be a substantial increase in the number of filmusicals turned out by the company, although Paramount for some years has specialized in this particular type of film.

He has been twitted about the fact that his first story purchase after assuming the leadership at Paramount was the rival New York musical, "Lady in the Dark." But Paramount is heavily involved in the bidding for De Sylva's own "Louisiana Purchase." To spare himself the perplexing and financially double-jointed problem of De Sylva negotiating with De Sylva, Irving Berlin, author of the music, is representing his interests as they pertain to picture rights.

According to De Sylva, the trend of the screen today is toward comedy. He dislikes propaganda pictures personally and feels that there is little box-office value in them. He does not expect to make any during his tenure at Paramount. De Sylva doesn't think the industry is particularly concerned by the Consent Decree and said that so far as Paramount is concerned, "we like it!" Certain changes are going to be made in the production personnel and De Sylva has his eye on some New York talent which he hopes to lure to the coast. There are a few stories at Paramount that need immediate supervision and the next few weeks will probably see the addition of some new producers and writers.

De Sylva's first big jobs will be to supervise the preparation of Paramount's most recent and important story buys, "Lady in the Dark" and "For Whom the Bell Tolls."

Many film men would be overwhelmed by the task before him — especially in view of the enormity of the effort and money involved to bring these two expensive works to the screen. Not Buddy De Sylva, who prepared "Panama Hattie" for the stage in 15 days and who worked only 12 days on "Louisiana Purchase" before it was ready for rehearsal. A fast worker and an efficient one, too, this chap has a background as exciting and interesting as the profession to which he is so dedicated.

Born in New York, the son of an actor, he came to Los Angeles when he was two and graduated from high school in 1913. While working as a shipping clerk, he wrote a successful play for his high school. A University of Southern California professor saw it and urged the young man to continue his education. He went to U. S. C. for a year and while there started writing songs, picking out the tunes on a ukelele. He sold his first number to Al Jolson. The famed entertainer took De Sylva to New York where Jolson used some of his numbers in a show called "Sinbad."

He continued as a song writer, part of the famous team of De Sylva, Brown and Henderson, until 1929 when the three were signed by 20th Century to produce and write. Later, Brown and Henderson returned to Broadway while De Sylva stayed in Hollywood, producing pictures continuously until 1939, taking time out to produce and write "Take a Chance," successful New York show of a few years ago.

His most successful pictures at 20th Century were the five hits he made with Shirley Temple. At Universal he did "The Rage of Paris" and his last picture before returning to New York was "Bachelor Mother."

De Sylva thought it was opportune to leave Hollywood while it was cheering a hit. He returns after having produced the current smash show for the stage. In the short space of a few weeks, he readied the story and started production on "Caught in the Draft." Before it was completed he had become production chief for Paramount. A fast and furious schedule, this — the kind that is good in a creative industry like motion pictures. De Sylva has tempo, industry, showmanship and a shrwd sixth sense of what the public wants in entertainment.
'BLONDIE GOES LATIN' MUSIC ADDS LUSTRE TO SERIES

Rates • • • for small towns; nabobhood duals

Columbia
68 Minutes.

This latest in Columbia's 'Blondie' series retains many of the insanities that have endeared the wacky, hilarious Bunstead Family to millions of readers of the funny papers and, lately, movie fans, and goes musical in a big way at the same time. The result is a bigger, more universally appealing 'Blondie' film. The postman gets knocked on his ear for a bigger belly laugh than ever, and Dagwood manufactures yet another of his six-decker sandwich masterpieces. Director Frank Strayer certainly has been imbued with the true spirit of Chic Young's comic strip and successfully transfers same to celluloid with adroitness and aplomb.

Feather-weight story has Mr. Dithers, the boss, taking a South American boat trip for a rest and taking the Bunsteads, Blondie Dagwood, Baby Dumpling and dog Daisy, along for company. A last-minute wire requires the presence of someone in the office, so it looks like Dagwood will miss the trip. However, he gets mixed up with the drums in the band and never leaves the ship. His efforts to keep out of sight cause plenty of mix-ups until the boss learns that by staying aboard the boat Dagwood has saved him a lot of money.

The cast remains the same, with Penny (Blondie) Singleton shining in both rhymed and song specialties; Arthur (Dagwood) Lake getting hot on the drums and doing a female impersonation that faintly resembles Eleanor Roosevelt; and Janey (Baby Dumpling) Simms singing (?) a duet with his cute little friend, Janet Burston. Even Daisy, the dog, goes in for a bit of dancing. In addition, they all fit their respective cartoon character roles splendidly. And that also holds true of Jonathan Hale as Mr. Dithers, Dagwood's boss. Welcome additions, who furnish pleasing songs and music specialties, are Ruth Terry, Tito Guizar and Kirby Grant and his Orchestra.

Since the varied talents of the versatile principals come to light in this first musical in what was a straight comedy series, it becomes a moot question whether future 'Blondie' films will follow in similar vein.

NONAMAKER

'THE MONSTER AND THE GIRL' HORROR QUICKIE OKAY FOR SMALL HOUSES

Rates • • in action houses and small nabebs

HOLLYWOOD PREVIEW —

Paramount
85 Minutes.
Ellen Drew, Robert Paige, Paul Lukas, Joseph Calleia, Onslow Stevens, George Zucco, Rod Cameron, Phillip Terry, Marc Lawrence, Gerald Mohr, Tom Dugan, Willard Robertson, Minor Watson, George F. Meeder, Cliff Edwards, and Skipper.

Directed by Stuart Helster.

This is strictly a pop quickie, but it should satisfy the entertainment tastes of those who thrive on red meat horror stuff. It's all about a mad doctor, a human brain and an ape—familiar, but fascinating in a way. Working its way up from a slow beginning, this Paramount offering gradually becomes eerie and a bit engrossing. It has a well balanced cast and good exploitation angles. Ballyhoo houses might develop this into a 'sleeper'; elsewhere, it will provide at least average support.

The story has Ellen Drew a small town girl drawn into a vice ring. Her brother's attempts to extricate her make him a murder suspect. He is convicted and executed. George Zucco, a doctor, is given the boy's body and he takes the brain and transplants it in an ape. With the dead man's mind, the ape embarks on a career of killing to avenge the execution and the strong done to Miss Drew.

The performers manage to be convincingly the weird background and Stuart Heister's direction gives punch to the film's latter half.

HANNA (Hollywood)

'PETTICOAT POLITICS' TOO-OBSVIOUS SLAPSTICK

Rates • • • for nabobhood or small town duals only

Republic
57 Mimums.
Roosec Karns, Ruth Donnelly, Spencer Charters, George Ernest, Lois Ranson, Paul Hurst, Polly Moran, Peter Watkin, Alan Ladd, Harry Woods, Claire Carleton, Jeff Corey, Charles Moore, George Meader, Emmett Vogan.

Directed by Erle C. Kenton.

The Higgins Family descends to the most obvious form of slapstick humor in "Petticoat Politics," a feeble farce suitable for small town duals only. Where the earlier vehicles in this series were replete with gerous spot as the reform candidate. After numerous wild chases and an initiation by masked clubmen who, Higgins believes, are planning to "bump him off," the election turns into a landslide. And Higgins finds himself in the public eye and once again an active man with prospects for a long life.

Spencer Charters furnishes a few laughs as Grandpa as does Paul Hurst who plays a dumb gangster. Lois Ranson and Allan Ladd are practically wasted in the incidental romantic episodes.

Erle C. Kenton's direction is no credit to him.

LEYENDECKER

NEWSPAPER CRITICS

WESTERN UNION (20th Century-Fox)
"...Serves up a slice of history with as little hokum as possible and does so with stunning imagery and almost constant action...Reusing good Western."—Dana, N. Y. Herald Tribune.
"...Best since 'Stagecoach'. Good situations, enormously exciting, full of action, splendidly performed...Entertainment with a capital E."—Bochel, N. Y. World-Telegram.
"...One of the finest color films ever seen...Spectacular screen entertainment—a 'Western' with the proper cinematic unity."—Crowther, N. Y. Herald Tribune.
"...Virile, punch-packed, blood-curdling stuff."—Thier, N. Y. Post.

HUDSON'S BAY (20th Century-Fox)
"...Inconsequential on a grand scale and with a talented cast, thereby leaving a big story still untold."—Winston, N. Y. Post.
"...Series of extended and rather dull monologues...Dull and wordy historical reconstruction."—Barres, N. Y. Herald Tribune.
"...Even Paul Muni can't do anything in the way of injecting drama or action into the humdrum story."—Bochel, N. Y. World-Telegram.
"...Humorous in spots and offers enough thrills to satisfy all moviegoers."—Murdock, Phila. Ledger.
"...Disappointingly cut-and-dried job."—Crowther, N. Y. Times.

LIFE WITH HENRY (Paramount)
"...Obvious and tedious."—Barres, N. Y. Herald Tribune.
"...Light, homespun entertainment."—L. B., N. Y. World-Telegram.
"...Pleasant family entertainment."—Crowther, N. Y. Times.
"...Merry...Surprisingly high proportion of hearty laughs...Script with neat touches."—Winston, N. Y. Post.

HONEYMOON FOR THREE (Warner Bros.)
"...Does not possess one thoroughly believable character...Lack lustre fare."—Winston, N. Y. Post.
"...Cut to the old screwball comedy pattern...Works overtime at its assorted japes and antics only to be more ridiculous than funny."—Barres, N. Y. Herald Tribune.
"...Hackneyed story, at best."—Crowther, N. Y. Times.
Harrower

OF MEN AND THINGS

Universal has beaten the gun!

We've just gotten a peek at the first product announcement book for the 1941-42 season — and it's A DARBl. Pictorially and as a job of advertising salesmanship, the Universal Salesmen's manual is sumpin' to behold. But that is secondary. Of prime importance is the fact that for many weeks the U forces at studio and home office have been working under pressure to get the jump on the other film companies. This current season is loaded with unknown quantities for most of the majors, so the Universal boys, clear of the blocks-of-five question mark (for this one season at least), are determined to start making their load of hay even before the sun rises.

The contents of that Salesmen's Manual add up to a flock of shrewd showmanship on the part of those Universal leaders, Nate Blumberg, Bill Scully, Cliff Work, Matty Fox and John Joseph, who in their special fields of management, production, distribution, selling and advertising, have scooped the trade by months. The execution of the book itself is a tribute to Louis Pollock and Hank Linet, the ad-men who have that rare knack of reaching exhibitors with their copy.

It's rather early to hazard a prediction about Universal, but even eliminating those parts of the announcement that are obviously "puff," the 1941-42 program shapes up as the most impressive the outfit has ever attempted. Let's give a look at that part of the program that is actually fixed by names.

* * *

Heading the list are two Deanna Durbin productions to be turned out by Joe Pasternak, who hasn't yet pulled a fizzle. Henry Koster and William A. Seiter as directors of these assured box-office magnets to attract the legion of Durbin fans.

Then comes the great stage property for which most of the producers were actively bidding, "Hellzapoppin'!" Universal grabbed it, with Olsen and Johnson themselves featured. Mayfair Productions will produce.

Three scheduled by Frank Lloyd Productions, which means three screen specials, for Frank Lloyd ranks among the top ten producers.

* * *

Now comes a galaxy of brilliant star names, each one of whom carries their own sure-fire audience anywhere in the United States.

An Irene Dunne production. Bruce Manning will be the producer.

A Charles Laughton production, with Joe Pasternak as producer, and directed by Henry Koster.

And here is that great team of Charles Boyer and Margaret Sullavan in a Bruce Manning production, the trio that so brilliantly scored with "Back Street."

Then we have Margaret Sullavan in another with Franchot Tone, to be produced and directed by William A. Seiter.

Add another, which is budgeted for top investment, because it will star Carole Lombard.

George Raft will be starred in "Tango" with Carol Bruce and Brod Crawford. Producer will be Bruce Manning.

That perennial favorite, Loretta Young, will appeal to her impressive following in a production tailored to her special requirements.

Marlene Dietrich will have another of her new-style roles, a production titled "Hilo Hattie," a Joe Pasternak item.

Add to this impressive list, a production starring Franchot Tone and Virginia Bruce, to be produced and directed by William A. Seiter, and the exhibitor has a selection of star appeal for his screen that spells gold in the box-office tills.

* * *

To bring the chuckles and laughs to a worried world, U promises:

W. C. Fields in "Never Give a Sucker an Even Break." Featured with the belly-laugh specialist will be Gloria Jean, Baby Sandy and Butch and Buddy. Directed by Eddie Cline.

That surprise comedy team of the year, Bud Abbott and Lou Costello, will come up with two laugh offerings — "Ride 'Em Cowboy" and "They're in the Navy Now." Watch these boys!

Hugh Herbert will zoom in with two of his wacky specials, "Hello Sucker" and "Man or Mouse." A Sam Wood production, which he will personally direct.

Gloria Jean will be starred in "Straight from the Heart."

Two productions will star the combined Dead End Kids and Little Tough Guys.

A wacky-horror picture, "The Black Cat," starring Basil Rathbone. The cast will feature Brod Crawford, Hugh Herbert and Anne Gwynne.

Two productions starring Baby Sandy.

"Radio Follies," starring Rudy Vallee, with a cast of top names in radio.

Then there are seven productions starring Dick Foran, Leo Carrillo and Andy Devine, their stories built around early American adventure along the Mexican border.

Also seven Westerns, starring Johnny Mack Brown, supported by Fuzzy Knight and Nell O'Day.

Finally, four serials, with two aimed at adult audiences, and a strong short subject lineup complete a program that should make the Universal salesman's visit An Event in the exhibitor's routine day.

Yes, it's early to predict, but Universal presents a mighty bright picture!

FEBRUARY 22, 1941
'ADAM HAD FOUR SONS' POIGNANT DRAMA

Rates ★★ generally; better in family houses

HOLLYWOOD PREVIEW

Columbia
80 Minutes

Directed by Gregory Ratoff.

"Adam Had Four Sons," made from Charles Bonner's novel, "Legacy," is a drama of family life during the first twenty years of the present century, which provides a faithful picture of the period and has good elements of conflict, drama and human interest. The story of a young father's efforts to raise his four motherless sons and hold his family together has some poignant moments, but it is not without its few laugh, the few tears, the few moments of joy, the few humorous situations, which only the sincere performances of Ingrid Bergman and Warner Baxter made credible. The picture is not outstanding entertaining, but it will probably appeal to the more mature members of a theatre audience and should do reasonably good business in most locations if well exploited.

Ingrid Bergman comes to the home of Warner Baxter and his wife as a French governess for their four small sons, and soon reveals her true identity. Baxter's wife dies a few months later and his brokerage business crashes in the panic of 1907, so that he is forced to give up his home, put the boys in school and send Miss Bergman back to her native land. Prosperity comes to Baxter again in World War days and Miss Bergman and the family are reunited in their old home. All four sons join the army. Trouble comes to the household when the second son, Johnny Downs, brings a bride home from Canada, and leaves her there when he goes overseas. The girl is shallow, selfish and vicious and she lures Johnny's oldest brother into a romantic affair with her, which the governess covers up to save Baxter from heartbreak. After the Armistice, Johnny discovers the truth about his wife and almost succeeds in killing himself by crashing a plane. While he is unconscious in a hospital, his wife tries to turn Baxter against Miss Bergman, but Baxter hears the whole story and gets rid of the girl and asks Miss Bergman to marry him.

Ingrid Bergman is extremely charming as the governess and succeeds in making a difficult role effective. Warner Baxter gives a sincere and dignified performance of a part which is very different from anything he has ever played before. Helen Westley is a stand-out as the gin-drinking, cigar-smoking elderly cousin of the family. The other members of the cast are all good.

CRAWFORD (Hollywood)

'THE TRIAL OF MARY DUGAN' RE-MAKE HAS LOST ITS PUNCH

Rates ★ generally as dueller

M-G-M
90 Minutes

Directed by Norman Z. McLeod.

A capably-acted remake of the Bayard Veiller play, but one which has lost considerable punch during the past decade of similar courtroom melodramas. Following its initial success, the first, "The Trial of Mary Dugan" became one of the early talkies which originally enthralled audiences with its sensational trial sequence and dramatic flashback scenes. In the present version interest frequently lags during the early portions of the film and even the climactic murder trial has its dull moments. A fair cast will help the picture do average business as a dueller, but it will scarcely again attract the older patrons familiar with its surprise denouement.

Mary Dugan (1941 model) escapes from an Oklahoma reformatory and journeys to Los Angeles where she secures a minor stenographic position under the names of Mary Andrews. Her sympathetic employer, Tom Conway, takes an interest in her and eventually makes her his private secretary while her friendly co-worker, Robert Young, falls in love with her and proposes marriage. Mary hesitates to reveal her prison past and refuses Young who goes abroad and returns, a year later, as newspaper headlines tell of Mary Dugan's trial for the murder of her employer. Young, suspecting that Mary's lawyer is in league with Conway's widow, takes over her defense, plague real murderer and secures an acquittal.

The personable Laraine Day takes another histrionic step upward with her first-rate emotional work in the title role. Robert Young gives a capable, but routine performance as the attorney-hero — a role which has been changed from that of the somewhat feminine's brother in the earlier version to that of her lover in this re-make. Tom Conway, Frieda Inescort and Marsha Hunt are satisfactory enough, but Marjorie Main, as the kindly-humorous landlady whose every utterance is a laugh, gives a truly stand-out performance.

Norman Z. McLeod's direction would benefit by speeding up in the introductory scenes.

LEYENDECKER

'FATHER'S SON' INCONSEQUENTIAL PROGRAMMER

Rates ★ as dueller

Warner Bros
58 Minutes
John Litel, Frieda Inescort, Billy Dawson, Christian Rub, Bernie Pilot, Sammy McKim, Philip Helre, Sonny Bupp, Scotty Beckett, George L., but also a few unimprovable situations.

Directed by D. Ross Lederman.

Routine in all production aspects, Father's Son is likewise burdened with an unexciting plot and weak marque names. The character of a mischievous youngster, his 'stuffed shirt' father and sympathetic mother are typical Booth Tarkington figures, but, as pictured in this low-budget film, they do no credit to the author of "Penrod" and other American boy tales. The story is slow, dull and extremely inconsequential and contains only a mild laugh or two to stir the spectator out of his lethargy. Picture may suffice as a filler for minor dual programs where family audiences predominates.

The story centers around 14-year-old Billy Dawson, who returns from military school to find that his solid citizen father (John Litel) becomes easily annoyed and upset by the boy's exuberance and youthful pranks. Even after he tries running away, his mother and father continue to disagree over methods of his upbringing and the former finally takes him away with her. Realizing that both parents are unhappy apart, Billy fakes a kidnapping and their joint reunion brings about a reunion.

Billy Dawson is a handsome and natural young player in a role that requires only ordinary acting ability. Frieda Inescort is a graceful, charming actress as always and John Litel must be credited with making the overbearing father seem like a real person at times. But it is the little colored actor, Philip Helre, who contributes the film's most amusing moments as Billy's playmate, Vestibule.

D. Ross Lederman's direction is as slopped as his script.

LEYENDECKER

MORE REVIEWS ON PAGE 19

NEWSPAPER CRITICS

HIGH SIERRA (Warner Bros)
"...Pretty dreary and unappetizing stuff...Blatantly melodramatic." —Barnes, N. Y. World-Telegram.
"...Shrewd script, knowing direction and a section of first-rate performances...Extremely effective." —Barnes, N. Y. Herald Tribune.
"...Has everything speed, excitement, suspense and that ennobling suggestion of futurity which makes for irony and pity." —Crowther, N. Y. Times.

THE FACE BEHIND THE MASK (Columbia)
"...Peculiar combination of good acting and a bad script...Lorre is so persuasive and moving that one almost believes the plot." —E. J. S., N. Y. Herald Tribune.
"...Traveling dialogue and conventional plot manipulations...Delineate pace." —Crowther, N. Y. Times.
COLUMBIA

Earlier in the year there were indications that Columbia would eventually step into the musical film field, in spite of the fact that never before in its history had the studio gone in for musical comedy productions. Columbia led the operatic cycle, but only while Grace Moore was under contract. During the past few weeks, production head Harry Cohn has been reaching out for musical talent and the following names have been signed to contracts: Fred Astaire, Ruby Keeler, Rudy Vallee, Cole Porter, Jerome Kern, Orzie Nelson and his band, Glenn Gray and his Casa Loma Orchestra and Ann Miller. Sidney Lanfield, veteran film musical director, has also been engaged for one picture. So far only Rudy Vallee has a definite assignment. He starts shortly in the starring role of a picture to be produced by Irving Starr whose title is fluctuating between “Show Business” and “Time Out for Music.” Glenn Gray's outfit is featured. For the others there is only a tentative schedule which has Ruby Keeler and Orzie Nelson teaming in a collegiate ditty called “Betty Co-Ed.”

Sidney Lanfield is directing a draft cauop musical comedy called “He’s My Uncle.” Fred Astaire is mentioned for the lead seconded by either Ann Miller or Rita Hayworth — the latter is an accomplished dancer having scored in this field when she was known as Rita Cansino. “But Beautiful” is the title of a contemplated Columbia musical which will have tunes by Kern and a production by Gene Markey.

In line with Columbia’s melodic trend is the news that the

NEW RELEASES

(For details on these pictures see Release Charts on Following Pages)

COLUMBIA

Sent from Blackie
Biondo Goes Latin
Outlaws of the Panhandle
Missing Ten Days
Lone Wolf Takes a Chance
Fanny Sorenna
Ellery Queen’s Penthouse Mystery

METRO

Andy Hardy's Private Secretary
Free and Easy
Rage in Heaven
Penalty, The
Ziegfeld Girl, The
Bad Man, The

MONOGRAM

Riding the Cherokee Trail
Flying Wild
Sign of the Wolf

PARAMOUNT

Virginia
Monster and the Girl, The
Hardboiled Canary, The
In Old Colorado
Lady Eve, The
Las Vegas Nights
Border Vigilantes
Road to Zanzibar, The
Round-up, The
I Wanted Wings
Reaching for the Sun
Caught in the Draft

REPUBLIC

Prairie Pioneers
A Man Betrayed
The Great Train Robbery
Back in the Saddle

RKO

Scottogood Baines
Citizen Kane
A Girl, a Guy and a Gob
Footlight Fever
Melody for Three
Repent at Leisure
Devil and Miss Jones, The
Robbers of the Range
They Met in Argentina

20th CENTURY-FOX

Western Union
Murder Among Friends
Tobacco Road
Sleepers West
Outlaw, The
Dead Men Tell
Scotland Yard
That Night in Rio
Ride on Vaquero
Inspector Hornlech Goes to It
Bride Wore Crutches

UNITED ARTISTS

That Hamilton Woman

UNIVERSAL

Nice Girl
Dark Streets of Cairo
Mr. Dynamite
Mode Wife
Lady from Cheyenne
Man-Made Monster
Sky Raiders (Serial)

WARNER BROS.

Strawberry Blonde
Shadows on the Stairs
Footsteps in the Dark
Here Comes Happiness
Sea Wolf
Knockout
studio has acquired rights to the new George Abbott hit musical, "Pal Joey." If true, it is a great vehicle for Fred Astaire and Colleen Atwood. It is said to be a production unit created as an associate producer in the Irving Briskin unit, has been promoted to the rank of "A" producer. Cohn's last "B" picture is "Under the Nine." Film columnists and fan scribblers have long extolled the charms of Patti McCarty, pert brown-eyed brunette secretary to Don Ameche. She is a young woman who has won a prize as the most beautiful assistant to an important Hollywood star. According to Patti McCarty, who has given her a term contract and she is making her first appearance before the cameras in "Under Age." The film is being produced by Metro, and has been assigned to Robert Montgomery for the lead in "Heaven Can Wait," which Everett Rio will produce. The story tells of a prizefighter who has aspirations to be the heavyweight champion, and is plucked by the Angel of Death, who is played by John Litel, to die. His spirit is later returned to heaven, with heaven finding another body for him, with which he wins the coveted championship.

Lester Cowan would like Lilian Gish for a role in "Ladies in Retirement." George Marshall has been signed to direct "Texas." Wesley Ruggles is having a difficult time in finding a leading lady for "The Doctor's Husband." It seems that most of the screen's ranking feminine stars are otherwise engaged. Katharine Cornell is reported to have liked the Claude Binyon script and Mr. Ruggles is said to be preparing the pressure in an attempt to persuade the noted stage actress to abandon a contemplated play and come to the coast. John Howard's first assignment under his new Columbia contract is the second male lead in "Bedtime Story," which is to star Lionel Barrymore. No male star has been set for this B. P. Shulberg production.

Production is booming at Columbia with five pictures in work and a number of others in preparation. Shortly the following films are: "A Girl's Best Friend Is Wall Street" (Joan Bennett-Brannagh Towne), "Her First Beau" (Jane Withers-Jackie Cooper), "Under Age" (Nan Grey-Alan Baxter), "North from the Lone Star" (Bill Elliott), "You're a Big Boy" (Sherry Pyle) and "Senate Page Boys" (Herbert Marshall). On the verge are "Bedtime Story" (Rosalind Russell), "Texas" (William Holden), "Show Business" (Rudy Vallee), "Damsel in Distress." The latter three are pictures of the Metro-Goldwyn-Mayer studio.


The film is a musical and takes a prominent position in Metro's studio pictures for 1947. It is highly regarded and now the studio is launching preliminary preparations in hopes of getting the screen three of the studio's successes of many years ago. Metro has had the rights to these pieces for some time: "Rose of Algiers," a Victor Herbert work of 1916, and "Honeymoon," which Katherine Cornell, who has starred on Broadway 20 years ago; and "High Jinks," by Rudolf Friml, which once served as a vehicle for Emma Trentini. Metro is planning a musical and is in discussions for the present time. Jack Warner will star either Jeanette MacDonald or Rise Stevens, the young and beautiful songstress recently acquired from the Metropolitan Opera Company.

Victor Saville is rushing preliminary details on the new version of "Smilin' Through," in which James Stewart and Jeanette MacDonald will be co-starred. The picture will get under way on March 15, after Miss MacDonald has returned from her annual concert tour. A new Tarzan feature, with Johnny Weissmuller, goes into production March 15.

Something like the workings of the Supreme Court is the making; as the police had it all at once. The studio has an inner circle presided over by Louis B. Mayer, and consisting of Bunny Thau, Louis Latham and Bernie Hyman. New additions to this body are office, Lawrence Weidman. Miss Thau was selected to join it this week. He will no longer produce, but supervise stories, okay budgets and oversee in a general capacity.

Nicholas Schenk has been voted a five year contract renewal ... Melvyn Douglas in line for the title role in "Married Hache- lor." George Murphy is planning a personal appearance tour through South America and is learning to sing in Portuguese... In fact, we have added to the cast of "Side Show," two of the male stars. Spivey, his "Hollywood, the Kid," Robert Taylor-Brian Donlevy, "A Woman's Face" (Ruth ford-Melvyn Douglas, "Blossoms in the Dust" (Greer Garson-Walter Pidgeon), "Love Crazy" (William Powell-Myrna Loy), "Dr. Jekyll and Mr. Hyde" (Bob Trenton-Bergman and the "Uniform" (Clark Gable-Rosalind Russell)." "Blossoms in the Dust" is a musical and is due for release in the near future. Odd seems to favor Metro.

The sound stages of Metro are quite active this week with six top pictures in various stages of production: "Billy, the Kid," "Robert Taylor-Brian Donlevy, "A Woman's Face" (Ruth ford-Melvyn Douglas, "Blossoms in the Dust" (Greer Garson-Walter Pidgeon), "Love Crazy" (William Powell-Myrna Loy), "Dr. Jekyll and Mr. Hyde" (Bob Trenton-Bergman and the "Uniform" (Clark Gable-Rosalind Russell)."


Sigmund Katzman is preparing two stories to be used for his East Side Mails. One, titled "Murder by Proxy," will be a mystery-horror yarn. Prox. W. R. Anderson is in New York for conferences with the sales department.

PARAMOUNT About five years ago, your reporter interviewed Nat Levine. As our concluding sentence went, "...despite tempting offers from other studios, Nat Levine will remain at Republic where he can enjoy artistic freedom and where there is no check on his imagination." The day that the piece appeared was shortly after Mr. Levine resigned as executive producer for Republic. This was our first encounter with the uncanny ability of film producers to assure you that there is no such thing as an earthquake, at the same time ducking under a desk to avoid falling plaster. Time and experience should have inured us to the processes of executive thought — unhappily, they haven't. Thus a few weeks ago our friend Forecast was quoted as saying that there would be no changes in Paramount's production personnel. Today we write of drastic and far-reaching changes, an upheaval of considerable proportions whose consequences will have a marked effect on Paramount's Hollywood operation. Of course, to suspect that Mr. Freeman knew this all the time.

The news that Buddy de Sylva would step into the shoes of William Le Baron came as a distinct surprise to Hollywood, although it has been recalled that when Freeman arrived in Hollywood to take over the studio management, William Le Baron agreed to stay on with the condition that at a later date he would be relieved of some of the Radnor chores connected with his position. Le Baron is independently wealthy and his many years of service to the motion picture industry reminded him that it was time to seek leisure and recreation. Le Baron will undoubtedly continue as an important production figure in Hollywood, but his future activities will be limited to producing an occasional picture or two later this year. Mix-up happened....

Mixed reaction greeted the De Sylva promotion here in the film city. The new executive producer is highly regarded and very well liked by most of the Hollywoodites. Some skeptics doubtfully wonder that he was the man for the job when both Sidney Franklin and Robert E. Loring were considered for the assignment. Jack Karp has become assistant to Henry Ginsberg and Dick Blumenthal, aide to Arthur Hornblow, will function as an assistant to De Sylva, while being groomed for a producer's berth.

Two important moves characterized De Sylva's first week at the studio. The first was the purchase of "Lady in the Dark," the greatest musical success Broadway has seen in a decade. $183,000 was paid for the rights. It will be put into production at the conclusion of the Broadway run. The second was the signing of Graham绶ing, one of the world's best known claims to the future. "Men in White," and the Jeanne Eagles version of "The Letter." Bell is now readying scripts and announcement of his first assignment will soon be forthcoming.

Far removed from the turmoil and ever-changing Hollywood scene is Max Fleischer, veteran cartoon maker, from whose Florida studio comes a story not to be overlooked in the excitement over the final regulations of the new Production Code. Last November he went a new feature-length cartoon, "Mr. Bug Goes to Town.

A radical departure from everything heretofore accomplished in...
the feature-length cartoon field. "Mr. Bug Goes to Town" is the story of the flight for life of a community of little people—called insects. The bugs live in the town of Hopalong, just minutes from Broadway surrounded entirely by the cement-and-steel world created by the menace they fear most of all—the human race.

Although postponing its plan to build a new studio in West Los Angeles, Paramount is launching a vast construction program in the form of additions to its Hollywood plant. New buildings at the studio are to be used primarily for the production of news and power house. The first is to be ready for use within four months, completion of the entire project within six months.

Deanna Durbin has been engaged by Katharine Hepburn in a deal whereby the songstress will air abridged versions of pictures in the same manner that she has been cooperating with 20th Century-Fox... De Mille and Talkington have signed like Katherine Hepburn for a top line in "Keep the Wild Wind"... Hop Hoppe may star in a modernized version of the famous George Ade story, "Back Home and Broke." It was filmed twenty years ago with Thomas Meighan... Susanna Foster and Dolly Loeher have left for a personal appearance tour to plug "Hard Boiled Canary" in which both appear... "The Ghost Goes Hollywood" is the title of George Pal's second puppetoon... Stirring Hayden, who is such a hit in "Virgo" (Universal) and "Daddy Day" (Loyce Phillips and Lee, of Paramount's legal staff, spent a few weeks at studio exploring the ramifications of the Paramount Decree to various departments. They are now touring Paramount's exchanges on the Coast... Paramount doesn't expect to get "For Whom the Bells Toll" underway until the first part of 1942... A leading Hollywood manager is up for "the new Preston Sturges picture... Incidentally, fair-haired Mr. Sturges was recently signed to a new long term contract... Paramount concluded a deal with Screen Publications, a subsidiary of the Popular Science and Unusual Occupations short, to distribute nationally a series of articles entitled "Speaking of Animals." First of the series will be "Down on the Farm" and it will be released nationally April 18... Olivia de Haviland has been released from Warner Bros. to play one of the three leads in "Hold Back the Dawn"... Nils Asther had to hire a press agent to send out word that he was going back to Sweden and that 1941 would give him the opportunity to do a job. The result was a featured role in a forthcoming Paramount production, "The Night of January 16th"... James Rennie, who is just out of the age of a leading actor and a good fellow, returned to Hollywood this week after an absence of ten years. He will have one of the leads in "Skylark..."

Seven productions are currently in work and Paramount will launch a number of them during the next three months. Those before the cameras are: "One Night in Lisbon" (Madeleine Carroll-Fred MacMurray), "Caught in the Draft" (Bob Hope-Dorothy Lamour), "Kid the Boys Goodbye" (Don Ameche-Nina Martin), "Power Dive" (Richard Arlen-Jean Parker), "Skylark" (Claudette Colbert-Ray Milland), "Pioneer Woman" (Barbara Stanwyck-Joe McCarthy), "Hold Back the Dawn" (Charles Boyer-Olivia de Havilland).

Slated to start early next week are: "Little Miss Muffet" (Anne Shirley) and "The Parson of Panamit" (Harry Sherman productions..."

March starting productions will be: "Aloma of the South Seas" (Dorothy Lamour-John Hall), "The Birth of the Blues" (Bing Crosby), "The Night of January 16th" (Drew-Robert Preston), "Two Bad Angels" (Lloyd Nolan-Betty Bremner), "Buy Me That Town" (Brian Donlevy-Presley Foster-Akim Tamiroff) and "Nothing but the Truth" (Bob Hope-Paulette Goddard..."

April will see the following started: "Coyote Trails" to be directed by Preston Sturges, and "Henry and Dizzy," an Aldrich family comedy with Jimmy Lydon replacing Jackie Cooper in the title role... On May 1 Cecil B. De Mille will start "Reap the Wild Wind," and also starting on that date will be Edward H. Griffith's production, "Dill Dog Cay," co-starring Dorothy Lamour and Shirley Hayden.

Paramount's backlog consists of ten pictures completed and awaiting release.


CASTING: John Wayne, Helen Westley in "The Lady from Nowhere."
In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Red" is the national release date. "No" is the release date. There may be variations in the Running Time in states where there is censorship. All new productions are on 1940-41 programs unless otherwise noted.
MONOGRAM

1940-41 Features (26) Completed (14) In Production (6)
Westerns (54) Completed (8) In Production (6)

RELEASE CHART

1940-41

Ap'x. The (42) B.Karloff, B.Hoffman 8-10, 9-22, 4901
Chamber of Horrors (29) B.Karloff, B.Hoffman 8-10, 4-15
Samson's Shoes B.Karloff, B.Hoffman 4-11, 1-13
Dream of the Desert (66) B.Karloff, B.Lynn 8-7, 8-17, 4972
Killer's Last Stand B.Karloff, B.Hoffman 7-7, 8-14, 4972
Details under title: Air Devils
Gypsy Love (51) B.Karloff, B.Hoffman 7-19, 7-26, 4970
Her First Romance (52) W.Kennedy, B.Folows 9-12, 11-12, 4973
Details under title: Air Devils
Kid's Last Ride, The B.Karloff, B.Lynn 11-28, 12-10, 4970
Details under title: Air Devils
Six Sammamish B.Karloff, B.Lynn 10-3, 11-11, 4973
Thriller of the Desert B.Karloff, B.Hoffman 10-21, 11-9, 4972
Details under title: Air Devils

SWEETHEART Features (26) Completed (13) In Production (2)
Westerns (32) Completed (18) In Production (1)
Serials (4) Completed (3) In Production (0)

IN OLD CHEYENNE
Western—Shooting started February 10

Cary Grant, George Hayes, Joan Woodbury.
Producer-director: Leo McCarey

MR. DISTRICT ATTORNEY
Drama—Shooting started February 3

Producer: William Morgan

PRODUCTION

1940-41 Features (26) Completed (13) In Production (2)
Westerns (32) Completed (18) In Production (1)
Serials (4) Completed (3) In Production (0)

PUBLICITY

1940-41 Features (11) Completed (7) In Production (7)
Westerns (20) Completed (7) In Production (0)

HOLD BACK THE DAWN
Drama—Shooting started February 17

Cast: Charles Boyer, Oliva de Havilland, Paulette Goddard, Victor Francen, Bill Goodwin.
Director: Mitchell Leisen
Producer: Arthur Hornblow

PIONEER WOMAN
Outdoor drama—Shooting started February 17

Cast: Barbara Stanwyck, Joel McCrea, Brian Donlevy, Kathryn Stevens.
Producer—director: William A. Wellman

LITTLE MISS MUFFET
Story: The complications that confront Anne Shirley and Richard Carlson, a West Point cadet, after the birth of their child.

PIONEER WOMAN
Outdoor drama—Shooting started February 17

Cast: Barbara Stanwyck, Joel McCrea, Brian Donlevy, Kathryn Stevens.
Producer—director: William A. Wellman

RELEASE CHART

IN PRODUCTION

Title—Running Time Cost Details, Rel. No.
Cafe in the Dunes (5) B.Karloff, B.Hoffman 1-5, 3-10
Dancing Lady (5) B.Karloff, B.Hoffman 1-5, 3-10
Dancing Lady (5) B.Karloff, B.Lynn 1-5, 3-10
Dancing Lady (5) B.Karloff, B.Lynn 1-5, 3-10

RKO-RADIO

1940-41 Features (53) Completed (29) In Production (3)
Westerns (6) Completed (4) In Production (0)

BEFORE THE FACT
Drama—Shooting started February 14

Cast: Cary Grant, Joan Fontaine, Sir Cedric Hardwicke, Dame May Whitty, Nigel Bruce, Ardis Lee, Isabel Jeans, Heather Angel Stanley Logan, Pat Wuellner.
Director: Alfred Hitchcock

RELEASE CHART

IN PRODUCTION

Title—Running Time Cost Details, Rel. No.
Tom, Dick and Harry (5) B.Karloff, B.Hoffman 11-6, 1-10, 4981

1940-41

Arkansas Judge (5) G.Arnold, B.Clay 10-11, 1-10, 4904
Back in the saddle (5) G.AUTOY, B.Barnette 2-8, 3-11
Barbecue Barflies (5) G.AUTOY, B.Barnette 10-4, 5-13, 1941
Behind the News (5) B.Sustain, B.Denvor 10-4, 5-13, 1941
Border Legion (5) B.Gascoigne, B.Hayes 10-19, 12-6, 1941
Boy's on the Loose B.Karloff, B.Hoffman 10-19, 12-6, 1941
Cavalry Marshal (5) B.Tyler, B.Cushman 1-11, 5-13, 1941
Cavalcade (5) B.Karloff, B.Hoffman 10-19, 12-6, 1941
Friendly Neighbors (5) B.Gascoigne, B.Hayes 9-7, 11-12, 1941
Frontier Venture (5) B.Karloff, B.Hoffman 4-11, 10-14, 1941
Girl from Havana, The (5) B.Karloff, B.Hoffman 7-1, 9-14, 1941
Golden Robbery (5) B.Karloff, B.Hoffman 10-19, 12-6, 1941
Hitch Parade of 1941 (5) B.Karloff, B.Hoffman 10-19, 12-6, 1941
King of the Royal Mounted (5) B.Karloff, B.Hoffman 10-19, 12-6, 1941
Lone Star Raiders (5) B.Karloff, B.Hoffman 10-19, 12-6, 1941
Man Trapped, The (5) B.Karloff, B.Hoffman 10-19, 12-6, 1941
Meet the Misses (5) B.Karloff, B.Hoffman 9-21, 11-9, 1941
Melody Ranch (5) B.Karloff, B.Hoffman 9-21, 11-9, 1941
Melody Ranch (5) B.Karloff, B.Hoffman 9-21, 11-9, 1941
Mysterious Dr. Sultan (5) B.Karloff, B.Hoffman 10-21, 11-9, 1941
Okay, Oklahoma (5) B.Karloff, B.Hoffman 10-21, 11-9, 1941
Petite Politics (5) B.Karloff, B.Hoffman 12-8, 1-11, 1941
Phantom Racer, The (5) B.Karloff, B.Hoffman 11-19, 1-11, 1941
Phantom Racer, The (5) B.Karloff, B.Hoffman 11-19, 1-11, 1941
Phantom Racer, The (5) B.Karloff, B.Hoffman 11-19, 1-11, 1941
Producer's Royalty (5) B.Karloff, B.Hoffman 11-19, 1-11, 1941
Rider, The Tenderfoot (5) B.Karloff, B.Hoffman 7-21, 9-14, 1941
Rider, The Tenderfoot (5) B.Karloff, B.Hoffman 7-21, 9-14, 1941
Robin Hood of the Peas (5) B.Karloff, B.McLoughlin 11-30, 1-11, 1941
Texas Terror (5) B.Karloff, B.Hoffman 10-21, 11-9, 1941
Texas Terror (5) B.Karloff, B.Hoffman 10-21, 11-9, 1941
Texas Terror (5) B.Karloff, B.Hoffman 10-21, 11-9, 1941
Texas Terror (5) B.Karloff, B.Hoffman 10-21, 11-9, 1941
Texas Terror (5) B.Karloff, B.Hoffman 10-21, 11-9, 1941
Texas Terror (5) B.Karloff, B.Hoffman 10-21, 11-9, 1941
Texas Terror (5) B.Karloff, B.Hoffman 10-21, 11-9, 1941

RKO-RADIO
GENTLE PEOPLE

Drama—Shooting started February 4

Director—Anatole Litvak
Producer—Henry Blanke

Story: A former detective in sheep’s clothing (John Garfield) is the leader of a band of thieves. The peaceful, happy life is threatened when John Garfield, ruthless in pursuit of Lupino, nevertheless, is fascinated by Garfield. Mitchell and Lupino are best friends but he is doomed before their coalition can complete their purposes.

HIGHWAY WEST

Drama—Shooting started February 11

Director—William McGann
Producer—Edmund Grainger

Story: A Montana rancher marries a woman (Irene Dunne), who bears him a baby fathered by the bank robber he is pursuing. Lupino’s husband is killed in a fight with Lupino and her admirer, Eddie Albert. Mitchell and Ida Lupino are best friends, but he is doomed before their coalition can complete their purposes.

THE NURSE’S SECRET

Mystery—Shooting started February 13
Cast: Lee Patrick, Regis Toomey, Julie Bishop, Ann Edmonds, Clara Black.

Director—Noel Smith
Producer—William Jacobs

Story: A nurse (Irene Dunne) is sent to attend an old lady. The dowager’s nephew is murderer and Miss Pinkerton (Lee Patrick) appears. The nurse escapes from prison, seizes her husband and makes advances to the other women. Lupino, nevertheless, is fascinated by Garfield.

THREE SONS O’ GUNS

Comedy—Shooting started February 10

Director—Ben Stoloff
Producer—William Jacobs

Story: The adventures of three brothers, Willard, Jason and William Orr, when they are sent to army for military training.

RELEASE CHART IN PRODUCTION

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details</th>
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<td>Always a Bride (68)</td>
<td>1940-41</td>
<td>H. Langford, R. Steiner</td>
<td>10-2, 12-3, 19-55</td>
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<td>Bella Donna (69)</td>
<td>1940-41</td>
<td>B. Day, G. C.</td>
<td>1947-1, 197</td>
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<td>Secretary York (69)</td>
<td>1940-41</td>
<td>G. Cooper, L. J.</td>
<td>1-11</td>
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<tr>
<td>No Time for Comedy (90)</td>
<td>1940-41</td>
<td>H. Russell, J. Stewart</td>
<td>5-18, 9-4, 6531</td>
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<td>San Francisco (101)</td>
<td>1940-41</td>
<td>E. F. Power, J. Garfield</td>
<td>6, 10-6, 153</td>
<td>57</td>
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<td>Sea Wolf, The</td>
<td>1940-41</td>
<td>R. Robinson, J. Garfield</td>
<td>11-16, 8, 572</td>
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<td>Shadows of the Stairs (56)</td>
<td>1940-41</td>
<td>L. Lester, H. Angel</td>
<td>12-28, 5-1</td>
<td>57</td>
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<td>Shining Victory (65)</td>
<td>1940-41</td>
<td>P. Fitzgerald, S. Stephen</td>
<td>1-11</td>
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<td>Song of the South (67)</td>
<td>1940-41</td>
<td>J. Van Evera, C. Veidt</td>
<td>11-2, 7-7</td>
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<td>Strange Women (69)</td>
<td>1940-41</td>
<td>J. W. Martin, J. Derry</td>
<td>11-2</td>
<td>57</td>
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<td>Taggart Annie Sails Again (65)</td>
<td>1940-41</td>
<td>M. Blondit, A. Hall</td>
<td>6-29, 10-6, 6561</td>
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<td>Where the Pasternak’s (56)</td>
<td>1940-41</td>
<td>A. Zavitz, P. Quigley</td>
<td>1-11, 197</td>
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<td>Devil (60)</td>
<td>1940-41</td>
<td>R. Langdon</td>
<td>11-28, 10</td>
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<td>Federal Agent (59)</td>
<td>1940-41</td>
<td>T. O’Malley, J. Orr</td>
<td>5-30, 13</td>
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<td>Federal Tender (63)</td>
<td>1940-41</td>
<td>T. Meighan, J. Orr</td>
<td>5-30, 13</td>
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<td>Hazard That Woman (60)</td>
<td>1940-41</td>
<td>J. Van Evera, J. Martin</td>
<td>1-11, 197</td>
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<td>Lonesome River (69)</td>
<td>1940-41</td>
<td>T. McCay</td>
<td>5-28, 161</td>
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<td>Lonesome River Rides West (65)</td>
<td>1940-41</td>
<td>B. Day, G. C.</td>
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<td>Marked Men (65)</td>
<td>1940-41</td>
<td>W. Hall, L. C.</td>
<td>1947-1, 197</td>
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<td>North of the Rio Grande (65)</td>
<td>1940-41</td>
<td>G. H.</td>
<td>5-6, 197</td>
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<td>Riders of the Black Mountain (65)</td>
<td>1940-41</td>
<td>H. McCallum, T. Quigley</td>
<td>1947-1, 197</td>
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<td>Secret Evidence (65)</td>
<td>1940-41</td>
<td>M. McDonald, H. C.</td>
<td>1-11, 196</td>
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<td>South of Panama</td>
<td>1940-41</td>
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UNITED ARTISTS

With the announcement that Samuel Goldwyn and United Artists have ended their 17 years of collaboration, speculation is now centering on the producer's future plans. He has said the production will start immediately on "The Little Foxes" in which Bette Davis will be starred. Certain films, purportedly in the know, insist that this picture will nevertheless receive a United Artists release under a special deal which the producer will make with the company. Who will assume Goldwyn's spot as UA's leading producer is another question raised since the dissolution was made public. The answer will be found in the purchaser of Goldwyn's stock, who will automatically become a partner. Walter Wanger is said to be interested, but we doubt that there is much foundation to this report.

That Goldwyn's influence will be missed by United Artists and its customers is a foregone conclusion. For years, Goldwyn has been one of filmdom's outstanding producers. Adhering to the principal that the screen is an art of quality not quantity, Goldwyn has championed the cause of caliber pictures against those who have succeeded in dominating the industry by flooding the market with quickies. He has been relentless in his opposition to double features and at the same time knows his co-workers so well that he has gone on record as saying that only legislative action could cure motion pictureills of this sort. The company that brings Goldwyn into its fold will be fortunate in acquiring one of the keenest, most experienced and showmanly minds in the motion picture industry.

Henry Hathaway, Paramount exile, returned to Walter Wanger, for whom he directed "Trail of the Lonesome Pine" several years ago, and was signed to a term contract. His first assignment will be "Sun Dust"...Robert Stevenson will direct David Selznick's "Jane Eyre"...And still another new director for UA—Tim Whelan, from England, who has been signed by Edward Small to megaphone "Official Wife" which will start shooting in March...Bennie Ziedman returns to production as an aide to Hal Roach...Alexander Korda has purchased Ben Hecht's original story of present day German-occupied Paris titled "The Forbidden City." Meanwhile Korda is preparing to film Kipling's "The Jungle Book"...Ernst Lubitsch is on a trip East to attend the premiere of "That Uncertain Feeling," as well as to look over story material for future use...Frances Marion has been signed by Sol Lesser to make the adaptation of "Strange Victory." Although preparations are going forth at the Selznick studio on "Jane Eyre," it is said that Selznick would rather make his next production a story of England if a suitable script can be found.

Only feature now shooting for UA is "New Wine" (Ilona Massey-Alan Curtis).

WARNER BROS.

Back from a New York story hunt with the rights to "Arsenic and Old Lace" and "George Washington Slept Here" tucked under his coat, Hal Wallis has begun conferences with Jack Warner on next season's program.

In town for huddles with Wallis and other studio heads is Herman Shumlin, who would like to dispose of the screen rights to "The Corn is Green," Ethel Barrymore's hit show...The signing of Marlene Dietrich to co-star with George Raft and Humphrey Bogart in "Handle with Care," which will be directed by Raoul Walsh, is regarded in Hollywood as one of the most sizzling showmanship items to be reported in some months. That is a combination already sold at the boxoffice..."Hot Nocturne," a saga of a band leader, is James Cagney's next vehicle...How 'bout a good gangster picture for him?...WB is talking to Fredric March about "The Man Who Came to Dinner" and "One Foot in Heaven"...Capra will make "Don Quixote" as his next if he can get Gary Cooper for the role...Pat O'Brien leaves soon on a personal appearance tour...Contrary to rumors that "King's Row" would never reach the screen, WB has signed Sam Wood to direct the film version of the much discussed novel...Bette Davis is slated for the title role in "The Widow of Devil's Island"...William Kieghley has bought "Freeze, Ho!" which he hopes to use as his next picture after "Carnival in Rio."

Pictures working on the Warner lot: "Miss Wheelwright Discovers America" (P. Lane-J. Lynn), "Serious York" (Gary Cooper), "Affectionately Yours" (M. Chernon-D. Morgan), "The Brads Came C.O.D." (Bette Davis-James Cagney), "Three Sons O' Guns" (Wayne Morris-Tom Brown), "Highway West" (Brenda Marshall-Ollypradna), "The Gentle People" (John Garfield-Ida Lupino) and "The Nurse's Secret" (Lee Patrick-Regis Toomey).

MEET BOSTON BLACKIE. That irresistible “con” man of the famous “Get-Rich-Quick Wallingford” stories, Boston Blackie, has been brought back to movie life by Columbia—and he’s quite an exploitable guy. Adventurous, intrepid, two-fisted, he is a character to fascinate all. You can assure the box-office future of this new series by selling Boston Blackie strongly in this introductory feature.

A Columbia Picture
Produced by Ralph Cohn
Directed by Robert Hillery
Cast: Chester Morris, Rochelle Hudson, Richard Lane, Charles Waltersheim, Constance Worth
Based on a character created by Jack Boyle
Story by Jay Dratler
Photography by Franz F. Plumer, A.S.C.
THE LONE WOLF TAKES A CHANCE... Michael Lanyard, gentleman crook, wagers a detective's two months salary that he can keep out of trouble for 24 hours — and loses. In the latest Lone Wolf adventure from Universal, Warren William prevents the theft of U. S. currency plates, with the aid of his man, Eric Blore. However, in doing so, he gets into plenty of trouble and pays off the wager — in counterfeit bills.

THE HARD-BOILED CANARY... From Paramount comes the tale of a young and tough burlesque singer who is "reformed" into a well-mannered opera starlet by Allan Jones in six hard lessons. Silvery-voiced Susanna Foster plays the title role and Margaret Lindsay and Lynne Overman aid in the reformation. Two Metropolitan Opera stars make their film debut: Richard Bonelli and Irra Petina.
'SCATTERGOOD BAINES' HOMESPUN PROGRAMMER FOR FAMILY AUDIENCES

RKO Radio
69 Minutes.
Directed by Christy Cabanne

First of a new film series, "Scattergood Baines" is an entertaining, unpretentious programmer laden with the typical homespun humor that appeals to family audiences. Clarence Budington Kelland's widely-read short stories depended more on small town atmosphere and characterization than on exciting plot developments and Director Christy Cabanne has wisely patterned the film on the author's ideas. Guy Kibbee is an ideal choice for the lovable title character, but neither he nor anyone else in the cast offers much marquee value.

The fame of the radio serial and the American Magazine stories will be the exhibitor's strongest selling points. A first-rate supporting cast and one that should register especially well in neighborhood and small town houses.

The story opens as Scattergood Baines, shrewd wanderer, picks on Coldriver as the town to settle in and open up a hardware store. After a lapse of 20 years, Scattergood is happily married, a leading merchant and a member of the school board which has picked a new plain-faced teacher, Helen Parker for the sixth grade. When Scattergood meets Miss Parker and finds her an attractive girl, he and his wife de-glamorize her with glasses and dowdy clothes to satisfy the other board members. Of course the board is indifferent when the trick is discovered and later developments have Scattergood accused of betraying his life-long friends by buying up their land to sell to a railroad company. But the happy ending reveals that his plan was to sell the land and distribute the profits to his neighbors and to foster a romance between Miss Parker and his young lawyer friend, Johnny Bones.

Kibbee is the shrewd, benevolent old merchant to the life. Outstanding among the supporting cast are Emma Dunn, as the motherly Mirandy Baines, Francis Trout amusingly re-creates his radio role of Pinly Pickett, conductor, stationmaster and traffic agent, and Fern Emmett is good as the village trouble-maker. Carol Hughes and John Archer are an attractive romantic pair.

LEYENDECKER

'LARCIENCY STREET' ENTERTAINING BRITISH CROOK YARN LACKS NAMES

Film Alliance of U. S.
62 minutes.
Directed by Tim Whelan.

Jack Buchanan's breezy performance and a taut, suspenseful plot places this above the average for program product from British studios. American slang phrases are scattered throughout the amusing dialogue and the fact that the entire cast dispenses with the customary high-bat British manner of speaking will be a relief to most audiences. Director Tim Whelan has kept up the film's fast opening pace throughout its entire length. Lack of familiar cast names will handicap "Larcency Street" here, but the title makes it acceptable for action spots or minor neighborhood duals.

Jack Buchanan and Elsie Randolph, playing a wise-cracking couple of "The Thin Man" variety, are de-luxe sleuths tracking down jewel thieves who smash and grab gems from London shop windows. When Buchanan, working for the detective company, gets a clue that the head crook is a fashionable jeweler, he enlists his wife's aid on the case. After the jeweler is murdered by his own henchmen, she uses her wiles to get a job in the barber shop where they hide out. In this way she secures their fingerprints, but she and her husband have several hair-brain escapes before the crooks are safe behind bars.

Buchanan is an extremely ingratiating actor and he and Elsie Randolph make an excellent light comedy team, although the latter's wide-eyed artificial blonde beauty may not appeal to American audiences. Arthur Margeson and David Burns, both known on the New York stage, give first-rate performances and Anthony Holies is amusingly effective as the barber who is susceptible to feminine flattery.

LEYENDECKER

'THE DEVIL COMMANDS' HIGHLY INCREDIBLE HORROR YARN

Columbia
61 Minutes.
Boris Karloff, Richard Fiske, Amanda Duff, Anne Revere, Ralph Penney, Dorothy Adams, Walter Baldwin, Kenneth MacDonald, Shirley Warde.
Directed by Edward Dmytryk.

We've been wondering how much longer those horror story script writers could go before they actually go haywire themselves—just like the horrible heroes of their horrible tales. This Columbia opus reveals the not surprising fact that some of them have already reached the limit, for "The Devil Commands" is as wildly improbable a yarn as we've witnessed in a long time. It achieves a slight enough degree of weirdness and suspense to hold it together, but not much more. Most of this is due to director Dmytryk's tricks and the eerie photography. Where mad scientist Karloff still attracts 'em, this will get fair grosses, but it is far too far fetched for discriminating audiences.

This time, Karloff is trying to record people's brain waves on charts. When his wife is killed in an auto accident, he determines to communicate with her through his contraption. Refused cooperation by his assistant, Richard Fiske, and his daughter, Amanda Duff, who believe him insane, Karloff hires Anne Revere, a spiritualist, to work with him. When his laboratory janitor is rendered into a helpless automaton after a disastrous experiment, Karloff and Revere go into hiding in a small town. Suspected of grave robbing and death of their housekeeper, who was killed while pruning in the laboratory, Karloff speeds up his work. Revere is electrocuted during an experiment and, while a mob of angry townsmen are storming the house, the apparatus explodes and Karloff is killed.

NONMAKER

MORE REVIEWS ON PAGE 21

NEWSPAPER CRITICS

TALL, DARK AND HANDSOME (20th Century-Fox)
"...A surprise and delight from beginning to end."—Winston, N. Y. Post.
"...Fast, ingenious, funny, and at times creepy...Studded with fresh and inventive situations, gay and crisp lines."—Boehnel, N. Y. World-Telegram.
"...Fast, wise-cracking dialogue...Full of agreeable surprises."—Fitch, New York Post.
"...Sleek script that teems with amusing situations and sparkles with saucy dialogue."—Finn, Phila. Record.

FEBRUARY 22, 1941

FLIGHT COMMAND (M-G-M)
"...Plotted mainly out of obvious cliches, and the dialogue is moldy, too...Just routine adventure film—exciting for the younger, no doubt, but rather pulpdy for a grown-up's taste."—Crawther, N. Y. Times.
"...Pretty dull and unexciting stuff, both in its narrative and its flying sequences."—Boehnel, N. Y. World-Telegram.
"...Moderately exciting in terms of entertainment..."—Winston, N. Y. Post.
"...Has enough excitement and authenticity about it to offset its uninspiring story."—Dana, N. Y. Herald Tribune.
NICE GIRL ... Deanna Durbin is out for her ninth straight hit for Universal. Joe Pasternak and Director William Seiter are at the reins of the production again. In the story, Deanna, tired of playing the role of a "nice girl" and yearning to let her hair down by a ruse she goes to New York with Franchot Tone, big city scientist, determined to soil her reputation. However, when she learns that he considers her just a child, she goes back to her small town swain. In the cast are Robert Benchley, Franchot Tone and Robert Stack.

FOOTSTEPS IN THE DARK ... In this Warner Bros. mystery-comedy Errol Flynn portrays the anonymous author of a satirical book on his own family, who is bitten by the bug of amateur detecting. During the course of his pursuits, he is accused of murder, his identity is revealed and he falls in love with Brenda Marshall. Of course, he captures the real murderer. Also included in the cast are Ralph Bel- lamy, Lee Patrick and Allen Jenkins.
'ROBIN HOOD OF THE PECOS' GOOD AVERAGE ROY ROGERS WESTERN

Rates • • + in action spots

Republic

59 minutes.


Directed by Joseph Kane.

Republic's series of semi-historical westerns maintains its high entertainment standard in "Robin Hood of the Pecos." While always keeping action and thrills up-keep, Director Joseph Kane has also given some thought to characterization—a fact which gives this outdoor film credibility as well as movement. Supporting cast is above average, with Sally Payne, as a rambunctious tomboy, raising the laugh quota considerably. Single weak point, from the point of view of Roy Rogers fans, is the star's apparent willingness to let Miss Payne and George "Gabby" Hayes occupy the center of the screen. Picture is always fast-moving, however, and first-rate fare for western fans.

Rogers plays a young Confederate soldier who returns to Texas after the Civil War to find that the citizens are protesting against the tactics of the northern "carpet-baggers." With Texas still under martial law, an unscrupulous politician (Cy Kendall) is exercising a form of dictatorship despite the efforts of "Gabby" Hayes, in the guise of "The Night Rider," to stir up the populace against him. When the citizens finally swear the "Oath of Amnesty," Rogers is ejected from frame, but Kendall has him framed on a murder charge and sentenced to death. His spectacular rescue brings out the outraged populace as well as a special troupe of militiamen which arrives in the nick of time.

Roy Rogers sings "Jeannie with the Light Brown Hair" and two cowboy ditties in his customary pleasing facet and uses his fists to advantage in the fight sequences. Marjorie Reynolds is an attractive heroine, and both George "Gabby" Hayes and theinitely hilarious Cy Kendall make their mark.

WASHINGTON—get permission for an election so they can vote to have the Strip taken into Oklahoma. Tex and Slim arrive just in time to see part of the gang shoot down the deputy as he returns to the Strip. Discovering that Craven, a smooth villain with a taste for classical music and cigars, is the boss of the bad men, Tex gets a job with Craven and eventually leads to his capture. Cherokee Strip becomes part of Oklahoma and law and order are established.

Tex Ritter gives an excellent performance as the courageous, hard-riding young ranger, and Slim Andrews supplies a few good bits of comedy. Forest Taylor is outstanding as the subtle leader of the bad men.

LEVENDECKER

'RIDIN' THE CHEROKEE TRAIL' ABOVE PAR RITTER MUSICAL WESTERN

Rates • • + in action spots

Monogram

63 Minutes.


Directed by Spencer G. Bennet.

This is one of the best of the series of Tex Ritter musical westerns. It is made up to date, because the story is little different from the conventional western programmers. It is based on some of the events leading up to the Cherokee Strip becoming a part of Oklahoma and being admitted to the Union. The drama is carefully worked out and capably directed and there are some surprise twists, and plenty of chases, hard-riding and gun battles to delight the action fans. Tex Ritter's songs are pleasant and the Tennessee Ramblers furnish several lively and tuneful numbers. The film should be popular in the rural north and western houses for which it is intended.

Tex Ritter and his side-kick, Slim Andrews, are on leave from the Texas Rangers when the sheriff asks their help in capturing the leader of a band of bad men who are terrorizing the ranchers in the Cherokee Strip. The ranchers have sent a deputy to

into clearing up the mystery, and discovering that Craven, a smooth villain with a taste for classical music and cigars, is the boss of the bad men, Tex gets a job with Craven and eventually leads to his capture. Cherokee Strip becomes part of Oklahoma and law and order are established.

Tex Ritter gives an excellent performance as the courageous, hard-riding young ranger, and Slim Andrews supplies a few good bits of comedy. Forest Taylor is outstanding as the subtle leader of the bad men.

CRAWFORD (Hollywood)

'SECRET EVIDENCE' FAIRLY ENGROSSING COURTROOM MELLER

Rates • • — for naborhood duals

Producers Releasing Corp.

63 Minutes.


Directed by William Nigh.

This independent offering is moderately interesting fare for naborhood audiences. Where the first feature has attractive values, "Secret Evidence" will provide ample entertainment support. The courtroom scenes are well staged and the story credibly developed. Acting and direction are above average.

Majorie Reynolds is secretary-sweetheart of Charles Quigley, newly appointed assistant district attorney. Quigley is assigned to convict Reynolds' brother, Howard Masters, of shooting ex-convict Ward McTaggart. The latter is soon after in love with Majorie herself, declines to tell the truth and clears Masters. In a forceful courtroom scene, Quigley tricks the ex-convict into clearing up the mystery, and disclosing Bob White as the real criminal. In so doing, however, he has to cross-examine Reynolds unforgivably. When the case against her brother is dismissed, Quigley is forgiven by his wife-to-be.

The maximum in drama has been obtained from the varied stock of situations found in the picture. These include circumstantial evidence and the heroine's past which threatens to becloud her future.

NONAMAKER

'CAUGHT IN THE ACT' SLOW, WEAK COMEDY EFFORT

Rates • as lower half dueller

Producers Releasing Corp.

62 Minutes.


Directed by Jean Yarborough.

Snail-paced comedy-drama that will hardly make the grade for even the lower half of double bills except for spots where Henry Armetta means something at the box-office.

This Italian-American character comedian gives his usual good performance and the others in the cast, of no name value, are satisfactory in their various roles. Jean Yarborough's direction, however, drags indeterminably. There is little to recommend in this economically produced, feather-weight inde production.

NONAMAKER

NEwsPAPER CRITICS

KITTY FOYLE (RKO-Radio)

"...Masterful direction...Superb characterization."—Boehel, N. Y. World-Telegram.

"...Sentimental romance of considerable poignancy and charm...Likely to be one of the most popular pictures of the season."—Crowther, N. Y. Times.

"...Sentimental, florid and strictly of the heart."—Finn, Phila. Record.

"...Shorn of most of its original spice, rests more on novelty of telling than novelty of situation."—Murdock, Phila. Ledger.

VICTORY (Paramount)

"...Lacks most of the opaque and brooding philosophy of the original...The only things that distinguish it are a star cast and smooth direction."—Crowther, N. Y. Times.

"Fine and generating motion picture melodrama...Don't miss this one."—Boehel, N. Y. World-Telegram.

"...Faithful ad absorbent screen melodrama, which just misses being an outstanding offering."—Barnes, N. Y. Herald Tribune.

FEBRUARY 22, 1941
Charging that a product "bottles neck" has been created by extended engagements in S-W first run houses, William Goldman wrote an open letter to all major film exchanges asking that some of the jammed up features be released to his recently acquired Erlanger. The indie circuit operator, who formerly was in charge of S-W theatres in this area, alleged that A pictures are being forced into second-rate first runs like the Stanton and Earle, with consequent loss of prestige and profit for distributors and exhibitors alike. The letter stated that subsequent run independents are finding themselves short of product and forced to resort to reissues and repeats. To relieve the "emergency," Goldman puts the Erlanger forth as a first run spot for A pics and offers to waive the usual 28 days protection. He claims that S-W should make the same gesture if they are unwilling to release films to his house. At this writing there is no indication that S-W will pass over any product to the Erlanger. However, Goldman's letter appears to have had the effect of prompting the circuit to push its first run bookings a bit faster and Philly will probably see fewer extended runs in the downtown spots during the next two months. For that reason alone, his store rates the appreciation of both distributors and exhibitors...The testimonial to Earle Sweigert and Ulrik Smith at the Warwick Friday evening drew a turnout of close to 300...Powers Couraud toastmastered...Rev. William B. Forney is active again! Trying to get a bill through the State Legislature requiring children to be accompanied by adults on Sundays...Philby's first National Allied convention will be held in September, latest date ever set for the inde organization's annual meeting. Sidney Samuelson points out that exhibits will want to know something about bookings before they gather this year...That man with a heavy mustache is Edgar Moss. Says he finally had a chance to raise one during his recent illness...Joseph Conway's embryo circuit now includes the Boulevard Brookline...Dr. H. J. Schad takes the Astor and Strand, Reading, when S-W leases expire soon...H. D. English has acquired the Opera House, Susquehanna...John Monroe returned to the Street the other day after a serious illness...J. H. Hanes opened the Capitol, Reading, Friday...(21st)...Morris Phillips manages the Arcadia, Reading, changed to Ritz, now operated by Wilmer & Vincent...The State, Reading, will now be known as the Warner...Variety Tent 13 loses a dinner-dance at the Bellevue in honor of Chief Barker Dr. Leon Levy on March 15th...Lillian Gish has replaced recently married Molly Elman as Mono's cashier...Ally's Sally Fisher left Thursday for a brief Florida vacation...CONSCRIPTION NOTES: Jim Rosen of Mono's Sam's leaves for camp about March 1st...Al Holmstock, U. A. shipper, appeared on the Street in full army attire Wednesday and drew a flock of admirers...The Showmen's Club honored Allan Lewis, former Star, with a banquet Monday night; 125 attended...T. G. Shiffer opened the Miboy Pa. house...Jack Greenberg just back from a flu attack.

Ben Gold of the Independent Exhibitors, Inc., has become the first New England complainant to file with the Boston office of the film division of the American Arbitration Association...The Independent Exhibitors, Inc., handled the technicalities for Gold. Ben, who recently took over an independent operation in Nashua, N. H., alleges overbuying and avers that he has been unable to buy any major product of any description because of M. A. Shea circuit opposition..."Kitty Foyle" and "The Saint in Palm Springs" completed six weeks at the RKO Memorial and set up a new mark for extended runs at the house. It was the legitimate holdover with film building during the final weeks..."The Great Gatsby," looking at the State and Orpheum was good for two weeks at the State and three weeks at the Orpheum. On the original date, the film played nearly one-hundred days between the two houses...Harry Goldman of the Harry Asher Exchange is in charge of arrangements for the April 20 dinner-dance of the Motion Picture Salesmen's Club at the Potomac Grove. Maynard Sickles of the Capitol Theatre Supply Company is in charge of reservations...Herman Rifkin of Independent Exhibitors, Inc., has transferred Carl Jamroga to the management of the Jefferson in Springfield...George Rabb is now managing the Phillips in Springfield for Rifkin...Joseph Ehrlick has been replaced by Egmont Frankel as manager of the Gayety for Elias Loew...Protests from the Board of Aldermen were registered in Northampton when "Northwest Mounted Police" was showing there at increased prices at a Western Massachusetts Theatres, Inc., house. This concern is partially owned by Paramount interests. Increased license fees were advocated in some political quarters for such practices as which one, Alderman held, it patrons with lower bracket salaries...Don Barhydt of the Strand in Holyoke by E. M. Loew's "Western Union" was big at the Metropolitan but wasn't up to expectations..."This Thing Called Love" clicked with sophisticated audiences at the State, but "Nobody's Children," co-feature, fell so flat that general word-of-mouth on the bill was mixed to poor...Edward McBride, formerly manager of the State in Providence, is now managing the State in Boston for Loew's...Fred Greenway, formerly of the State in Boston, is now managing the Palace in Hartford...Al Anders held over for four weeks "This Thing Called Love" at the Bijou in Springfield..."Hudson's Bay" was weak at Keith's Memorial despite peculiarly heavy publicity...Harold Stoneham and Edward Ansil, Independent Exhibitor officers, have been rejuvenating the Tins Lux in Boston...Albert Lewin, producer of "So Ends Our Night," followed George Jessel, as lecturer last week at Harvard...Jessel, following a return, followed Anne Corio...F. E. Lieberman is putting up a new theatre in the Uphams Corner section of Boston...Julius Meyer has been on the way for a new house in Concord...Continuing to draw Independent Exhibitor attention is the anti-mono-pololy suit of the Waldo Theatre Corp. (Carroll Joseph Dondis et al. George S. Ryan is lawyer for Cooney.)

FILM BULLETIN
RIDIN' ON A RAINBOW...
Gene Autry comes through again in his latest Republic vehicle. After convincing the townspeople to put their money in the bank, the bank is robbed. This makes Gene look bad, but only until he has captured the crooks, saved Mary Lee's life and sung "Ridin' On a Rainbow." Lew Landers directed.

MEET THE CHUMP...
As the wacky guardian of a ten-million dollar estate, Hugh Herbert has plenty of opportunity to display his inimitable type of humor in this Universal comedy. After ridding the estate of half the money, he gets himself sent to a lunatic asylum in order to escape potential prosecution. However, his spending brings great returns and the heir, Lewis Howard, gets his full share.
INDEPENDENT EXHIBITORS COMPRIZE 85% OF THE INDUSTRY'S FILM BUYERS!

...That's Film BULLETIN'S Field

NOTE! From Monday, February 17, to Thursday, February 20, a total of ninety-four (94) new subscriptions reached FB's office
THE WRONG WAY
An Answer to a Letter from Allied of the Northwest, Which Displays Exhibitor Confusion On the Decree
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THE NEW FILMS
‘NICE GIRL?’ WEAKEST OF DURBINS
‘THE LADY EVE’ GORGEOUS COMEDY
‘TOBACCO ROAD’ WILL DISAPPOINT
‘FOOTSTEPS IN THE DARK’ AMUSING

STRAWBERRY BLONDE
ANDY HARDY’S PRIVATE SECRETARY
HARDBOILED CANARY
IT HAPPENED TO ONE MAN
GREAT TRAIN ROBBERY
MAD DOCTOR
BLONDE INSPIRATION
MEET THE CHUMP
IN OLD COLORADO
PHANTOM COWBOY

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THE INDEPENDENT EXHIBITORS TRADE JOURNAL
Hal Roach invites every exhibitor to see one of the smash comedies of recent years. Ace director Roy del Ruth has done such an outstanding job on "Topper Returns" that every showman in the industry should attend a preview in order to develop and plan his advance campaign on this hit attraction.

Get your tickets (bring the family) from your United Artists Branch Manager.
ALLIED OF THE NORTHWEST IS HEADED THE WRONG WAY

A man by the name of Strom up in Minneapolis is very angry with us. It seems that we provoked him with our remarks in the last issue that Allied Theatre Owners of the Northwest prefers the assured slavery of compulsory block booking instead of the better inducement under the Consent Decree. Our remarks were prompted by the introduction of a bill by Allied of the Northwest in the Minnesota legislature, which would compel the major distributors to sell their full season's products instead of blocks of five. In other words, what the Minnesota independents covet is the "privilege" of buying 45 or 50 pigs-in-pokes from each distributor, rather than buying groups of five features which have been traded down and renewed.

This Fred H. Strom, who goes by the title of Executive Secretary of the exhibitor group, has written us a bristling, confused and occasionally offensive reply to our editorial. He makes much of the fact that we did not credit his organization with the virtues contained in its bill to uphold the sanctity of compulsory block booking. We herewith record our regret for having omitted the "saving" features of the bill and allow Mr. Strom, himself, to present his case: "Why do you not in all fairness point out that we are correcting the evils of this practice (block booking) by compelling the distributor to grant the exhibitor a minimum cancellation privilege of 20% applicable to each price bracket, and the no forcing of short subjects, reissues, westerns, foreigns, etc.? There is not one word about this feature of the Bill in your editorial.

Imagine that. For all their alleged experience in this business, Strom and his associates are naive enough to believe that a 20% cancellation privilege and the elimination of shorts forcing washes compulsory block booking clean. Blithely overlooked is the rotten effect of that system on the foundation of this industry—the quality of pictures. It's time that someone told those so-called leaders of the Minnesota exhibitors that practically everything wrong with movie business today springs directly from that vicious system. The impossible effort by studios to turn out 50 and 60 presentable features per year, the overabundance of quickies, blind selling by numbers, overseating, double features, giveaways, games and a steadily shrinking total theatre attendance—all these can be traced right smack up against the compulsory block booking practice. And Strom's people would cure them all with the right to cancel a few more pictures!

He also makes the startling revelation that "our problems and conditions are not the same as the exhibitors of the east. If no one else can visualize the fact, we can in this territory, that exhibitors will have to compete with each other for each group of five, instead of for a season's contract, as heretofore." Unless Strom has been benneting somewhere in the north woods, he would be aware of the fact that exhibitors everywhere will have to compete for each group of five under the Consent Decree. This will not be unique to the Minneapolis territory alone. Furthermore, by the same token, the distributors will face the problem of selling each block of five—and there had better be a few good ones among them!

Picking up our statement that the requirement for trade showing each picture before selling will eliminate blind buying, Strom asks: "For whom? Certainly not the independent exhibitors scattered all over this vast northwest territory, some of them one thousand miles and more from our Minneapolis exchange center. Blind buying might be eliminated for the Twin City exhibitor, but certainly not for the fellow in the country."

The more we read of stuff like that, the more we are inclined to agree with Pete Harrison (he also got a letter from Mr. S.)—that lots of those exhibitors backing the Minnesota Bill "lack the ability to do proper reasoning." How stupid to assume that blind buying is eliminated only when every exhibitor looks at every picture. The simple point is that by requiring the distributors to trade show every picture before selling, the Decree gives exhibitors an opportunity to know something about pictures before buying them. This might be accomplished by word from those exhibitors who do see them, or by reading reviews.

Of all Mr. Strom had to say in his lengthy letter, one thing struck us more pointedly than any other; his remark that Blocks of Five will give the exhibitor no chance to "buy wholesale instead of retail." That reads so much like the majors' favorite stock argument to support the compulsory block booking practice, that we are prompted again to ask: Who's running Allied of the Northwest anyhow? And Strom's answer, "Brains!" doesn't satisfy us. What we're asking is, WHOSE BRAINS? At the very time that the executive secretary of Allied of the Northwest is so busy trying to push through the Bill to safeguard for Minnesota independents the blessings of compulsory block booking, a bill to compel Paramount to give up its affiliated theatres in that territory is languishing in the state senate. Mr. Strom says his organization will not support that measure.

Apparently we are not the only ones puzzled by the recent maneuvers of the Minneapolis organization heads. Mr. Bennie Berger, former president of the unit, seems bewildered, too. He tells a "Variety" reporter that the Northwest independents must be very prosperous to cling so tenaciously to the old order: "They're opposing the Neely Bill principles by trying to knock out the consent decree selling plan. They don't want theatre divorce legislation. And the arbitration board has been functioning for more than a month and there hasn't been a single complaint filed. Apparently the only ones dissatisfied are the exchanges who think they're not getting enough money for film and want more."

What a pity that Allied of the Northwest, famed for its valiant fights for independents' rights under the leadership of Al Steffes, now mouthes the pet phrases of the pre-Decree diehards and turns its back on all the progressive aims of the industry's enlightened leaders.

MO WAX.
'THE GREAT TRAIN ROBBERY' ROUSING MELODRAMATIC THRILLER
Rates • + for action spots; good for naborhood duals

Republic
61 Minutes
Bob Steele, Claire Carleton, Milburn Stone, Helen MacKellar, Hal Taliaferro, Monte Blue, Si Jenks, Guy Usher, Yakima Canutt, Jay Novello, Dick Wessell, Lew Kelly, George Grubbs, Henry Hall.
Directed by Joseph Kane.

An exciting melodrama of roaring rails, "The Great Train Robbery" is a rousing action entertainment for the naborhood duals. Having no connection with the Edison picture of the same name which made film history in 1903, "The Great Train Robbery" is a modern thriller with a mystery angle which will intrigue the average moviegoer. Fist fights galore, an auto chase or two and, of course, several wild train rides follow one another in such swift succession that audiences will have scant time to ponder on the few minor story weaknesses. With extra exploitation, this programmer should pull them in whenever ac-
tion-minded patrons abound.

After the Comanche, a crack passenger train carrying a heavy gold shipment, van-
lishes from the rails during the night between two towns, the story goes back a few hours to picture the events leading up to the dis-
appearance. The new railroad detective, Bob Steele, has boarded the train to stop his crooked brother, Milburn Stone, from stag-
ing a hold-up and the agent along the route has been warned of the train's approach, but the latter hears it speed by before he can call out any help. The Comanche never arrives at the next station and officials in a pursuit train fail to pass it along the single track line. Stone's train kidnapping, with the aid of a phonograph recording of a moving train over a public address system, and a tunnel dynamiting, is an ingenious one but Steele finally locates the Comanche and captures the hold-up gang.

Acting requirements in a melodrama of the type are considerably heightened by Steele, as the two-fisted hero, and Milburn Stone, as his unscrupulous brother, are both sent out of the way for their roles. Claire Carleton as the blonde cafe entertainer loved by both brothers, takes care of the slight romantic interest and Helen MacKellar and Monte Blue contribute good character bits. Joseph Kane's direction is in his best thrill-film style.

LEYENDECKER

'THE MAD DOCTOR' ABSORBING, BUT SLOW-MOVING, HORROR FILM
Rates • or more, if sold in action spots; good dualller elsewhere

Paramount
90 Minutes
Basil Rathbone, Ellen Drew, John Howard, Ralph Morgan, Barbara Allen (Vera Vague), Martin Kosleck, Kilty Kelly, Hugh O'Con-
Directed by Tim Whelan.

An unusual type of horror film, this will intrigue sophisticated patrons as well as the dyed-in-the-wool murder mystery fans. Delv-
ing into the mysteries of psychiatry slows up the early portions of the picture, but later the suspense builds steadily to a tragic and powerful climax. Although there is no guess-
ing as to the identity of the killer, the film contains no less than three murders, a suicide and a body-stealing episode. Playing up the eerie quality and Basil Rathbone's re-
markable resemblance the man above average grosses in naborhood and action spots.

The story shows how a brilliant Viennese medical student, badly in love with his wife's unfaithfulness, murders her and escapes to America where he proceeds to fascinate women and murder them after marriage. Following his second scientific wife-killing in a small town, Rathbone ex-
ecutes the suspicion of the local doctor (Ralph Morgan) before he leaves to set up practice as a psychiatrist in New York. The un-
happy Ellen Drew, a girl with a suicide com-
plex, captivates him until he actually falls in love with her and hopes to forget his past in a happy marriage. But, on his wedding day, his previous murders catch up with him and the film is forced out of the investigation. Morgan under a subway train before he throws himself from a high building.

Rathbone's portrayal of the crazed psychia-
trist is extraordinarily effective at times, and never does he give the finest screen performance in a difficult role requiring several scenes of hysteria and int-
ense emotion. Martin Kosleck is splendid as Rathbone's cold-blooded assistant and Ralph Morgan is good as the country doc-
tor. Barbara Allen inserts a bit of her Vera Vague routine to meager laugh returns and John Howard has little to do as the new-
spaper writer who loves the heroine.

Tim Whelan's direction is first-rate.

LEYENDECKER

'BLONDE INSPIRATION' FRANTIC FARCE WEAK ON LAUGHS
Rates • + for duals

M-G-M
72 Minutes
John Shelton, Virginia Grey, Albert Dekker, Charles Butterworth, Donald Meek, Alma Kruger, Reinald Owen, Marion Martin, Charles Halton, Rita Quigley, George Lessey, George Watts.
Directed by Busby Berkeley.

A farce that's more frantic than funny adequately describes "Blonde Inspiration," a tepidly entertaining Class "C" programmer from M-G-M. Based on an unproduced play by the co-author of "Three Men on a Horse," this undoubtedly was a novel and amusing story idea, but it lacks fast tempo and clever direction. Much of the humor here is forced and several of the attempted laughs fall completely flat. In an attempt to offset the absence of strong marquee names, the studio has tacked on an eye-catching title, but one that is entirely unsuited to a satire on pulp magazine writers. Picture will hardly pass muster as supporting fare in naborhoods.

John Shelton, an unsuccessful young writer, buys an interest in the pulp maga-
zine, "Smoky Trails," in order to see his western yarns in print. However, the double-
crossing publishers, Albert Dekker and Charles Butterworth, use the name of their established author, Donald Meek, on Shel-
ton's efforts. Shelton, who has signed a contract to write for four issues, is forced to go ahead with the writing until the late Meek, returning from a 2-week binge, de-
strays the finished copy. The publishers then seize Shelton's western novel, on which he spent three years, and use it in "Smoky Trails" to meet the deadline, but this results in an offer from a rival publisher to write at the high rate of four cents a word.

Shelton, Dekker and Butterworth carry the greater burden of the story in capable fash-
on, Donald Meek making his character of "Dusty" King, an habitually inepted west-
ern author who never touched a gun, fur-
nish the bulk of the laughs.

LEYENDECKER

THE LADY EVE (Paramount)
"...Sturges mocks all the steps leading to the marriage bed, since the hard-boiled office won't let him climb in and mock the bed itself...It's funny. Go see."—Ager, PM.
"...Has a sustained comic flavor and an individual treatment that are rarely found...Captivating."—Barnes, N. Y. Herald Tribune.
"...Spicy fun from beginning to end."—Boechel, N. Y. World-Telegram.
"...With "The Lady Eve," Sturges is indisputably established as one of the top one or two writers and directors of comedy...Possesses all the pristine bounce and humor, all the freshness and ingenuity, that seems to have been lacking from movies."—Crowther, N. Y. Times.

MEET THE CHUMP (Universal)
"...Not entertainment; it's an affliction. And if you see it, you won't have to go far to meet another chump."—Winsten, N. Y. Post.
"...Has some scattered moments of fun."—Boechel, N. Y. World-
Telegram.
"... feeble and pointless slapstick...Occasionally proves amusing."—E. G., N. Y. Herald Tribune.
"...Forced...As nonsense, it doesn't make sense."—T. S., N. Y.

COMES LIVE WITH ME (M-G-M)
"...Happy blend of comedy, sentiment and fortuitous eccentricity."—Dana, N. Y. Herald Tribune.
"...The first half is good—amusing, inventive and original. But the rest is so much old hat—listless and stereotyped."—Boechel, N. Y. World-
Telegram.
"...Sophisticated, amusing romantic comedy with more than usual plausibility and not quite enough plot to last through a whole movie."—Finn, Phila. Record.
"...Lacks sparkle and spontaneity."—T. S., N. Y. Times.
"...Frothy, insidious...Directed with taste and speed by Clarence Brown, who has rated far worther vehicles in his day."—Thier, N. Y.

FATHER'S SON (Warner Bros.)
"...May be stricken from the required list...One of the fleshiest par-
tables to which this corner has been subjected."—T. S., N. Y. Times.
"...Clean, sentimental and strictly juvenile—therefore boring...Kid stuff."—Dana, N. Y. Herald Tribune.
"...Give it a break for Junior's sake!"—Thier, N. Y. Post.

LEYENDECKER

NEWSPAPER CRITICS

APRIL 1941

MARCH 8, 1941
'NICE GIRL' WEAKEST OF ALL THE DURBINS

Rates • • + only where star has big following

HOLLYWOOD PREVIEW—

Universal
95 Minutes
Deanna Durbin, Franchot Tone, Walter Brennan, Robert Stack, Robert Benchley, Helen Broderick, Ann Gillis, Anne Gwynne, Elizabeth Risdon, Nana Bryant, George billboard, Tommy Kelly, Mareia Mae Jones.
Directed by William A. Seiter.

The growing up of Deanna Durbin has been a problem at Universal which heretofore has been met rather successfully. "Nice Girl," however, misses by the proverbial mile. It is undoubtedly the weakest of the nine pictures in which Miss Durbin has been starred and is destined to disappoint her fans and admirers. The script is somewhat on the dull side — the laughs and heart-tugs, infrequent. It might have turned out better had Franchot Tone given a less listless performance in a role that required charm and personality. Looking and acting like a thug rather than an attractive adventurer, Tone weakens the film considerably.

Criticism of this Joe Pasternak production will be sharp and unfavorable word-of-mouth advertising will have an adverse effect at the box-office.

Deanna is the daughter of Robert Benchley, a small town teacher and author of a book on correct diet. Dissatisfied with her life and the prospects offered, Robert Stack, the arrival of Franchot Tone to visit Benchley is her signal to accomplish some tall showing off to win Tone's affection.

The situation gets out of hand when the town folk believe that they are engaged. Suddenly faced by the situation, Tone plays straight for Deanna. While she discovers that she really doesn't love him, they stage a mock argument for the benefit of those concerned. Tone goes home to begin exploring — Deanna makes up with Stack.

Durbin does as well as can be expected in a role which hovers between the sophisticated and the naive — never attaining one or the other successfully. Walter Brennan's talent is completely wasted in the role of an inquisitive postman. Robert Stack is believable as the juvenile. Robert Benchley has a few good lines as the understanding papa.
Ann Gillis, playing Deanna's younger sister, reveals herself as an amusing comedienne.

The direction of William Seiter reflects the script's confusion.

HANNA (Hollywood)

'ANDY HARDY'S PRIVATE SECRETARY' STRONGEST OF RECENT HARDYS

Rates • • • generally

MGM
100 Minutes
Directed by George B. Seitz.

"Andy Hardy's Private Secretary" is the longest and one of the best of the Judge Hardy Family series made to date. The picture is crammed full of laughs, drama and heart-tugging hokum, that will hold the interest of an audience through every one of its 100 minutes. It deals with a great event in Andy's life — his graduation from High School — and the efforts of Andy and the Judge to befriend a couple of courageous youngsters and find a job for their impoverished father. There is comedy, near-tragedy and parental worry and pride in their offspring, all blended into excellent entertainment. The film should do good business in every location.

Mickey Rooney, president of his graduating class, is attempting to run everything from the class play to the graduating exercises and finds himself in a series of muddles. His father, Lewis Stone, accidentally discovers that a brother and sister, Todd Karns and Kathryn Grayson, are being left out of all class activities because they are poor and comparative newcomers in town. The Judge drags Mickey off to visit the youngsters' home and finds that their father, Ian Hunter, ex-head of an European travel agency, who speaks nine languages, is working in a garage to support his children while they finish school. The Judge gets Hunter appointed interpreter to a government mission bound for South America, while Mickey makes Kathryn his private secretary and puts Todd in charge of the decorations. Mickey's well-intentioned meddling with a telegram loses Hunter the job and arouses the Judge's ire. Then Mickey flunks in his English examination and is told he can't graduate, but Kathryn, Ann Rutherford and Todd induce the principal to give him another chance and force Mickey to cram so that he passes and all the young people graduate with flying colors. Mr. Seiter is the Governor to give Hunter a job as a court interpreter.

Rooney gives one of the best performances of his career, as he seems to have overcome his tendency to overact and mug too much. Lewis Stone and the other Hardy "regulars" are up to par. The picture serves to introduce two promising juveniles, Kathryn Grayson and Todd Karns, son of actor Roscoe. Miss Grayson is pretty, has real acting ability and is endowed with a beautiful and well-trained voice which she displays in three numbers, while Karns is handsome, charming and acts with ease and authority.

Directed by George B. Seitz.

'TOBACCO ROAD' WILL DISAPPOINT EVERYBODY

Rates • • + generally on title

HOLLYWOOD PREVIEW—

20th Century-Fox
84 Minutes
Directed by John Ford.

When 20th Century-Fox bought "Tobacco Road" it was a foregone conclusion that the fabulous talent array would have to be washed. It was generally agreed that the cleaning would tear the seams of the venerable theatrical war horse. The completed film version proves this impression correct. The Zanuck-Johnson-Ford production of "Tobacco Road" ain't the show it used to be. Mickey does any more; it's a straight drama despite the incorporation of several unnecessary slapstick sequences involving Dude and Sister Bessee's car. Nor is it a simple story of the soil and its people. Fused up and prettied by Hollywood craftsmanship, "Tobacco Road" has become an old time melodrama with the bank as the heavy and the poor farm as the consequence. The most that can be said for the picture is that it will revive interest in the legitimate stage version. When the film comes to town, we would like to have the stage show running down the street.

Its financial possibilities are difficult to predict. Those countless thousands who saw the show will be disappointed. If there is an American left who never attended a performance of "Tobacco Road," he won't be satisfied either. The picture seems badly cut; some of the players are miscast and the whole show reflects the confusion of those who made it. Curiosity and the box-office value of the title will account for moderately profitable grosses. But this won't be a box-office bell ringer by a long shot.

Charley Grapewin plays Jeeter Lester and does a splendid job particularly in the film's dramatic and legitimate moments. He brings little comedy to the part, however. Marjorie Rambeau is a weak Sister Bessee. Gene Tierney is seen only briefly as Ellie May. William Tracy as Dude Lester is the worst misfit. Either because of direction or instinct, Tracy plays Dude like a yawning alligator. Giving the impression that there is an incoherent idiot. Elizabeth Patterson achieves a good characterization as Ms Lester, but she is too anemic. Ward Bond is unbelievable as Loy. Other members of the cast, with more or less straight roles, manage to deliver passable performances.

Even with the changes made in the script for the screen, it would seem that Nunnally Johnson could have written a more compact and absorbing screen play. And director John Ford could have succeeded better had he seen the qualities in "Tobacco Road" that made it fascinating theatre even without the sensationalism.

HANNA (Hollywood)

MARCH 8, 1941
THE LADY EVE' GORGEOUS COMEDY BY STURGES
Rates ★ ★ ★ generally; better in class houses

HOUGHTON PREVIEW —

Paramount
99 Minutes

Directed by Preston Sturges.

"Lady Eve" is Preston Sturges' most ambitious production in his dual role of director-writer. Accomplished in the inimitable Sturges style, the picture is something of a laugh riot — hilarious comedy of the romantic vixenism of a lady card shark and a wealthy, handsome, young gentleman. Played to the hilt by one of the season's best casts, it is bound to be a huge success in the majority of locations — especially in first run and better class neighborhood houses. The picture could be cut in spots — some of the gag scenes are too long and lose their punch, but these defects are few. By and large the opinion will be that Paramount's Mr. Sturges wasn't fooling when his first two pictures showed how pleasantly a shoe-string budget can entertain.

Stanwyck is travelling with her father, Charles Coburn, and their "side", Melville Cooper. As soon as wealthy Henry Fonda, returning from a snake hunting expedition, boards the ship, they decide to fleece him. Of course, Barbara fails for him, but he learns of her occupation and cannot be convinced that she is on the level. Sometime later, Stanwyck decides it is time to avenge the jilting. With the help of Blore, a member of the same profession, she goes to Bridgeport, posing as Blore's titled niece and is entertained by Fonda's family. He is astonished at her resemblance to the girl on the ship, but Blore concocts an incredible tale of the amours of Stanwyck's unhappy mother with a coachman, which Fonda swallows completely. Fonda and Stanwyck are married and on their bridal night she asounds him with the lurid details of her previous encounters with men, most of whom she married. Fonda gets off the train and begins to arrange a divorce. The lovers are finally reunited aboard a ship where Stanwyck is old, gambling self.

Barbara Stanwyck obviously revelled in this hazardous part which gives her an opportunity to dish out some nifty comedy and to sport some beautiful outfits. She has never looked as attractive before. Looking comfortable, indeed, in a formal wardrobe, Henry Fonda gives a performance indicating that he, too, welcomed the change-over from the hazy stage to a lady's cabin on a deluxe liner. Charles Coburn is delightful as the veteran, uncompromising card shark and William Demarest is amusing as Fonda's loyal bodyguard. Eric Blore is howlingly funny in a choice but brief role. Others in the cast who come through in top style are Eugene Palette, Janet Beecher and Robert Greig.

HANNA (Hollywood)

THE STRAWBERRY BLONDE' CAGNEY IN ENTERTAINING GAY NINETIES FILM
Rates ★ ★ ★ Generally

Warner Bros.
97 Minutes
James Cagney, Olivia de Havilland, Rita Hayworth, Alan Hale, Jack Carson, George Tobias, Una O'Connor, George Reeves, Lucile Fairbanks, Edward McNamara, Helen Lynd, Herbert Heywood.

Directed by Raoul Walsh.

James Cagney's likeable and intensely-human portrayal of the pugnacious young dentist is the highlight of this entertaining screen rec-creation of New York in the '90's. "The Strawberry Blonde" will not be one of his best box-office vehicles, but it should please most audiences and bring fairly good returns. Oldlers will delight in again glimpsing the costumes and horse-drawn conveyances and hearing the songs of several decades ago while the younger generation will be more amused at the hunchers and foibles of another day. Laughs are most frequent during the early action; later the story takes a more serious turn and has a tendency to drag in spots. The story, a short opening scene, is told in flashback fashion as Cagney, a struggling correspondence school dentist, receives a Sunday hurry call to pull the tooth of his former rival, Jack Carson. Ten years before Cagney and Carson had been leaders for the affections of Rita Hayworth, the Strawberry Blonde admired by the neighborhood boys.

Carson elopes with the blonde and Cagney marries Olivia de Havilland, a sympathetic nurse. Later Carson is persuaded by his wife to take Cagney into his firm where he signs many papers. When a building made with inferior materials collapses, Cagney takes the jail rap while Carson goes free. But when Cagney has his chance to revenge himself on Carson with an over-dose of gas, he changes his mind when he finds him a sick and worried rich man annoyed by a querulous, grasping wife. Cagney then realizes that his own lot is actually the happier one.

Cagney's wisely-chosen support includes Olivia de Havilland as his understanding wife and Rita Hayworth, in the more flashy role of the flirtatious Strawberry Blonde. Both are excellent. Jack Carson fits perfectly into the picture as the bragging rival and George Tobias, Alan Hale and Una O'Connor contribute neat comic portraits to the New York of 1888.

Raoul Walsh's direction does wonders with ordinary story material.

LEYENDECKER

'YOU'RE THE ONE' HEAVILY-GAGGED MUSICAL IS A FLOP
Rates ★ as dualler

Paramount
83 Minutes

Directed by Ralph Murphy.

The Orrin Tucker-Bonnie Baker jive-box farce—and their name is said to be legion—will be disappointed in this nonsensical musical. "You're the One" must be labeled a silly film with few redeeming qualities. The story is heavily laden with gags, many of them moss-covered, but the songs are catchy and they are delivered in Bonnie Baker's familiar style. The latter's shy voice is strictly a novelty but Orrin Tucker exhibits a pleasing personal screen persona which could be developed for future film work. Picture needs strong exploitation to attract the Tucker-Baker addicts. Generally it must be classed as a weak supporting dualler.

The poor excuse for a plot tells of plain little Bonnie Baker and her failure to click as a radio singer until she is unexpectedly transformed into a blonde glamour girl. Her audience, seeing a chance to sell her as a vocalist to the woman-chasing, band leader (Albert Dekker), takes her to the health resort where the latter is reducing for his new television program for N-Fat. There Bonnie meets an old sweetheart, Orrin Tucker, who suspects the worst when she is introduced as a woman with a "past." But Dekker fails to lose weight, his contract is cancelled and Tucker gets the television job after all misunderstandings with Bonnie are cleared up.

Miss Baker sings "Oh, Johnny," the song that made her famous; "I Could Kiss You for That" and the title song, all acceptably, while Tucker leads his band and also helps on the vocal end. For comedy, there is Jerry Colonna, who sticks to his eye-rolling and leering humor in a frantic attempt to garner laughs; Albert Dekker, who is out of his element in slapstick and Edward Everett Horton and Renie Riano, who can always be depended upon for a few broad smiles.

Ralph Murphy's direction is punchless and below par.

LEYENDECKER

NEWSPAPER CRITICS

"...Savage and compelling...Honest dramatic document rather than a glorified peepshow...A hundred times better than its theatrical prototype...Fascinating entertainment."

—Barnes, N. Y. Herald Tribune.

TOBACCO ROAD (20th Century-Fox)

"...Rather dubious slapstick...Barrel of a pretty feeble kind...Bitter disappointment."—Boechel, N. Y. World-Telegram.

"...Amusing but pointless film...Just a leisurely picnic with a batch of moldy Georgia crackers."

—Crother, N. Y. Times.
An open letter to the Motion Picture Industry

History repeats itself—with Greece and Fascism enacting the roles of David and Goliath.

The heroic valor of the Greeks in their defense of democracy, has aroused the admiration of every liberty loving American. This little country—and it’s a very small country—has stood up and fought Fascism to a standstill. It has put new heart into all little countries.

Today, we of the Amusement Industry, are asked to do our small part. The suffering, the struggles of millions of valiant men, women and children, will be lightened by knowing that here in the United States are fellow humans who want them to win and furthermore—are willing to do something about it! John H. Harris and Gradwell L. Sears have very kindly volunteered to aid me in organizing all exhibitors and distributors for this great cause. We have set aside the period of March 25-30 as the days to raise the funds through the active participation of all theatres everywhere. As Chairman of the Amusement Industry Division of the Greek War Relief Association, I appeal to you to do your share in making our drive a complete success.

The Greeks love liberty so much they’re willing to die for it. The least we of this thrice blessed country can do is to help the women and children of these gallant defenders of democracy.

Sincerely,

ADOLPH ZUKOR, Chairman
'FOOTSTEPS IN THE DARK' ENGROSSING, AMUSING MYSTERY COMEDY

Rates • • • — generally

HOLLYWOOD PREVIEW

Warner Bros.
? Minutes

Directed by Lloyd Bacon.

It is some time since we have had a top-notch mystery picture from Hollywood. Warners’ "Footsteps in the Dark" steps in and fills this void most capably — being a most refreshingly amusing mystery-comedy, well turned out and all accomplished performers and excitingly directed by the reliable Lloyd Bacon. Like most mysteries, there are several unexplained loose ends, but the proceedings are accomplished with such gay and enthusiastic dispatch that these omissions may perturb only the most meticulous of filmgoers. Abetted by a good title and Errol Flynn's name, this picture will do better than average business in the majority of locations.

Flynn is cast as a most respectable investment broker who pursues another life as well, that of a writer of detective stories whose pen digs sharply into the social set in which he lives. His scribbling endeavors are kept secret from his wife, Brenda Marshall. When some of his late hours and answers don't make sense, a private detective is hired. He comes back with the startling news that Flynn is making time with Lee Patrick, a burlesque cutie. Actually Flynn is on the trail of a murderer who has already killed Noel Madison and subsequently disperses Miss Patrick, too. Not long after, Flynn finds the criminal to be Ralph Bellamy, innocent-looking dentist, who is the brains behind a gigantic jewel smuggling organization sought by the FBI.

Flynn gives a refreshing performance and Brenda Marshall makes the most of what could have been an insipid role. Ralph Bellamy is excellent as the heavy and Alan Hale's comedy fits into his part of the police captain. Lee Patrick steals the picture with her superb enactment of the burlesque queen. Allen Jenkins, Luella Watson and William Frawley supply laughs. Roscoe Karns makes the most of his one scene as the cigar smoking sleuth engaged to check on Flynn.

— HANNA (Hollywood)

'Hard Boiled Canary' Mildly Engaging Musical

Rates • • for better class houses; fair dualler elsewhere

HOLLYWOOD PREVIEW

Paramount
80 Minutes

Directed by Andrew L. Stone.

Producer-director Andrew L. Stone has turned out another of his charming, original musicals in "Hard Boiled Canary." It is a vividly little story of the effects of the Interlochen National Music Camp on a girl with a beautiful voice who was reared in the atmosphere of burlesque. The scenario tends to be a trifle corny at times, but the music, the picture's spirit and the amazingly talented youngsters in the cast keep the spectator's interest alive — making the film absorbing and entertaining throughout. It is a dubious draw for action and lesser neighborhood houses, but should do fairly well in dualling and better class spots.

Allan Jones, son of the founder of the Interlochen Music Camp, brings Foster with him after she escapes from the police during a raid on a burlesque house, where she sings operatic arias while Grace Bradley strips. From this point it becomes the familiar tale of the youngster's regeneration. She later is almost forced to sacrifice her new-found life when her identity becomes generally known and the parents threaten to withdraw their children and the backers their support.

Jones is excellent in both the singing and acting phases of his role. Susanna Foster does herself proud in a tailor-made part that should catch the attention of filmgoers.

— HANNA (Hollywood)

'Meet Boston Blackie' Fair Start for New Series

Rates • • for action spots; OK dualler for nebarhoods

Columbia
60 Minutes

Chester Morris, Rochelle Hudson, Charles Lannan, Richard Lane, Compliance Worth, Jack O'Malley, George Magrill, Michael Rand.
Directed by Robert Florey.

The factors that save this mystery programmer and lift it above class "B" mediocrity are smart direction by Robert Florey, which starts off mighty fast and never slackens speed till the final fade-out, the novelty of a front line gangster agent, and above average performances by the entire cast. As the first of a planned new series, "Meet Boston Blackie" is a satisfactory introductory offering. It will suffice in action houses and nebarhoods.

The story by Jay Dratler, based on Jack Boyle's saucy fictional rascal of "Get-Rich-Quick-Wallingford" fame, is none too plausible and a bit fantastic. It concerns mystery over a carnival; spies in a freak show; murder in the "tunnel of love"; more murder in a cabin of an ocean liner; a side-show serving as a front for cunning; an electric sign high on a roof flashing code signals to a ship anchored off coast; wild automobile chases. Blackie is usually tangling with the outsmarting police, who get in his way, suspect him of being mixed up in the murders, and hinder him from working out the solution to the mystery.

Fortunately, it all moves fast enough to prevent the spectator's brain from asking any questions!

— NONAMAKER

MORE REVIEWS ON PAGE 21

NEWS PAPER CRITICS

MR. AND MRS. SMITH (RKO-Radio)
"...Frisky, scampish, gleful comedy...Fresh and imaginative touches...Building lines and expert performance..."—Boehnrl, N. Y. World-Telegram.
"...Hitchcock treatment gives a certain distinction as well as getting the utmost in laughter out of familiar situations. A funny story you've probably heard before, told on the screen with immense skill."—Barnes, N. Y. Herald Tribune.
"...Cheeky comedy that fails to mount into a coterusing wave of laughter..."—T. S., N. Y. Times.

THE MAD DOCTOR (Paramount)
"...The average, unlightened layman, out for a good chull, can't gripe..."—Levitas, PA.
"...Scarc and absorbing...Blood-curdling direction."—Thier, N. Y.

Post.
"...The three principals do nice work and it is a pity their efforts have to be wasted on something so ordinary..."—Boehnrl, N. Y. World-Telegram.
"...Absorbing...Even a melodramatic plot that tries for chll-thrills (and gets them) doesn't lessen interest."—T. S., Phila. Record.

BLK PRIVATES (Universal)
"...Upprarious monkeys here..."—T. S., N. Y. Times.
"...It is hard to imagine how any future films in the series can be funnier, on the slapstick side..."—Dana, N. Y. Herald Tribune.
"...One loud, happy laugh from beginning to end. If you want laughs, don't miss this one..."—Boehnrl, N. Y. World-Telegram.
"...Carload of laughs...Humor is rough and ready and hasn't a subtle wince in the whole carload..."—Winston, N. Y. Post.

FILM BULLETIN
COLUMBIA

It is the theory of Harry Cohn that by maintaining a strong line-up of production talent, Columbia is in a better position to negotiate for the top players it needs to carry its "A" pictures. Last week, several important additions to the Columbia list were made. Paramount's Mitchell Leisen, whose new pact permits outside deals, has been engaged to produce and direct "Miss Maiden Is Willing," in which Marlene Dietrich will star. The story by James Edward Grant is a romantic comedy. Richard Wallace, currently megaphoning "She Knew All the Answers," has been signed to direct two pictures a year for Columbia for the next two years. Edward Dmytryk, newcomer to the directorial ranks, impressed so strongly with the rushes on "Under Age" (this first stint at this studio) that he has been signed to a four picture deal. Dmytryk will probably continue operating in the Irving Briskin department. Far from concluded, a deal is nevertheless in the making between Columbia and Robert Sherwood calling for three pictures over a two year period. Sherwood is the young jack-of-all-theatrical-trades who somehow managed to promote the money for "Adam Had Four Sons," recently previewed. According to the critics, the picture is a fairly auspicious first effort.

In case you are perplexed by the reference to "She Knew All the Answers" this is the new title for "A Girl's Best Friend In Wall Street." What with all the tycoons flocking to Washington to become "dollar a year men," we imagine that Columbia feels this is too little to offend the money kings, even though the company has been publicizing the Wall Street tag for almost two years.

"This Thing Called Love" which has been rolling filmlovers in the aisles failed to amuse the officials of the Legion of Decency, who gave it a "C" or "objectionable" rating. They explained that the picture "reflects ideas contrary to the Christian conception of marriage." Columbia's film editors reached for the scissors, made some substantial cuts and the Legion reversed its decision, the first time that it has ever been so obliging. The new rating makes the film only partially objectionable.

Studioites are talking about the next job Ted Reed is doing in edging Jane Withers into the budding womanhood stage in "Her First Beau." Columbia's officials must be having a grand time contemplating a joyous welcome for Rita Hayworth when she returns to her home lot. Having scored a notable triumph against such elegant company as James Cagney and Olivia de Havilland in "The Strawberry Blonde" at Warners, the raven-haired beauty is on her way in 26th Century for "Blood and Sand." A terrific build-up, this, that costs Columbia no more than the effort involved in seeing that her roles and pictures are right... Alan Mowbray will become a funny man in his own right. If the first two-reeler he is making at Columbia, "French Fried Potatoes" (we haven't heard that word in years) turns out as expected. In which case, Mowbray will make a series... March 10 has been set as the starting date for Sam Beishoff's production of "Texas." Joan Bennett is set for the female lead in "Bedtime Story" after a number of other players were sought for the role. Alexander Hall will megaphone the cautioned story. Director Stuart Hamon has chosen "The Devil Pays" as the third in his Ellery Queen series which will begin into production early in April. Ralph Bellamy and Margaret Lindsay head the cast.

Production activity has been heavy at Columbia during recent weeks and starting dates have been set on the following seven films - all of which will begin before the first of April: "Return of Daniel Boone" (Bill Elliott), "Bedtime Story" (Joan Bennett), "Texas" (William Holden), "The Officer and the Lady," "Blondie in Society," "Betty Co-Ed" (Ruby Keeler-Harriet Hillard-Orzole Nelson) and "Tillie, the Toiler." Kay Harris is the young lady who will play the title role in the new comic strip series.

Films now shooting are: "Her First Beau" (Jane Withers-Jackie Coogan), "Senate Page Boys" (Herbert Marshall-Virginia Bruce), "Chain Gang" (Otto Kruger-Gloria Dickson), "Time Out for Rhythm" (Rudy Vallee-Rosemary Lane) and "Naval Academy" (Jimmy Lydon-Fredric Bartholomew).

CASTING: Virginia Bruce in "Strange Victory."... Frederic March in "She Knew All the Answers."... Alan Mowbray in "The Devil Pays."... Patricia Morison in "Bedtime Story."... Thelma Ritter in "In This Corner."... Barbara Kent, Gwen Kenyon in "Under Age."... Loretta Young in "Tonight Belongs to Us."... Bette Davis in "The Dupe Man Will Get You."... Marlene Dietrich in "Miss Maiden Is Willing."... Francis Ford in "She Knew All the Answers."... Director ASSIGNMENTS: Gregory Ratoff to "The Night Belongs to Us."... John Ruth in "Our Wife."... Story BUYS: "My Sister Editha" by Ruth McKenney... CONTRACTS: Edward Plunkett to pics agreements.

METRO-GOLDWIN-MAYER

Apparently feeling that the acquisition of "Cimarron" and "Rio Rita" showed sufficient enterprise for a fortnight, news from MGM is light. With the purchase of these stories, Metro gets two of the biggest money makers in the history of the picture business. "Cimarron," they say, will co-star Norma Shearer and Clark Gable and will probably be made in Technicolor. "Rio Rita," of course, looms as a vehicle for Jeanette MacDonald and Nelson Eddy. Although these days Raie Stevens, the Metropolitan-Goldwyn-Mayer songbird, figures as competition for the steady MacDondald.

The enterprise of Metro's executives has not been dulled by the recent, and (confidentially, shh) recent rains. There is a great deal of activity in the production department which has no less than eight pictures before the cameras. "Billy the Kid" (Robert Taylor-Bruce Donlevy), "A Woman's Face" (Joan Crawford-Melva Douglas), "Blossoms in the Dust" (Greer Garson-Walter Pidgeon), "Love Crazy" (William Powell-Myrna Loy), "Dr. JehKY and Mr. Hyde" (Spencer Trace-Ingrid Bergman), "The Unfrocked" (Clark Gable-Bonita Granville), "Washington Melodramas" (Frank Morgan-Kent Taylor) and "Lady Be Good" (Ann Sothern-Eleanor Powell).


Boris Karloff has been signed as the star of "Murder by the Stars." Sam Katzmann's horror special. Edith Fellows is making a personal appearance tour in connection with "Her First Romance." As his second feature of the year, this, for full release, I. E. Chadwick will produce "Redhead," from an original by Dorothy Reed, Conrad Seiler and Betty Burbridge. The film is slated for production in May. Trem Carr has returned to the studio after conferences in New York. With the screenplay completed, Scott Dunlap is readying production on "Widows of the Press." Phil Rosen will direct... Bill Raynor leaves his post in the Monogram publicity department as this is being written to assume the post of publicity director for Producers Pictures Corporation.

Only one picture is shooting at Mono, "Tumbledown Ranch in Arizona" (Ray Corrigan-John King-Max Terhune).
PARAMOUNT

One of the busiest, if not the busiest, lot in Hollywood is Paramount's, where Y. Frank Freeman and his new production executive, Buddy De Sylva, seem bent on building a vast backlog of material to supply its needs for the current year. The most recent of these is James Cagney's "Lady of the Night," directed by Rouben Mamoulian, which is one of the studio's biggest hits. De Sylva's other hit musical. A couple of weeks ago Paramount bought the stage success, "Lady in the Dark," and at the turn of the year, it noted out its competing possibilities for the next couple of months. Other valuable story properties on Paramount's shelves are "Botany Bay," the most recent work of Charles Nordhoff and James Hall, authors of "Mutiny on the Bounty," "Reap the Wild Wind," "Dalton Trumbo's "Bad Day at Black Rock," and Ben Hecht's "Stark Heather.""Among the Loving," "STORY HITS: "Watertown" by Nathan Halkett; "Louisiana Purchase" by T. C. Nesbitt; "TRIMS:" Jane Preissig for the part of Edith Hume to be played by Don Carter to term agreement.

REPUBLIC

Herbert Yates' visit to the studio was climax last week with an announcement from the Republic production manager, John McDoanough, that the company's plans for the 1941-42 season. Republic will spend $15,000,000 and will produce 66 pictures next season. There will be 32 features, 30 westerns and four seasonal productions. All six pictures are budgeted between $75,000 and $1,000,000. There will be 14 pictures costing between $250,000 and $500,000. There will be two $500,000 Gene Autry musical feature-westerns and six westerns with Smiley Burnette which will cost approximately $175,000 each. Ten "Jubilee" productions are planned, eight Roy Rogers-George Hayes westerns, eight Mesquites and eight westerns starring Donald Barry.

In the coming year, Republic will toss two world premiers. "Lady from New Orleans," starring Osa Munson, will take off at New Orleans and "Sis Hopkins" will have an auspicious first showing in a city yet to be selected. Another announcement from Yates concerns his plans to further exploit the President Taylor story. Yates will establish his own complete radio company, which will produce the story himself. The intelligently operated studio will always keep one eye on the open lottery market and the other on those developing material exclusively for the Republic circuit. At the commencement of the year, the studio is gratifying and will show itself in even more substantial improvement in the general tone of its output than has already been achieved.

With eleven pictures completed and ready for release, and seven more now before the cameras, Paramount has twenty-five others in various stages of production, and all set to go into work during the next three months. Although starting dates have not yet been scheduled for all twenty-five pictures, it appears as a certainty that this production drive will see as many as ten features going simultaneously during March and the succeeding months.

Rufus Le Maire, who jumps from studio to studio with the agility of a kangaroo, has joined Paramount and will handle special assignment work under B. G. De Sylva. .MacDonald Carey, Broadway's newest glamour boy who is appearing opposite Gertrude Lawrence in "Lady in the Dark," has been signed to a term contract and will report at the studio on June 1. .Mary Martin is going on a concert tour with a sort of "Classics-swings" program. .Micheline Cheirel, one of France's leading younger actresses, is entering in "Hold Back the Dawn." She is the wife of John Loder. .Sneak previews are rapidly being held for "Texas Company," scheduled for July 25. .Frank Fay also received his most important assignment to date when he was awarded the production reins on "Birth of the Blues," which Victor Skelton is going to direct. .Still Haven Hayden who just ran away with "Virginia," as far as the leading ladies are concerned for the top spot in "Botany Bay." .Kate Smith is due in Hollywood on March 21 when she and Bob Hussey will confer on the possibility of their having a series of radio programs together. .Cary Grant is going to make six shorts for Herb Moulton called "Hedda Hopper's Hollywood." .Incidentally, what has happened to Moulton's plan to make abbreviated versions of the screen successes of a few years ago? At the time the project was announced it was believed that a Maurice Chevalier musical had been condensed and was ready for release. .It still sounds like a worthwhile idea.

RKO- RADIO

It seems that the long-awaited shake-up at RKO is really beginning to materialize, although more slowly than expected. George J. Schaefer is in town and with his arrival came the understanding that he will assume full charge of the studio. The first change made by Schaefer involved Lee Marcus, producer of some of RKO's low-budget pictures. Those familiar with Marcus and his accomplishments in behalf of RKO had expected that he would eventually be elevated to a more prominent position in the company; instead, however, he has been assigned to supervise some of RKO's series, under the chairmanship of the President. Lee Marcus will function as an associate producer under him. McDoanough will handle RKO's relations with the independent producers who utilize the company's releasing facilities. The position of RKO's head of Production, Charles L. Brackett, is now filled by an executive who is virtually idle and that he has absolutely no say in RKO policy, but, nevertheless, he is continuing on the payroll. Hampster Schaefer's shake-up plans is the old term contract evil — tried and often incompetent people attached to the company by ill-advised pacts. Apparently those members of the production personnel who should be dropped have contracts that must be either fulfilled or settled. However, with Schaefer on the job at the studio, it is a safe bet that action will be forthcoming as soon as possible.

Meanwhile, attention is being centered on RKO's plans for the new season. Ned DePaul is also in Hollywood conferring on the program with the studio heads. It is expected that the schedule will call for 35 features, in addition to westerns and shorts.

Casting and other problems have caused the indefinite postponement of three RKO Westerns. These “Gypsies,” may claim the distinction of being the most frequently abandoned story in Hollywood. First owned by Hal Roach who scheduled it at turn of the calendar, it was acquired by RKO for Erich Pommer who completed script by Frank Davis, James Hilton and Toss Alesinger. It was last scheduled for Maureen O'Hara. Others postponed are "When I Grow Up" and "Hang Out the Moon." Maureen O'Hara. Others postponed are "When I Grow Up" and "Hang Out the Moon."
Another symptom of the bad organization that has been undermining this studio is Stephens-Lang Productions which will film one more "Dr. Christian" picture and then abandon RKO for other fields. Too, there are reports that the partners are squabbling and each would like to buy out the other.

About the only news of concern concerning the release of Orson Welles' "Citizen Kane" came from the "bearded wonder" himself, who interrupted a blast at the "non-intellectuals of Hollywood" long enough to say that the picture would be released any week now. Welles' occasion for rapping the film city was an address he made at the New School of Social Research in New York during which he accused the film producers of "operating for years on the theory that audiences are as stupid as they are." 

William Peterle is writing the screenplay. The cast thus far includes Walter Huston, Thomas Mitchell, James Craig and Anne Shirley.

With conceitnion yarns popping up at every studio, it is probable that the musical comedy of army camp life prepared for Kay Kyser will be abandoned for a yarn with a South American locale... "Moon Over Miami" is the first assignment as associate producer will be "Father Takes a Wife" which has Alberto Villa, Anne Shirley and James Ellison heading the cast... RKO will release three shows exposing Nazi activities in South America... "Dancing With Love" will introduce Michele Morgan to America, instead of "Joan of Arc," as originally planned. David Hempstead is the producer and Robert Stevenson, the director... Harold Lloyd's "A Girl, a Guy and a Gob" will have its premiere in Honolulu... Charles Roberts has won that promotion from directing shorts to features... Anne Lee has signed a contract for RKO, for which she can thank the ruffles of "My Life with Caroline," in which she plays opposite Roland Colman... "Vivacious Lady," two-year-old RKO film co-starring Academy Award winners Stewart and Rogers, will be reissued.

Now shooting are: "Sunny" (Anna Neagle-Ray Boiger), "Before the Fact" (Cary Grant-Joan Fontaine), "Tom, Dick and Harry" (Ginger Rogers-George Murphy) and "My Life with Caroline" (Ronald Colman-Anne Lee).

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20th Cenury-FOX

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While it lost Macgowan, 20th Century gained William Le Baron, who has been signed to produce four or five pictures annually for the next five years. He begins his new job on March 10; meanwhile, he is visiting New York where he plans to look over story material. Le Baron's first picture has not been set, but the producer has the rights to a story based on the career of George Primrose, one of America's greatest minstrel entertainers. He would like to produce it and Fred Astaire is mentioned as the most likely player for the leading role.

Reports of Hollywood's plans for the 1941-42 season are coming through from all the studios and 20th Century-Fox is no exception. The indications are that this organization will avoid documentary material, ponderous stories, etc., and will have a program the bulk of which will be musical. At least 11 pictures will be in this category and those already set for next season are "The Band Played On," "The Song and Dance Man," "Rise and Shine," "Panama Blues," "Straight Left," "One Hundred and Fifty Thousand Pearl," "Song of the Isalnder," "I Won't Dance," "Stand Up and Cheer," "Coast to Coast," and "Dance Team." In line with the revival of interest in musicals, 20th Century will reach out for talent to fit into this phase of its operation and the first to be signed is Janis Carter from the cast of New York's "Panama Hattie." She is blonde and a singer-dancer. Upon her arrival here next week, Miss Carter will be tested for a spot in "Sun Valley."

Continued on Page 16

NEW RELEASES

(Castings) James Craig, Anne Shirley, Simone Simon, Jane Darwell in "A Certain Mr. Scratch," Charles Bickford in "Parachute Battalion," Nicholas Sennasouk, Katherine Leslie in "My Life With Caroline," Russell Gleason in "Hurry, Charlie, Hurry!" James Craig in "Unexpected Uncle...

DIRECTOR'S ASSIGNMENTS: Charles Roberts to "Hurry, Charlie, Hurry..."

CONTRACTS: Anna Lee to Gary part...

COLUMBIA

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### COLUMBIA

**1940-41 Features**

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<th>Title</th>
<th>Completed</th>
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<th>Details</th>
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<td>Her First Dream</td>
<td>Yes</td>
<td>Yes</td>
<td>Details: D. Butcher, F. Soper</td>
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<td>Senate Page Boys</td>
<td>Yes</td>
<td>Yes</td>
<td>Details: M. Marshall, V. Marchon</td>
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<td>Yes</td>
<td>Details: C. Shek, E. L. Film</td>
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<td>Fighter from a Prison Camp (46)</td>
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<td>Girls Under 21 (41)</td>
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<td>Yes</td>
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<td>Great Plains Robber (58)</td>
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<td>Yes</td>
<td>Details: J. Foster, H. Lambert</td>
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<td>Details under title: Keep Him Alive</td>
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<td>Details: H. L. O'Hara</td>
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<td>Details: E. Elliott, L. Young</td>
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<td>Most Wanted Blackie (60)</td>
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<td>Details: E. Morris, E. Kennedy</td>
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<td>Missing Ten Days</td>
<td>Yes</td>
<td>Yes</td>
<td>Details: E. Harrison, R. White</td>
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<td>Nobody's Children (62)</td>
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<td>Yes</td>
<td>Details: E. McLevy, W. White</td>
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<td>North from the Lone Star</td>
<td>Yes</td>
<td>Yes</td>
<td>Details: W. Elliott, P. M. Young</td>
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<td>Outlaws of the Panama Trail (19)</td>
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<td>Yes</td>
<td>Details: F. Robinson, E. Patroulay</td>
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<td>Penny Serenade</td>
<td>Yes</td>
<td>Yes</td>
<td>Details: E. H. Marston, F. Robinson</td>
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<td>Phantom Submarine (28)</td>
<td>Yes</td>
<td>Yes</td>
<td>Details: E. Elliott, L. Young</td>
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<td>Plato Kid, The (42)</td>
<td>Yes</td>
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<td>Details: E. Elliott, R. Carter</td>
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**Chain Gang**

**Drama**

- **Cast:** Otto Kruger, Gloria Dickson, John Litel, Robert Fiske, Don Beddoe.
- **Director:** Charles Barton
- **Producer:** Wallace MacDonald

**Story:** This tells of the adventures of a trio of youths in a naval academy, each of whom is represented by the spirit and traditions of the establishment.

### NAVAL ACADEMY

**Drama**

- **Cast:** Freddie Bartholomew, Billy Cook, David Durand, James Butler, Warren McCullum, Joe Brown, Jr., Jimmy Lydon, Ted Meyers, Eddie Laughton, Richard Arlen.
- **Director:** Ed C. Kenyon
- **Producer:** Wallace MacDonald

**Story:** This tells of the adventures of a trio of youths in a naval academy, each of whom is represented by the spirit and traditions of the establishment.

### TIME OUT FOR RHYTHM

**Music**

- **Cast:** Rudy Vallee, Rosemary Lane, Ann Miller, Allen Jenkins, Joan Merril, The Three Stooges, Brenda and Cobina, Richard Lane, Glen Gray and the Casa Loma Orchestra.
- **Director:** Sidney Salkow
- **Producer:** Irving Starr

**Story:** Rudy and Lane are entertainers who rise to the top of the profession, only to lose their prominence when they separate. Their reunion means the beginning of better days.

### RELEASE CHART

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### LADY BE GOOD

**Musical—Shooting started February 24**

- **Cast:** Ann Sothern, Frances Field, Robert Young, Lionel Barrymore, John Carroll, Red Skelton.
- **Director:** Norman McLeod
- **Producer:** Arthur Freed

**Story:** The romance of a young songwriter, Robert Young, and Eleanor Powell, who achieves success as a dancing star.

### WASHINGTON MELODRAMA

**Mystery—Shooting started February 26**

- **Cast:** Frank Morgan, Kent Taylor, Ann Rutherford, Dan Dailey, Jr., Virginia Grey, Lee Bowman.
- **Director:** S. Sylvan Simon
- **Producer:** Edgar Selwyn

**Story:** A murder is committed against the hectic background of present day Washington which is solved by Dan Dailey, a reporter on a newspaper published by Frank Morgan.

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<td>A Woman's Face</td>
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<td>J. Crawford, F. Douglas</td>
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<td>Blackie</td>
<td>72 minutes</td>
<td>J. Wayne, A. Fields, E. Martin</td>
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<td>Blossoms in the Bush</td>
<td>72 minutes</td>
<td>J. Grant, W. Dryden</td>
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<td>I, Dr. Jekyll and Mr. Hyde</td>
<td>72 minutes</td>
<td>F. Twain, W. H. Stillwell</td>
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<td>Lovely</td>
<td>72 minutes</td>
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<td>Uniform, The</td>
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<td>Bud, the Man</td>
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<td>F. W. Free, L. Harrison</td>
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<td>Butterfield Seven</td>
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<td>Come Live With Me (85)</td>
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<td>L. Stewart, L. Trenchard, H. Deane, L. Morgan</td>
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<td>Crime of Mary Dugan (99)</td>
<td>72 minutes</td>
<td>L. Day, R. Young</td>
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**INTERVIEW WITH LADY BE GOOD**

**LADY BE GOOD**

**Musical—Shooting started February 24**

- **Cast:** Ann Sothern, Frances Field, Robert Young, Lionel Barrymore, John Carroll, Red Skelton.
- **Director:** Norman McLeod
- **Producer:** Arthur Freed

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<td>Hold Back the Dawn</td>
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<td>J. Hare-O. Harland</td>
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<td>Flower Woman</td>
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<td>G. Stewart-M. Beach</td>
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<td>Nurse Isn't Telling</td>
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<td>J. Hare-O. Harland</td>
<td>5-12</td>
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<td>J. Hare-O. Harland</td>
<td>5-12</td>
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**LADY FROM NEW ORLEANS**

**PARAMount**

**MARCH 8, 1941**
Sizing Up (Continued from Page 11)

Leo McCoy is putting on the pressure to engage Katherine Hepburn and Cary Grant for the next Howard Hughes production to be released by this organization. The success of "The Dark and the Handsome," one of the current season's sleepers, is keeping the 20th Century Fox story department awake nights trying to find great female stars for its screen equivalents. Tyrone Power gets the title role in "A Yank in the R.A.F."—"European Plan" is being dusted off to see if it will serve as a vehicle for Sonja Henie whose "Sun Valley Serenade" was a smash hit in a production push that will revivify activity on this lot. Slated for a look at the big screen is "Hunting," "Ski Patrol" (Alley Payne or Carole Landis), "Confinement" and "Deception."—Straight Left.

Pictures playing at: "Blood and Sand" (Tyrone Power-Linda Darnell) and "The Great American Broadcast" (Allee Payne-John Payne).

CASTING: Cabiria (Ruth Roman).—"The Harp in the Rafters."—"The Story of Dr. Wassell."—"The Conqueror."—"The Man Who Came To Dinner."—"Stolen Identity."—"Cavalcade."—"The Master of Bankstown."—"Valiant Lady."—"The Bishop's Wife."—"Yanks."—"City for Conquest."—"Tobacco Road."—"The Gilded Lily."—"Two-Fisted Man."—"The Man Who Came To Dinner."—"Stolen Identity."—"Cavalcade."—"The Master of Bankstown."—"Valiant Lady."—"The Bishop's Wife."—"Yanks."—"City for Conquest."—"Tobacco Road."—"The Gilded Lily."—"Two-Fisted Man."—"The Man Who Came To Dinner."—"Stolen Identity."—"Cavalcade."—"The Master of Bankstown."—"Valiant Lady."—"The Bishop's Wife."—"Yanks."—"City for Conquest."—"Tobacco Road."—"The Gilded Lily."—"Two-Fisted Man."—"The Man Who Came To Dinner."—"Stolen Identity."—"Cavalcade."—"The Master of Bankstown."—"Valiant Lady."—"The Bishop's Wife."—"Yanks."—"City for Conquest."—"Tobacco Road."—"The Gilded Lily."—"Two-Fisted Man."—"The Man Who Came To Dinner."—"Stolen Identity."—"Cavalcade."—"The Master of Bankstown."—"Valiant Lady."—"The Bishop's Wife."—"Yanks."—"City for Conquest."—"Tobacco Road."—"The Gilded Lily."—"Two-Fisted Man."—"The Man Who Came To Dinner."—"Stolen Identity."—"Cavalcade."—"The Master of Bankstown."—"Valiant Lady."—"The Bishop's Wife."—"Yanks."—"City for Conquest."—"Tobacco Road."—"The Gilded Lily."—"Two-Fisted Man."—"The Man Who Came To Dinner."—"Stolen Identity."—"Cavalcade."—"The Master of Bankstown."—"Valiant Lady."—"The Bishop's Wife."—"Yanks."—"City for Conquest."—"Tobacco Road."—"The Gilded Lily."—"Two-Fisted Man."—"The Man Who Came To Dinner."—"Stolen Identity."—"Cavalcade."—"The Master of Bankstown."—"Valiant Lady."—"The Bishop's Wife."—"Yanks."—"City for Conquest.”
THE LADY EVE... You can sell the stars, Barbara Stanwyck and Henry Fonda; or you can sell a sassy, spicy, sexy story you might tell 'em it's too naughty for children and too gay for prudes; or you can sell that terrific new miracle man of the movies — Preston Sturges. He is the rave of the critics and columnists and a name you should not neglect in your copy. He copped the Academy Award for his "Great McGinty" and "The Lady Eve" seems to sew up the 1941 prize, according to the reviews. Take a gander at the ads above. The whole press sheet is in that snappy, smart style perfectly presenting the perfect laugh dish for a laugh-hungry public.

THE LADY EVE

Writer: Preston Sturges
Director: Preston Sturges
Producer: Victor Milner, A.S.C.
Starring: Barbara Stanwyck, Henry Fonda, Charles Coburn, Eugene Pallette, William Demarest, Eric Blore, Melville Cooper, Martha O'Driscoll, Janet Beecher.

The Lady Eve is a 1941 American romantic comedy film directed, written, and produced by Preston Sturges. It stars Barbara Stanwyck and Henry Fonda, with Charles Coburn, Eugene Pallette, William Demarest, Eric Blore, Melville Cooper, Martha O'Driscoll, and Janet Beecher in supporting roles. The film is one of several built around the premise of a man who wins the hand of a rich woman. The Lady Eve is considered a masterpiece of screwball comedy and is widely regarded as one of Sturges' most memorable works.
PENNY SERENADE In this Columbia drama starring Irene Dunne and Cary Grant, it takes no less than an earthquake to interrupt their first quarrel and result in their baby being still-born. Years later, the tune that started their romance and an opportune adoption keep them from breaking apart.

THE MONSTER AND THE GIRL...Here is a Paramount horror melodrama in which a fiendish scientist implants a human brain in the body of a gorilla; but, surprise, the monster turns out to be the protector of his sister, Ellen Drew, the gal whom the villains have wronged. Phil Terry, Rod Cameron, Robert Paige, Onslow Stevens, Paul Lukas, and others are in the cast.
Production Personality:

**THE GROUP’S CLURMAN**

By DAVID HANNA

The reason that the Group Theatre’s Headquarters has been missing from his Broadway haunts for the past fortnight is because his new headquarters are at the 20th Century-Fox Studios, Westwood, California, where he has been engaged in work under the auspices of the William Morris Agency which brought the Group founder and director to the attention of 20th Century’s New York office. The upshot of the introduction was a five year contract (with options) for Clurman as an associate producer to Darryl Zanuck.

Clurman’s only previous encounter with the movies was a couple of years ago when he worked on scripts for Walter Wanger. Once David Belinick offered him a job, but Clurman was otherwise engaged.

New York pays who expect to hear rollicking tales from Clurman of movie ways and movie makers are doomed to disappointment. He had “any to tell. He did recently fly out to the Coast on a chartered plane. As a matter of fact he enjoyed a leisurely train trip. The studio actually knew he was coming and according to Clurman, received him politely. And most gratifying of all, he was not immediately presented to the press to the accompaniment of bad Scotch and stale sandwiches.

Clurman isn’t exactly sure when his name was put on the door of his office, before or after his arrival. He agrees that it is imposing. Yes, his office is larger than the one he enjoyed at the Group, but Clurman, with both feet on the ground, commented, “It is very logical, there is more space in California and there is more money in the picture business than in the theatre. That offices are larger is inevitable and I think I can work despite the comfort.” From his windows, Clurman can see the lovely Santa Monica mountains; his frequent glances in their direction indicated his appreciation.

Clurman neither looks nor acts like Group Theatre stories. Of average height, slender, with an olive-brown complexion and dark eyes, there is no mistaking his New York background. When interviewed he did not pace the floor in inspirational frenzy, nor did he attempt to be pompous and impressive. On the other hand, he wasn’t gushy. Rather, Clurman had a pleasing freshness and directness about him, rarely found among recruits from the theatre.

Clurman is modest about his work although he has a distinguished record of achievement in the legitimate theatre, including the discovery of such players as John Garfield, Franchot Tone, Lee Cobb, J. Edward Bromberg and playwrights Clifford Odets and Irwin Shaw. These and others of the Group Theatre have made treks to Hollywood and certainly Clurman’s talents and influence have had considerable influence on the screen.

Clurman, however, maintains the position of an agent of something more than a group, or a particularly choice bit of literature that could be handled efficiently in immediate screen production. He views the films as a medium of entertainment and would like to overcome the common assumption that because he is from the Group, he expects to turn the screen into a voice for social and political matters. Clurman points out that, in the final analysis, all pictures have messages, whether they are of a political nature, detective stories or fairy tales. Audience are not always aware of the fact. Clurman traces the Group’s reputation for being a politically-minded drama company to publicity having focused itself on the few plays of social significance presented, and overlooking the others.

His working day at the studio begins at 9:30 and ends at six. He spends his time reading and making observations on scripts, watching the developments of screenplays, looking in on the sets, visiting the cutting rooms and other departments. He naturally finds movie making more complex than stage production and has discovered that its technical and organizational ramifications are much more involved. He expects soon to be working at nights because it is then that Darryl Zanuck does much of his editing and conferring.

The new associate producer never met Zanuck before coming to Hollywood. He could think of no better word to describe him than “dynamic.” “Zanuck knows a great deal about writing,” said Clurman, “and his comments are extremely penetrating and very much to the point. So far as I know he is one of the few producers who can make their ideas clear to writers.”

Clurman expects to have an inking of the workings of the film industry in about six months. He isn’t sure, of course, but imagines that he will get some sort of assignment then. It might seem strange that in view of the fact that Clurman’s activities for the Group were in the directorial division, he was signed as a producer—a typical Hollywood folly. Clurman theorizes that stage directors work a great deal with writers; so do film producers—thus their kinship. “At any rate,” the Group exile pointed out, “the experience I am getting now is applicable to either directing or producing and if things shape up as they should, the studio can use in either capacity.”

His plans for the future are vague. He likes the picture business and would be pleased to remain in it. Said Clurman, “You don’t turn up your nose at the movies these days and it isn’t a question of whether you will stick to the picture business; it is whether the picture business will stick to you.”

Nevertheless, Clurman is still the head of the Group Theatre, the absentee director. He guides the Group’s policies through the mail but seriously doubts the efficiency of this method and presumes a change will be made.

He spends his spare time writing articles for Theatre Arts Monthly, The Nation and The New York Times. He is also writing a symposium on direction for a book that is being edited by John Gassner.

A busy schedule, this, for Harold Clurman who has never dreamed of Westwood, Santa Monica mountains, large offices and Darryl Zanuck when he first entered the theatre in 1925 as a bit player in Stark Young’s “The Saint.”

March 8, 1941

**THE TIP-OFF ON A BIG PICTURE**

**SHOWMANSHIP, is the word for** "A MAN BETRAYED," first of Republic’s outstanding ATTRACTIONS that will be ADVERTISED nationally THIS year in every IMPORTANT motion picture FAN magazine. "A MAN BETRAYED" is a TITLE that promises STIRRING ACTION . . . a title THAT spells box-office MAGIC on any marquee. "A MAN BETRAYED" offers a TIMELY story as the HEADLINES . . . the story of an AMERICAN who dares to FIGHT for the DEMOCRACY he believes in . . . AND for the beautiful WOMAN he loves. "A MAN BETRAYED" presents a CAST of marquee names. JOHN WAYNE, fresh from recent TRIUMPHS in Republic’s "DARK COMMAND" and "LONG VOYAGE HOME," CO-STARS with glamorous FRANCES D’EERE as the UNSUSPECTING daughter of the
THAT HAMILTON WOMAN. Lady Hamilton (Vivien Leigh), Lord Nelson (Laurence Olivier) and many other famous personages of English history circa 1799, the turbulent period of the British-French War, live again in Alexander Korda’s romantic costume spectacle, a United Artists Release.

THE SEA WOLF. Warner Brothers give Jack London’s famous novel another screen telling. What with Michael Curtiz’ direction and a cast that includes Edward G. Robinson as “Wolf Larsen, captain of the Ghost,” Ida Lupino, John Garfield, Alexander Knox, Gene Lockhart, Barry Fitzgerald, to name a few, it promises to be the saltiest presentation yet of the last voyage of the hell ship.
'MEET THE CHUMP' AN OVER-DOSE OF HUGH HERBERT'S SCREWY ANTIQUES

Rates © + as dueller

Universal
60 Minutes
Hugh Herbert, Jeanne Kelly, Lewis Howard, Anne Nagel, Shemp Howard, Iris Adrian, Richard Lane, Andrew Tombes, Kathryn Adams, Martin Hope, Hobart Cavanagh.
Directed by Edward Cline.

If ever a picture deserved the appellation of "screwball," this is it. "Meet the Chump" is certainly Hugh Herbert's wackiest (and funniest) screen vehicle to date. The wo-woo man scampers in and out of an insane asylum, invades the shop and other spots before returning to his skyscraper office, leaning out the window and blowing out all the city lights for a fade-out. Several scenes, such as a hat-designing episode, have the sparkle of originality, but, as a whole, the picture is filled with too many familiar comedy situations and too few honest laughs. The Herbert fans may be satisfied, but for others it will prove boresome. It's only for the lower half of naborhood duels.

The star is the flighty guardian of his nephew's ten million dollar estate, half of which has been lost in philanthropies and bad investments. In an attempt to prevent the boy marrying and finding out about the estate, Herbert egzarns insanity but the nephew follows him into an asylum and falls in love with a pretty nurse. Gangsters after a share of the money also enter into the plot after which the slapstick chases and crazy complications seem to wear everyone — including the audience.

During the course of the film, Herbert disguises himself as George Washington, as a motherly old lady, as a double-faced financier, and as a broken down nag and, of course, he cannot fail to get some laughs with those silly routines. Andrew Tombes and Shemp Howard are as amusing as the script allows and Anne Nagel and Jeanne Kelly are the best of the straight players.

Edward Cline's direction is in the broadest possible comic vein.

LEYENDECKER

'IT HAPPENED TO ONE MAN' FAIR BRITISH MELODRAMA LACKS MARQUEE VALUE

Rates © — in class houses; less elsewhere

RKO Radio
80 Minutes
Wilfrid Lawson, Nora Swinburne, Marta Labarr, Ivan Brandt, Reginald Tate, Edmund Breon, Patricia Roc, Brian Worth, Athole Stewart, Ian Fleming, Ruth Maitland.
Directed by Paul L. Stein.

Superbly acted and dramatically effective British melodrama though it is, "It Happened to One Man" will attract little attention in the majority of American theatres. Chief box office deterrents are the film's leisurely pace, all-English cast and lack of other selling angles. The recording and photography are both slightly foggy during the early portions of the picture. But Wilfrid Lawson's portrayal of an adventuresome financier is so carefully and convincingly etched that the character gains audience sympathy despite its absence of sterling qualities and the star's name, since "Pastor Hal" and "Long Waves Hero," has attained enough box-office value to make this film eminently suitable for class spots. Elsewhere, however, its draw will be practically nil.

The story concerns an unscrupulous London financier (Lawson) whose dishonest business dealings are exposed and he is jailed for five years. His wife takes their two grown children and settles in a small Devonshire town under a new surname where she leads a quiet life until her husband's prison term expires. Lawson then becomes reunited with his former mistress (Marta Labarr) and, with her aid, interests a prominent Devonshire man in a scheme for the scientific cultivation of sugar beets. When he confronts his wife, who realizes that he will attempt to sell stock to her neighbors, she threatens to expose him. Lawson, however, has a change of heart and tells his wife the truth to the startled villagers and leaves his wife and children to resume their new lives in peace.

The supporting cast is studied with fine performances such as that of Nora Swinburne, who plays the long-suffering wife with great understanding and compassion. Brian Worth, as the son who tries to be loyal to both parents, and Edmund Breon, who is amusing as a fussy old Devonshire squire. At odds with the reserved portrayals of the other players is Marta Labarr, who overacts the mistress role in ancient melodramatic style.

LEYENDECKER

'THE PHANTOM COWBOY' BELOW - PAR BARRY WESTERN

Rates © © — in action spots

Republic
56 Minutes
Don "Red" Barry, Virginia Carroll, Milburn Stone, Neile Marx, Rex Lease, Nick Thompson, Bud Osborne, Ernest Wilson, Burr Curbat.
Directed by George Sherman.

That two-fisted, pint-sized cowboy star, Don "Red" Barry, delivers as usual in "The Phantom Cowboy," but this vehicle is below the standard for this series of Republic westerns. Riding and shooting action is present in full measure, but the time-worn Robin Hood theme is routine and improbable and the supporting cast is merely adequate. This is for the dyed-in-the-wool western addicts only.

Barry plays one of the heirs to the huge Rancho Toreno who returns home after a ten year absence to find that the crafty overseer, Milburn Stone, is planning to gain the property for himself. The first attempt to murder Barry is foiled by a masked rider, El Lobo, (the phantom cowman title) who later identifies himself as a boyhood pal turned outlaw. When El Lobo is killed Stone tries to pin the blame on Barry and incite the peons against him. The peons start trouble, but in a quick change, Barry appears dressed in the masked rider costume to assure them that El Lobo still lives. And in the climax, Barry forces Stone to confess his crimes before one of his accomplices shoots him and the rancho goes to its rightful owner.

Milburn Stone, as the overseer, and Rex Lease, as his accomplice, are well versed in villainy, but the others give typical stock company performances. Virginia Carroll is a colorless type for the role of the Spanish heroine.

LEYENDECKER

'IN OLD COLORADO' ACTIONFUL HOPALONG

Rates © © — for action houses

Hollywood Preview

Paramount
(Harry Sherman)
67 Minutes
Directed by Howard Breitherton.

Another of Harry Sherman's beautifully photographed Hopalong Cassidy westerns, "In Old Colorado" also emphasizes comedy and action values. There is a new twist to an old theme of divorce. His ingenious comic mannerisms are beginning to assume shape in the series. This will do better than average in action houses and western spots, where it can be featured as one of Hopalong's most exciting adventures.

Sarah Padden and Stanley Andrews are rival ranch owners at odds with each other because each is facing his charges against him. When William Boyd (Hopalong Cassidy) arrives on the scene to help out, he learns the truth and discovers that Padden and Andrews are victims of a plot to get off their respective lands. Morris Ankrum, posing as Andrews' foreman, is revealed as the man behind the scheme.

The performances are all good and Margaret Hayes is an unusually attractive heroine.

The direction by Howard Breitherton is first rate.

HANNA (Hollywood)

NEWSPAPER CRITICS

STRAWBERRY BLONDE Warner Bros.

"...Friendly, informal, delightful and good-humored." — Boehnel, N. Y. World-Telegram.

"A big improvement on the original, thanks to the acting and some bright dialogue, but it is still a rambling period piece."—Barnes, N. Y. Herald Tribune.

"...Delightful and amusing...Uncommonly pleasing." — Winsten, N. Y. Post.

"...Lusty, affectation and altogether winning...Amiable, infectious quality." —Crowther, N. Y. Times.

MARCH 8, 1941
SHORT SUBJECTS

FROM PHILLY
By JAY WALKER

Arthur K. Howard, executive secretary of the Independent Exhibitors, Inc., is being supported by Massachusetts legislators Hen-rico Cappucci and Lawrence P. McHugh in the filing of a bill for the supervision and licensing of "the showing of 16mm and 35mm films or other sizes for public or private exhibition by means of automatic coin-in-the-slot or similar talking motion picture projection devices." Howard is seeking two provisions, one that "the location of any device must be approved by the Department of Public Safety. An annual license shall be issued by the Department of Public Safety at a charge of $50 per machine." The second aim of Howard’s bill is that "each individual subject must be supervised and approved by the Department of Public Safety. If this service there shall be an inspection charge of $10 per subject. A charge of $50 shall be made for a certificate of approval."... The Independent Exhibitors, Inc., has scheduled its annual business meeting for Tuesday, March 11. Frank Lydon and the entire list of officers, with but two exceptions, are expected to be re-elected. Nathan Yamins, former national and local president of Allied, has been appointed to the New England committee for Greek War Relief. ... Arthur K. Howard has already brought two arbitration petitions at the Boston office of the American Arbitration Association of which Henry de la Morandiere is the local clerk. The petitions are for arbitration in New England. ... Ben Gold, a member of the Independent Exhibitors, Inc., from Nashua, N. H., was the first New England motion picture operator to file a complaint. Gold asserted that the two Mort Shei circuit houses in Nashua, N. H., were the only theatres out of the four in town that were able to buy any major product, with the exception of Charles Morse and Louis Rothenberg, who recently closed a circuit in Columbus. Gold, who has been unable to buy anything but indies, wants some major runs. Alex Garbose, another independent Exhibitors, Inc., member, filed the second arbitration plea, requesting that the York in Atboli be put back on its former national availability set-up. ... George Howard, who was representing more independent plaintiffs in such actions than any other attorney at the present time, has been secured to represent both Gold and Garbose. Howard, in a special bulletin to members, stated, "This office is ready to prepare complaints and to represent all members who wish it before the arbitration tribunal. The importance of filing complaints with the Arbitration Board should not be overlooked by any exhibitor. In order to prove the effectiveness of the Consent Decree," Howard continued. "The Department of Justice must have the complete facts of the three-year trial period, a complete picture of the relief gained by independent exhibitors under the Decree...Don’t conciliate privately! Build in most instances you will settle for less than you will get from arbitration."

FROM BOSTON
By BARCLAY

Film bulletin speaks FOR and TO The Independent Exhibitors of America

Arbitration case of John Geyser, Highbridge Corp., operating the Florence Theatre, Florence, N. J., against the five majors was the first to be filed with William Elliott, manager of the Phila. tribunal. Unreasonable clearance is claimed, as regards the Fox, Burlington, N. J. Florence follows the Burlington house, operated by Atlantic Theatres, Inc., by 14 days and wants to better this clearance... Warner Bros. circuit executives have agreed to produce records in the Harrison Brothers anti-trust suit against the circuit and major distributors, thereby calling off a scheduled hearing on a petition to subpoena the records. Pre-trial examination started yesterday (March 7th). William Mansell, Warner Bros. branch manager; Lester Krieger, S-W booking and buying head, and John Turner, booker, will be among first witnesses. The Harrisons, operating the Lansdowne Theatre, are asking $210,000 triple damages in a dispute involving suburban clearance, which was filed late in 1939... George P. Aarons and Jack Berešin, with their wives, in Hot Springs for mid-winter vacation... Shubert Theatre re-opens March 21st with Mid-West Circuit burlesque... Rudo Bernstein is down as lieu... He is the husband of strapping Linda Wassau, Fred Sears will manage... Disney Enterprises set half-price scale for children for "Fantasia" at the Aldine... Fred Lieberman has been sent here to handle party arrangements for schools, clubs, organizations, etc... Joe Sapsis celebrates second anniversary as clothier to the Beu Brummins of the Street... Max Miller, Goldman circuit puffificity ace, boating Cuba-ward with Miami stopover — lucky dog... William Goldman to Chicago on business... Rev. Dr. Forney, secretary of the Lord’s Day Alliance, got hot up over churches co-operating with operating of "Land of Liberty" and is reported writing a blistering series of articles against the industry... Dave Barrist and Charlie Goodwin both say they enjoyed their Florida round with Columbia. Execu- tive Lou Kreuse heads committee to sponsor a luncheon to Marcus Benn, who recently celebrated his 75th birthday... Mrs. Edna R. Carroll, chairman of censor board, recuperating from recent illness... That Phila. Record S-W cooking school business starts again next week to give the "first anti-trust business" a box-office push. Tens off at the Cross Keys. They have proven quite a business builder in the past... Sam Rosen, Monogram, announces that his picture "First Romance" has an Earle Theatre date — to play there at the same time the stars, Edith Pello- lows and Wilbur Evans, make a personal appearance... Now announced in its “last days,” “The Baker’s Wife” at the Studio, rang up under Dick Mayer’s supervision what amounts to an all-time longer for a 16mm feature at the marquee in Philadelphia in 22 weeks!... Larry Mac key, genial manager of the Arcadia, all en- thused over the house’s face-lifting which is still going on. Many sentimental and elderly ladies were seen to weep in their old lace handkerchiefs when the wreckers tore down that icy-sore marquee, the one which sheltered them so many times from the wind and the rain.

ARTHUR P. COCHRAN,
Executive Secretary
A MAN BETRAYED... This Republic drama deals with gangsters and crooked politics. It mixes plenty of action with light romance and places its featured players in roles unusual for them. John Wayne is a small-town lawyer and Edward Ellis is a ruthless politician. Frances Dee, the only gal in the picture, is, of course, her very pretty self.

MAN-MADE MONSTER
Universal offers its contribution to a horror cycle, a chiller-diller concerning Lon Chaney, Jr., a man immune to electricity whom the State attempts to "burn" for murder; but turns into an electrically-charged monster instead. Breaking jail, he electrocutes all who come in contact with him until he meets a violent death. Lionel Atwill, Anne Nagel, Frank Albertson and Samuel S. Hinds are in the cast.
Take a walk past your theatre. Regardless of the picture you're playing ... does it look inviting as a place to spend an evening?

That's a test of showmanship.

Because your lobby ... your marquee ... your theatre front is your first appeal to the public to come in.

And it makes a big difference to your box office how you make that first appeal. They'll never reach your box office unless you can make them believe you've got something more desirable inside than the price of admission.

And we claim that the combined product of THE THREE BEST SEAT SELLERS ... Trailers ... Lobby Displays ... General Accessories from the Prize Baby of the Industry—will give your theatre that "gee-I-must-see-that" look.
A Film Man Writes

"...I am bewildered by the Northwest Allied move. In the light of the persistent decade-long fight by organized independent exhibitors to abolish the block booking system, an action by part of that group now to perpetuate that allegedly 'vicious' system doesn't add up to consistency or, confidentially, good sense... Many major film men, like myself, welcome the change from block booking to blocks-of-five. The reason? We, like you, have been appalled by the gradual disintegration of Hollywood into a mass production factory."

A LETTER on Page 3

CIRCULATION WAR
EDITORIAL on Page 4

"MEET JOHN DOE" ANOTHER CAPRA HIT
"ROAD TO ZANZIBAR" STRICTLY S. R. O.
"A DANGEROUS GAME" REACHES NEW LOW

And 8 More REVIEWS on Pages 7-8-21-22
SPRING STARTED MARCH 21ST—Officially!
UNIVERSAL HELPS YOU START IT—Box-Officially!

It's the release date for a comedy-honey... that will rib-rouse the whole country... set ten million wives laughing and thinking about the gal whose husband "doubled" up on her!

Brian AHERNE and FRANCIS in
The MAN WHO LOST HIMSELF

A UNIVERSAL PICTURE
NATIONAL RELEASE MARCH 21

HENRY STEPHENSON • S. Z. SAKALL • NILS ASTHER
SARAH PADDEN • DOROTHY TREE
Screenplay by Eddie Moran • Based on the novel by H. DeVere Stacpoole
Directed by EDWARD LUDWIG • Produced by LAWRENCE W. FOX, Jr.
Associate Producer, Ben Hersh
A FILM MAN WRITES

Not many film executives are willing to talk for publication about the potential effects of the Consent Decree and, particularly, are they reluctant to hazard any prophecies about blocks-of-five. So the letter dropped on our desk out of last week’s mailbag, although cloaked in anonymity, must be regarded as singularly enlightening and almost daring. From it, those independent exhibitors who tremble at the mention of blocks-of-five might grasp a few grains of comfort.

The letter:

Dear Editor:

For obvious reasons, it will be best that you keep my identity confidential.

I have read with great interest the editorials in your issues of February 22nd and March 8th relating to the efforts by the Allied Theatre Owners of the Northwest to nullify the blocks-of-five selling plan and maintain, in its place, the present block booking system. Frankly, the spanning you administered to that organization came as a surprise, for many of us in the distribution ranks had come to believe that to Film Bulletin an Allied unit could do no wrong. Your display of complete independence has elevated the esteem of at least this one film man for your fine publication.

Just as you are apparently bewildered by the Northwest Allied move, so am I. In the light of the persistent decade-long fight by the organized independent exhibitors to abolish the block booking system, an action by part of that group now to perpetuate that allegedly “vicious” system is incomprehensible. It just doesn’t add up to consistency or, confidentially, good sense.

There can be no doubt in the mind of anyone who knows this industry that the major distributors would prefer to maintain the status quo. Block booking as we have employed it for so many years is certainly the most convenient (for us) and most profitable (for us) selling plan that could be conceived. It made our jobs a cinch for about six months of the year. When we finished our selling season, the problems for the remainder of the film year rested between Hollywood, who had to produce what we sold, and the exhibitors, who had to play what Hollywood produced. So it would seem hardly likely that distributors would want to see that system altered.

Well, here comes what should be a surprise to many exhibitors. There are many major film men, like myself, who welcome the change from block booking to blocks-of-five. The reason? We, like you, have been appalled by the gradual disintegration of Hollywood into a mass production factory. All conscientious film men have long recognized the destructive effects of quickies. And we have known that they are being produced because the practice of selling a full season’s program lifted from our studios the need for pouring more effort into their work. The block booking system, in other words, robbed Hollywood of its initiative and artistic integrity. As long as the product was already sold to most of the accounts, it was inevitable that the studios should adopt a what’s-the-difference attitude. And so the quickies came in ever-increasing volume, with only an occasional topnotch picture to maintain the studio’s prestige. And with the increase in the number of quickies came the sickening spread of double features and dishes and games and poultry nights and triple features, etc.

There, in brief, you have the chain of cause and effect that impels any sensible film man to make common cause with those exhibitors who have studied this business and who know that there is nothing more important than good pictures.

Your editorials have stated the case for and against the consent decree very intelligently. It certainly is not the cure-all for our problems, but it is a decided step in the right direction to make Hollywood do the job I believe it is capable of doing. And we can only hope that the new arbitration system will remove many of the other sources of friction between exhibitors and distributors.

My very best wishes for your success.

A SMASHING ATTACK

The report on the motion picture industry issued last week by the Temporary National Economic Committee, also known as the monopoly committee, spared few, if any, words in its condemnation of the major film companies. While this body has no status to enable it to correct the
(Continued from Page 3)

conditions it so roundly attacks, the TNEC report will furnish valuable ammunition for future legislative and legal actions.

Dolving deep into the history and tracing the growth of the business, the lengthy statement came to the conclusion that the Big Five, or theatre-operating, majors actually hold monopolistic sway over the entire industry, to the detriment of independent exhibitors, competitive producers and the public. The other three majors, Universal, United Artists and Columbia, are mere "satellites" who have been permitted to exist and grow to a limited degree only by sufferance of the controlling clique.

The most powerful weapon in the hand of the Big Five, the report declares, is their domination of the large first-run theatres in key cities throughout the country. "More than 80% of all metropolitan first-run theatres are affiliated; in 23 key cities all of the first-run theatres are affiliated." And it proceeds to explain how neatly the five theatre-operating majors have divided their spheres of influence, to that they do not compete with each other, and, as fellow exhibitors, they cooperate beautifully to prevent any other competition from coming in.

The Department of Justice is charged with virtual betrayal of the independents by its failure to make a serious effort to break up the highly integrated control of the industry. The Consent Decree, according to this view, "freezes" the present situation and gives the independent theatres no real relief from the domination of the Big Five. This part of the report will find particular sympathy among the Allied leaders, who fought so hard to include theatre divestiture in the Decree.

The Monopoly Committee takes the Hays organization to task in no uncertain terms. The MPPDA is supported exclusively by the large companies. "Through the many divisions and services of this organization, the major producer-distributor-exhibitors engage in many common activities and present a united front against any influence which would tend to change the status quo." Instead of healthy competition, there is cooperation to maintain control.

On the subjects of block booking, blind selling and shorts forcing, the report says that only the independent exhibitors are subject to them. Among their own affiliated groups of theatres, the Big Five do not enforce these practices.

The Neely Bill would not be a satisfactory solution of the block booking problem, it is stated, nor does a cancellation privilege give exhibitors sufficient relief. Reallocation of terms nullifies the value of the cancellations.

It has often been argued by proponents of the present film policies that they are necessary and advantageous to the public. The TNEC report has something to say on that: "There is no strong evidence to show that the existing degree of concentration has resulted in economic savings for the consumer. The motion picture industry may be contrasted in this respect with the manufacture of automobiles. Here there is no question but that a high degree of integration has been followed both by substantial and persistent reductions in unit costs of production and by steady improvements in quality."

But, the best that can be said for block booking is that it guarantees the distributors ample revenue from "pictures which can by no standard be called excellent."

CIRCULATION WAR

The trade is amused these days by the titanic struggle being waged between two of the film trade papers to establish supremacy in circulation figures. Paper "A" or Paper "B," whichever the case may be, one day proclaims the amazing fact that it has 26 and 1/2 or 48 and 3/8ths more subscriptions than its competitor. The next day, Paper "B" or Paper "A" (we get very confused) counters with some similarly startling numerical revelation, including, mind you, its Fiji Islands subscriptions. The purpose, quite obviously, is to impress their relative importance upon the advertising boys.

Circulation statistics unquestionably are a primary consideration to the advertiser, but every intelligent advertising executive knows they are not all-important. As a practical fact, it is well known that much film trade paper circulation is obtained at exceedingly nominal rates and often by means of enticing premiums.

So, circulation figures, of themselves, do not necessarily prove the value of a publication as an advertising medium. That imponderable element, "reader interest," is never overlooked by the aggressive advertising man, who seeks to judge the value to its readers of what appears between the covers of a paper. To give full value to the advertiser, a publication must enjoy widespread prestige and goodwill in the ranks of its readers. It must have a reputation for honesty and independence. It must be read. Circulation figures are really not so imposing if a paper that boasts them goes into the exhibitor's waste paper basket — with the wrapper still on.

COLUMBIA'S DRIVE

As a matter of principle we do not like those booking or date drives foisted on exhibitors periodically by some of the major distributors. They are a nuisance that place the theatreman in the compromised position of either arranging his bookings disadvantageously or antagonizing the local film office.

Since this plague must still be accepted as an existent, if unnecessary evil, we can express relief that Columbia, currently in the throes of a booking drive, finally found a better reason than the aggrandizement of some individual. At least, this time it isn't an "Honor Joe Doakes" drive. It is called the "Columbia Exhibitors Good Will Campaign." This rates applause, even though the object is to get dates. Mark it as further evidence of an encouraging trend in the industry — the growing recognition by film executives of the importance of exhibitor good will. It is an invaluable asset that was loosely kicked around in the past.
"ZIEGFELD GIRL" by McClelland Barclay, one of the celebrated artists' series in M-G-M's national competition to capture the spirit of the Ziegfeld Girl of 1941. Among other famed artists who have contributed are John La Gatta, Neysa McMein, Gilbert Bundy and Albert Varga.
"Curtain's Going Up, America!"

Fame and Fortune await you, "Ziegfeld Girl"!
A new glittering, all-time peak in musical magic!
M-G-M has outdone the wonders of "The Great Ziegfeld"
A screenful of stars!
Jimmy Stewart • Judy Garland • Hedy Lamarr • Lana Turner
And 50 other sparkling personalities!
And 200 girls as pretty as a melody!
And dreams to dream in story and spectacle!
Ten Broadway stages couldn't hold its myriad splendors!
Only one company has done it before!
Only one company can do it again!

ZIEGFELD GIRL

Starring
JAMES STEWART
JUDY GARLAND
HEDY LAMARR
LANA TURNER

with TONY MARTIN • JACKIE COOPER • IAN HUNTER • CHARLES WINNINGER • EDWARD EVERETT HORTON • PHILIP DORN • Screen Play by Marguerite Roberts and Sonya Levien • Directed by ROBERT Z. LEONARD • Produced by PANDRO BERMAN • A Metro-Goldwyn-Mayer Picture
'MEET JOHN DOE' NOT HIS BEST, BUT ANOTHER CAPRA HIT

Rates • • • generally

— Hollywood Preview

Warner Release, 155 Meters.


Far from being Frank Capra's most perfect motion picture, "Meet John Doe" is nevertheless head and shoulders above the films turned out by most of his competitors. Essentially this is an extremely simple story of brotherly love; a story that few might have told as well, although some could and would have told it in fewer words. Therein lies the primary reason why "John Doe" is not as stirring as it should be, not as moving as we had expected and not as entertaining as Capra's pictures usually are. For instance, a magnificent scene played to perfection by Regis Toomey is marred by its length. Similarly hampered is James Gleason's great drunk sequence. The screen talks incessantly, it phillips its various plays but does everything but pass the collection plate.

These things will be tolerated by most spectators because Capra's direction waxes an hypnotic wand and the performances virtually numb one with their brilliance. But the qualities of tolerance and entertainment are two different things and, if Frank Capra wants to achieve the latter, he will need to cut back his picture to the cutting room and mercilessly eliminate twenty or thirty minutes from the running time. Frankly, we would not like to be the one to wield the scissors. For you, see, this previewer is tolerant, too, and despite all its shortcomings, "Meet John Doe" was well worth seeing. We will probably view it again in the very near future. Most of America's movie-going public probably will feel the same way. They will be thrilled with much of the first portion of the picture, will worry about the plausibility of the second half and voluntarily argue about the finale. Interest of this sort is usually profitable and it is safe to assume that the investment of time and money made by Capra and author Robert Riskin will be amply repaid. Exhibitors, large and small, in all locations, will be spelling the title "Meet John Dough". Profits should be as high as any previous Capra pictures.

Fired from her columnist job, Barbara Stanwyck fills her last column with a bit of anonymous fiction; a letter signed "John Doe," which states that the writer, disgusted with local and world conditions which prevent him from getting a job intends to "create a vast movement and entertaining and moving film."—Barnes, N. Y. Herald Tribune.

"...first film Capra has ever made, bar none...A grand and glorious entertainment, for seldom has such a hurricane of happy-go-lucky fun been unleashed on the screen...Always simple and straightforward, moving steadily onward through a superbly conceived sequence after another in its final conclusion..."—Bochel, N. Y. World-Telegram.

WHAT THE NEWSPAPER CRITICS SAY

'MURDER AMONG FRIENDS' NOVEL AND AMUSING MYSTERY

Rates • • as duller

20th Century-Fox.

67 Minutes.

Marjorie Weaver, John Hubbard, Cobina Wright, Jr., Sidney Plott, Monty Barrie,альных, Douglas Dumbrille, Lucien Lucifield, Truman Bradley, Don Douglas, Milton Parsons, Bill Halligan, Eddie Conrad.

Directed by Ray McCarey.

A skillful blending of comedy with the thrills and chills makes "Murder Among Friends" an interest-holding murder mystery of high classification. With the amateur detectives in the audience are reveling in the film's novel premise and numerous clues, the average patrons will likely help to investigate each of the other five survivors. One, then another and finally the third of the group is killed but the two young meddles finally unmask the real murderer in one bold stroke.

John Hubbard is excellent as the bewildered young doctor who supplies the requisite ending after helping Miss Weaver solve the mystery. Mona Barrie, Douglas Dumbrille and Sidney Blackmer are in support and the rolekiller, Cobina Wright, Jr., shows promise as the doctor's jealous fiancee.

Ray McCarey's direction is first rate.
"A Girl, A Guy and A Gob" BREEZY, LAUGH-PACKED COMEDY  
Rates • • • generally; more if exploited

RKO Radio. (Harold Lloyd Production)  
91 Minutes.  
George Murphy, Lucille Ball, Edmund O'Brien, Henry Travers, Marguerite Chapman, Franklin Pangborn, George Cleveland, Kathleen Howard, Richard Lane, Lloyd Corrigan, Frank McGlynn, Doodles Weaver, Nella Walker, Irving Bacon, Mady Correll, Frank Sully, Vince Barnett, Carol Hughes.  
Directed by Richard Wallace.

A breezy, delightful package of nonsense. "A Girl, a Guy and a Gob" demonstrates that veteran Harold Lloyd has not lost his touch. Although Producer Lloyd does not appear in this feature, the entire film shows solid evidence of the be-spectacled comedian's sure-fire comedy touch, particularly in hilarious panoply episodes. Laughs frequently tumble over one another and, despite its length, the pace is fast throughout. Outstanding cast strength is lacking, but is the name and the extra exploitation is sure to bring box-office results. Favorable reviews and word-of-mouth reaction should help the subsequent runs.

The plot is studed with many unrelated, but comic incidents in the lives of Lucille Ball, a stenographer engaged to Sailor George Murphy while working for a reticent insurance executive (Edmond O'Brien). O'Brien has his first taste of real fun when he is persuaded to go to a dance hall with Murphy and Miss Ball. Later he finds himself in love with the girl and, although he refuses to break up Murphy's romance, the sailor comes to his new pal's rescue. Following a wild taxi chase, O'Brien marries Miss Ball as the adventure—some Murphy signs up for another stretch in the Navy.

Murphy makes the sailor a likeable, irresponsible young fellow — his most engaging screen portrayal to date. In the role which Lloyd ordinarily would have played, a handsome newcomer from the stage, Edmond O'Brien, is the shy, business-like rich boy to perfection. Lucille Ball is neatly cast as the girl and George Cleveland, Kathleen Howard and Lloyd Corrigan contribute a wealth of laughs as her happy-go-lucky family. The never-failing Franklin Pangborn, Frank McGlynn and Doodles Weaver are seen in amusing bits.

Richard Wallace's direction is snappy and well-timed for laughs.

LEYENDECKER

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experience obscures the dynamic personality of the music. A bow to Hermes Pan whose dance creations are notable for their effective simplicity.

HANNA (Hollywood)

"...Seven-eighths of a great and timely film...The details of this picture can be considered in the best and most human Capra vein...Granting its faults, 'Meet John Doe' is nevertheless one of the big and important pictures of 1941..."—Winston, N. Y. Post

HANNA (Hollywood)

'THAT NIGHT IN RIO' MUSICAL BOX-OFFICE CLICKER

Rates • • • generally

HOLLYWOOD PREVIEW

20th Century-Fox.  
90 Minutes.  
Directed by Irving Cummings.

This is another 20th Century-Fox musical with a South American background. Beautifully photographed in Technicolor, the story has as its basis the double identity theme. Fortunately it is a well thought out plot thus giving the story and dance units an ordinarilly found in musicals of this type. Especially strong are the musical interludes. There are several potential hits in the Gordon and Warren score and the numbers are expertly delivered by the cast of headliners. A worthy successor to "Down Argentine Way," "That Night in Rio" is likely to entice the audience — the kind that will be as strong in the sticks as on the main stem. Exhibitors may anticipate topnotch grosses on this attraction.

Don Ameche plays a dual role — an American entertainer in a Rio night spot and Baron Duarte, man-about-town, financier extraordinary. The Baron's wife is Alice Faye. A particular deal fails to materialize as expected making it necessary for him to leave town and raise some money. At the same time it is important that no word of the difficulties reach his competitors, so Ameche is engaged to impersonate the Baron on the floor of the stock exchange and at home. Business complications fall close upon romantic upssets but in the end, the Baron realizes what a lovely and faithful wife he has in Miss Faye and Ameche is in the arms of Carmen Miranda, another entertainer.

The picture's outstanding feature is Carmen Miranda. She soaks across her songs in that distinctive style. As an actress she has much to learn, but no amount of in- 
N E W S P A P E R C R I T I C S

THAT NIGHT IN RIO (20th Century-Fox)

"...A maiden-laden, lavishly technicolored musical comedy, more musical than comic on the whole, and more colorful than anything else...sacrifices originality to an excess of spectacle and splash."—Crowther, N. Y. Times.

"...Preternaturally dull entertainment...Production numbers are tediously conventional and the color throughout the film, has a tendency to be gaudy."—Barnes, N. Y. Herald Tribune.

"...Lavish, though jumbled and heavy-handed variation of the 'Guardians' theme done to song and dance...Lacks sparkle, zest and invention."—Bochel, N. Y. World-Telegram.

"...Finest film Capra has ever made, bar none...A grand and glorious entertainment, for seldom has there a hurricane of happy-go-lucky fun been unleashed on the screen...Always simple and straightforward, moving steadily onward through one superbly conceived sequence after another to its final conclusion..."—Bochel, N. Y. World-Telegram.

"...Seven-eighths of a great and timely film...The details of this picture can be considered in the best and most human Capra vein...Granting its faults, 'Meet John Doe' is nevertheless one of the big and important pictures of 1941..."—Winston, N. Y. Post

F I L M B U L L E T I N
Pre-sold to the Nation's Fans

By National Fan Magazine Advertising

John Wayne • Frances Dee

"A Man Betrayed"

with Edward Ellis

Wallace Ford • Ward Bond • Harold Huber • Alexander Granach

John H. Auer—Director

A Republic Picture
HARROWER

...OF MEN AND THINGS

METRO'S RICHEY ON PUBLIC CONTACTS

Talking to Henderson M. Richey, Director of Exhibitor Relations for M-G-M, we got some up-to-the-minute slants on building public relations through the activities of the company’s personnel in the various branches. For the first time in the history of the industry a serious and intelligent effort is being made to contact the public systematically through social, civic and religious organizations.

Today there are 26 out of the company’s 32 managers as well as four district managers who are members of Rotary or Kiwanis. In a short time it is expected that the majority of the company’s active selling force will become members of some local luncheon group. In addition all members of the office personnel in the branches have been asked to take some active part in some civic activity.

As one whose business it is to keep a close watch on the public pulse as well as exhibitor relations, Richey is in an excellent position to make the observations that follow. He says that he finds the public generally more enthusiastic about pictures than a lot of picture people. He says we are the only merchandisers who tell the public on occasions that our product is lousy. We are too prone to knock the business that is giving us a living. No other business men do this. Take the auto dealer as an illustration. He sold you the 1941 model, and maybe he knew it wasn’t so hot in certain respects, but he never admitted the fact. This year when he will be selling the new model he may admit that the 1941 model had its weaknesses. Get the point? He didn’t knock the product while it was in process of sale, as does many picture person who criticizes the current picture showing at the local theatres.

Another thing this observer notes is that there is a tendency in the trade to make comparisons of all pictures with the million-dollar product. This may be all right in talking shop among ourselves. But too many of us do it in public—at luncheons, in clubs, everywhere we socially contact the cash customers. It does a lot of harm. A film man overlooks the fact that the average patron accepts his opinion more or less as that of an expert, so that the harm done by the careless rapping of a picture has a direct effect on the box office. So one of the purposes in building public relations through having the M-G-M branch personnel join up with the various local groups is to give the public the Right Point of View. If this system is eventually extended to the branches of the other companies, it doesn’t take much figuring to realize that a tremendously powerful goodwill is being built throughout the country for the business in general.

It is too often overlooked by theatre men, says Richey, that when they get a picture like “Ziegfeld Girl,” they are getting an aggregation of star names that Ziegfeld in his palmiest days could not have presented in a stage show. He would have gone broke trying to line up half that drawing power in names, not to mention the costly settings and costumes. And so you can go down the line and pick out a half dozen attractions that are loaded down with star and production values. These pictures give every exhibitor playing them a flow of topnotch attractions that beat anything in value presented in all the legitimate theatres on Broadway in several seasons.

Richey in his frank discussion also noted a lot of things in which the exhibitor has taken a long step forward recently. For one thing, after his recent trip of some ten thousand miles in which he contacted several thousand exhibitors, he finds that generally the theatre owner has much confidence in the future of the business. He also found an eagerness to know what the other fellow was doing in different parts of the country. Also there was a tendency to admit that maybe he had been slipping up a little in the recent easy-come easy-go era, and that now he realized it was necessary to get back to showmanship. It was necessary to put something on the ball in the face of present world conditions. There was a strong indication wherever he went, said Richey, that exhibitors realized Hollywood was extending itself, and that it was up to the theatre to do its share in cashing in on the extra effort.

As for Hollywood, there is today a better understanding and appreciation of the theatre man’s problems, and a desire to cooperate and give him the product that his patrons demand. For the first time the studios are wholeheartedly concerned with the reactions of the theatreman. They are eager for his suggestions. As for the five-picture setup, Richey says the M-G-M studio people welcome it as an opportunity to show just what they can do. He found the average exhibitor had lost his earlier fears as to how the Consent Decree would work out. He has been reassured by the united efforts of the companies to impress their sales staffs that they must not violate the spirit or letter of the Decree. And he looks for a perking up of product quality, too.

LADY FROM NEW ORLEANS

A REPUBLIC PICTURE

ONINA MUNSON to HENRY STEPHENSON: "He's going to restore law and order to this lawless city by-smashing you and your devil's lottery to smithereens."

JOHN WAYNE • ONINA MUNSON
RAY MIDDLETON • HENRY STEPHENSON • HELEN WESTLEY

Bernard Vanhaus - Director

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FILM BULLETIN
COLUMBIA

Charles Starrett, the western star, has returned to this lot on a 3-year pact. Four new properties were announced last week by story department head D. A. Doran. One is the New York stage hit, "My Sister Eileen," by Jerome Chodorov and Joseph Fields, for which Columbia says it paid $225,000. Max Gordon is the producer of the play and he will tag along to supervise the filming of his hit. This probably means that Gordon and his partner, Goetz, are through at RKO and if plans to film "The American Way" are revived, they will probably be discussed with Harry Cohn. Columbia announces that when "Eileen" is finished, Gordon will remain on the lot to "try his star-famous hand at other vehicles." The other three literary purchases were less spectacular and are slated for use by the Irving Briskin unit. They are "Women in the Navy," by Hilary Lynn; "Just Another Dance," and "The Man Who Came to Life.

Lester Cowan has signed Lillian Gish to play one of the maid sisters in "Ladies in Retirement." The noted actress will make arrangements to leave the Chicago company of "Life with Father." Your reporter spotted Mr. Cowan the other evening at the Hollywood Playhouse where Patrick Hamilton's London stage hit, "Gas Light," was having its American premiere. The leading and exciting feminine role was played by Judith Evelyn, whose performance earned cheers and shouts of "bravo" from the distinguished audience. A newcomer to this country, Miss Evelyn is one of the most exciting personalities we have seen in years. Cowan is considering her for a top spot in "Ladies in Retirement." Gregory Ratoff will become an independent producer with "The Highway Dr.," which will be released by Columbia. Loretta Young has the leading role and Gregory's wife, Eugenie Leontovich, has been spotted in a featured assignment. Larry Darmour's next will be "The Spider Returns," a serial with Warren Hull. Tom Harmon, the Michigan football star, will make "Harmont of Michigan" for Columbia this summer.

Columbia has four pictures shooting: "Senate Page Boys" (Herbert Marshall-Virginia Bruce), "Time Out for Rhythm" (Rudy Vallee-Rosemary Lane), "Return of Daniel Boone" (Bill Elliott-Betty Miles) and "Officer and the Lady" (Rochelle Hudson-Roger Pryor).


METRO-GOLDWYN-MAYER

The production spurt that has been in the making at Metro for these many weeks is here. Ten pictures are now shooting at the Culver City lot. A number of others are scheduled to keep the outfit operating at full blast from now until the end of summer. Metro has still quite a number of pictures to be completed for its 1941 program, whereas such companies as 20th Century and Paramount are on the last laps of their schedules. An intense, concentrated schedule is necessary if Metro expects to be on hand August 1 with its first block-of-five.

Films at work include: "Billy the Kid" (Robert Taylor-Brian Donlevy), "A Woman's Face" (Joan Crawford-Melvyn Douglas), "Blossoms in the Dust" (Greer Garson-Walker Page), "Love Crazy" (William Powell-Myrna Loy), "Dr. Jekyll and Mr. Hyde" (Spencer Tracy-Ingrid Bergman), "The Uniform" (Clark Gable-Rosalind Russell), "Washington Melodrama" (Frank Morgan-Kent Taylor), "Lady Be Good" (Ann Sothern-Eleanor Powell), "Untitled Kildare" (Lew Ayres-Lionel Barrymore) and "Man from the City" (Gary Cooper-Virginia Weidler-Robert Sterling).

Films with early starting dates are "The Yearling"; "Stop This Way" (Marx Brothers); "Keeping Married," the sequel to "Keeping Company." (Ann Rutherford and John Shelton); "Enemy Within," a new "Tarzan" starring Johnny Weissmuller; "The Chocolate Soldier" (Nelson Eddy) and "Sinful Thru" (Jeanette MacDonald, Robert Taylor is the likely choice for the male lead in latter musical. Mickey Rooney, Judy Garland and Shirley Temple are to be teamed in "Babes on Broadway" and "Kathleen" is in preparation as a solo starring vehicle for the Temple lass. Another adventure of the "Hardy Family" is also on the Metro books for production very shortly. Metro has just acquired "If Winter Comes," which may serve as a vehicle for Robert Donat if it can be filmed in England. Norma Shearer will be heard from in "Cimarron," with Clark Gable, while the latest report on Garbo is utterly outrageous, but packed with showmanly implications; she will star in a picture with Mickey Rooney!! Roy Del Ruth, vet director, signed a term pact with this studio.


MONOGRAM

Last week in New York, W. Ray Johnston announced that for the 1941-42 season, Monogram would make 26 features, broken up into three groups, including four specials and 24 westerns. In addition, Monogram will re-issue three productions: "Yesterday's Hero," starring Mickey Rooney — this was "Hoosier Schoolboy"; "Boy of the Streets," with Jackie Cooper, and "Siren of the South Seas," formerly called "Paradise Isle." With Moulin, 8 of the westerns will have the Range Busters and a new group of 8 pictures will be called the Rough Riders, the stars of which have not yet been selected. To complete its quota, Monogram will re-issue 8 westerns produced some years ago with John Wayne. This new schedule eliminates Tex Ritter and the Edward Finney unit, the Key Lake mysteries and the Frankie Darro series. The Monogram program will total 33 pictures, including the re-issues. It is expected that the company's annual sales convention of franchise owners will be held in Hollywood the first week in April when details of stars, authors, etc., will be announced. The widening of Terrell's authority, reported in our Forecast for 1941, will be a feature of Monogram's policy for next season and you may expect some mention of it during the convention.

Meanwhile a heavy production schedule is in the making as Monogram reads the final pictures on this year's slate. Now shooting is "Widows of the Press" (John Parker and Wallace Ford). Next to start will be "The Phantom Monster" (Bela Lugosi). This
**PARAMOUNT**

The effects of the Consent Decree are rapidly becoming discernible in Hollywood as one studio after another reaches out for new talent, both in the acting and production divisions, and snags up new stories, plays, books and ideas at an unprecedented pace. Never during our years of reporting the film industry's news can we recall a similar period of such frenzied activity. One gets the impression that those in charge have become fully aware of the new order that will exist after August 1, and are doing everything possible to strengthen the positions of their respective companies.

Paramount is among the most active of all the major companies. In the last issue of our survey-ups we surveyed Paramount's numerous story acquisitions of the last six months. Now production head De Sylva has assigned Rufus Le Maire, his assistant, to make a thorough check of all of Paramount's literary properties. The reasons behind the speed of this survey are film materials. Those regarded as "dead wood" will be disposed of; others placed in the active file for production consideration.

On the talent front, Paramount is determined to build up the strongest line-up possible. 63 players are under term contracts and an additional 15 are committed to long-term deals; a total number of 78 players available. 29 of these actors were signed during the past three months. Paramount's purpose is clear — it requires players not only for its own needs, but places itself in a better position to dicker with other studios on loan-outs. For example, Jane Slattery, Olivia De Havilland and Fred MacMurray have been added to the company's roster. Dorothy Lamour and Robert Preston have been traded within the last few weeks.

The handling of new faces is a perennial Hollywood problem — one whose ramifications are endlessly discussed, rarely settled. It used to be that Paramount put its unknown young players in the top "B" pictures to the despair of exhibitors. The company's lesser product was regarded as about the worst in the industry. That policy went by the boards. Today, different tactics are employed and Paramount may be credited with doing more to further the cause of new faces than any other studio. Its outstanding discovery is Stirling Hayden, who was cleverly introduced in a featured role in "Virginia." The young actor clicked instantly and ambitious plans are afoot for him. Eddie Borden is developing as a popular young comedian and the careers of Betty Brewer, Susanna Foster and Carolyn Lee (all youngsters) are being astutely shaped. Judging from her still pictures, newcomer Veronica Lake, who debuts in "I Wanted Wings," is all that company representatives say she is. Esther Fernandez is Mexico's ranking star and will probably fit into the new trend of curving favor with American cinema. Paramount has given much thought to the careers of at least two personalities, Walter Abel, who was such a hit in "Arise My Love," and Phil Regan, brought back for "Las Vegas Nights."

Twelve pictures are scheduled to get underway at this plant between now and May 1. Bob Hope gets one of the top spots in "The Louisiana Purchase." Madeleine Carroll may replace Dorothy Lamour in "Dildy Cay." Ted Tetzlaff, one of Paramount's top cameramen, has been elevated to a director's post and his first assignment will be "World Premiere," which Sol Siegel is producing. John Wayne, who seems to be just about Hollywood's busiest player, will star in the male lead of De Mille's "Reap the Wild Wind." Construction on the studio's three new sound stages has started. Patricia Morison has been in the studio because of her refusal to report to Republic for "The Singing Hills," a Gene Autry western. Is Miss Morison getting kicked around by Paramount, or is it just our imaginative dealings? Harry Sherman is lining up a "super" cast for "The Parson of Panamint." Set for roles are Charlie Ruggles, Ellen Drew and Phil Terry. Lynn Fontanne recently organized public relations services has been retained to handle the special road-show engagements of "I Wanted Wings." Bob Burns' film career will resume with "The Good Fellow," in which he will play a straight character. Having produced two box-office hits, Ted Kohler has joined Paramount and will be given his first assignment next week. Phil Ralston's comeback will continue with a role in "Forced Landing." One of the Richard Arlen action series which will go into production on April 15. Betty Field and Donald Parmer, who divide their time between Broadway and Hollywood are due at Paramount May 1 for unannounced assignments. Jane Prechter, erstwhile Mitzi Green and Helen Mack have joined the studio. Following "Henry Aldrich," the Aldrich comedy, June_signal, and "The Life of the Party" is "The United Nations in "Paramount on Parade." This is the tentative title for a yarn with a Hollywood background.

**PRC**

At the beginning of the 1940-41 season, Producers Releasing Corporation promised 38 films. Today, much to everyone's surprise, a survey of completed product reveals that eight features and eleven westerns, virtually half of the announced schedule, have been released as of this week. The reason of schedule which compares favorably with that of some of the major companies. Apparently PRC is a new independent outfit that is here to stay. We are told that it has adequate financing and that its product is evolving in a most practical and satisfactory manner.

Producers' feature production was recently placed in charge of George Batcheller, veteran independent film man, whose lengthy experience equips him admirably for a post of this sort. Under his supervision, production is proceeding rapidly, with four pictures scheduled to go before the camera this month: "Capture in Wyoming," "Murder in Khaki," "Queen of the Underworld," and "Gambling Daughters." Units headed by producers John T. Coyle, Jed Buel, E. B. Derr and T. H. Richmond are readying seven additional productions which will complete Producers' program of features for this season.

Western production, under the supervision of Sig Neufeld, had a fresh start last week, after a delay caused by bad weather. "Billy the Kid's Trigger Pals" was completed, leaving only one Bob Steele western unmade. During the months of April and May, Neufeld expects to complete the series starring Tim McCoy and four Lone Rider musical westerns.

PRC executives are currently conferring on plans for next season and a schedule will be announced not later than May 1.


**REPUBLIC**

As studio executives busy themselves with plans for the coming season, the trade will be watching Republic's production announcements closely. The reason lies not only in its favorable showing for the current semester, but in the fact that $15,000,000 will be spent by Republic next year for 62 features, a substantial increase over previous budgets. Importance may be attached to the fact that a large portion of this extra money will be spent on story material, doubling Republic's output of purchased properties. Republic has been developing a new policy; it has heretofore avoided, preferring to film the bulk of its pictures from original stories, which are considerably cheaper. In the past not more than 20% of the company's output has been developed from purchased properties. This policy, for those who like to know the source of their income, is this: Republic's chief flight scripts will probably be added to Republic's staff.

Republic's 41-42 product announcement will also include mention of an expansion of its short subjects division which now consists only of the Harriet Parsons features, "Meet the Stars." It is said that Herbert S. Lewis is considering the idea of making musical briefs featuring radio personalities such as those used in many of Republic's features.

This outfit is gunning for a top position in the production picture. Make no mistake about it. The Consent Decree will probably turn the tide and with the additional distribution outlets that will become available to Republic next season as a result of the Decree, there will be plenty of revenue to achieve the desired ends. The past five years have admirably equipped Republic for the job ahead of it.

Thirty-one writers are now on the lot working on 23 productions, of which are slated for release by the end of the season. Thirteen of the season was consummated this week when Republic out-bid 20th Fox on "Merryland," by Theodore Pratt. Martin Brones first production effort for Republic will be "Cindy," starring Judy Canova. Incidentally, it is expected that this film will be viewed by the studio and she will make three pictures next season. Those who have seen the sneak preview of "Sis Hopkins" are raving and the picture will roll over for Republic's April 14.

Pictures shooting are: "Rocketeers on Parade" (Bob Crosby-Marie Wilson, "The Lady from New Orleans" (Ona Munson-John Wayne) and "The Singing Hills" (Gene Autry-Smiley Burnette).}


**FILE BULLETIN**
RKO-RADIO

Everyone has his own opinion as to whether RKO will or will not release Orson Welles' "Citizen Kane." Some think the whole affair is a fabulous publicity stunt; others say that RKO, far from being courageous about the whole matter, will probably unload the picture on other shoulders rather than face the consequences of Hearst's ire. Interests such as Time Inc., would like to generate a move to force the film's release, if only to cause an opportunity where the San Simeon publisher would be compelled to come out in open combat. Some of our confidential information is to the effect that president George Schaefer is really battling to force the film's release, but that he is being opposed by the fearful monied interests behind RKO.

The whole business is a sorry mess; we are convinced now that it is not a publicity trick, merely another flagrant example of the mismanagement that is running RKO into the ground. If the material in the picture was packed with so much dynamite, why was it permitted to go into production? Heaven knows that a studio which was frightened to death because "Bey Slaves," a picture indicting child labor, slipped out of its "B" unit would hardly have the temerity to attack such an imposing figure as William Randolph Hearst.

This is one time when two and two don't make four or even five. There are several pieces to the story that need explaining and if the picture is not released, the whole industry will have to talk — and talk fast. This is one blunder that won't be overlooked or taken lightly. Welles well may be the straw to break the RKO back. Meanwhile, private preview reports acclaim the picture a masterpiece!

Allan Dwan will produce and direct the untitled comedy with Bergen-McCarthy-Fibber McGee and Molly... March of Time's next feature will probably be woven around the R.A.F... Lou Brock has checked off the lot with the completion of "They Met in Argentina... George Schaefer is dicker ing with Harold Lloyd for a continuation of his producer's deal... Stephens-Lang outfit is about ready to move on because of its difficulties in getting together with RKO on a program next season... Fay Garnett has been signed to megaphone "Unexpected Uncle."

RKO current production includes: "Sunny" (Anna Neagle-Ray Bolger), "Before the Fact" (Cary Grant-Joan Fontaine), "Tom, Dick and Harry" (Ginger Rogers-George Murphy), "My Life with Caroline" (Ronald Colman-Anna Lee), "Hurry, Charlie, Hurry" (Una O'Connor, Eton-Mich-Midyn Cotes) and "Scattergood Pulls the Strings" (Guy Kibbee-Dick Trout).

CASTING: Jeanne Crispin, Richard Curt in "My Life with Caroline"... Nancy Kelly, Edmond O'Brien in "Paradise Battalion"... Lee Carroll, Hilda Fyrewright, Edward Fielding in "Before the Fact"... Maude Coles in "Sunny"... Hilda Plowright in "Tom, Dick and Harry"... Harry Carroll in "Scattergood Pulls the Strings"... Fay Garnett in "Unexpected Uncle"... CONTRACTS: Una O'Connor to 3-pictures deal...

20th CENTURY-FOX

Still they come — these new personalities to 20th Century-Fox! Mark Hellinger comes in as a producer. He left Warners a few weeks ago. Pat O'Brien has been signed for two pictures a year. Erast Lubitsch will produce for 20th now that he has dropped his UA connection. Claudette Colbert has been added to the Milestone-Livak unit that now includes Irene Dunne, Ronald Colman and Charles Boyer. Fritz Lang, after directing three outstanding pictures, "Spies," has been signed to an exclusive deal. In the story division the company announces that it has acquired "My Gal

NEW RELEASES

(For details on these pictures see Release Charts on Following Pages)

COLUMBIA
Ellery Queen's Penthouse Mystery... Mar. 24
North from the Lone Star... Mar. 31
The Great Gildor... Apr. 4
Penny Serenade... Apr. 17
They Dare Not Love... Apr. 30

METRO
Bad Man, The... Mar. 26
Washington Melodrama... Apr. 1
Men of Boys Town... Apr. 11
Ziegfeld Girl... Apr. 18
People vs. Dr. Kildare... Apr. 25

MONOGRAM
Sign of the Wolf... Mar. 13
At the Villa Rosa... Mar. 25
Tumbledown Ranch in Argentina... Mar. 28

PARAMOUNT
Lady Eve, The... Mar. 21
Las Vegas Nights... Mar. 28
Round-Up, The... Apr. 4
Road to Zanzibar, The... Apr. 11
Border Vigilantes... Apr. 18
Power Dive... Apr. 25
I Won't Write That Love Story... May 2
Reaching for the Sun... May 9
One Night in Lisbon... May 16
Caught in the Draft... May 30
Pirates on Horseback... June 6
Shepherd of the Hills... June 13

NOTE: "Hard-Boiled Canary" temporarily withdrawn from release. Title will be changed to "There's Magic in Music." Release date in May will be fixed.

RKO
Footlight Fever... Mar. 21
Melody for Three... Mar. 28
Repeal at Leisure... Apr. 4
Devil and Miss Jones, The... Apr. 11
Robbers of the Range... Apr. 18
They Met in Argentina... Apr. 25
Tom, Dick and Harry... May 9

20th CENTURY-FOX
Outlaw, The... Mar. 21
Desert Men Tell... Mar. 28
Scotland Yard... Apr. 4
That Night in Rio... Apr. 11
Ride on Vaquero... Apr. 18
Inspector Hornleigh Goes to It... Apr. 25
Great American Broadcast... May 2
Cowboy and the Blonde, The... May 23
A Very Young Lady... June 6

UNITED ARTISTS
Topper Returns... Mar. 21
Pot O' Gold... Apr. 11
That Uncertain Feeling... Apr. 18
That Hamilton Woman... Apr. 25

UNIVERSAL
Man Who Lost Himself, The... Mar. 21
Bury Me Not on the Lone Prairie... Mar. 21
Man-Made Monster... Apr. 11
Lady from Cheyenne... Apr. 11
Flame of New Orleans... Apr. 18
Sky Raiders (Serial)... Apr. 18
Mode Wife... Apr. 25
Black Cat... May 2

WARNER BROS.
Sea Wolf... Mar. 22
Knockout... Mar. 29
Shot in the Dark... Apr. 5
The Great Lie... Apr. 12
Strange Alibi... Apr. 19
Wagons Roll at Night, The... Apr. 26
THE OFFICER AND THE LADY
Comedy-drama—Shooting started March 17
Cast: Rochelle Hudson, Bruce Bennett, Sidney Blackmer, Oscar O'Shea, Tom Kennedy.
Story: Robert Sterling presents the adventures of Bruce Bennett, an idealistic policeman, because her father, also an officer, was permanently injured in line of duty. When Bennett apprehends the escaped convict responsible for the father’s condition, she experiences a change of heart.

RETURN OF DANIEL BOONE
Western—Shooting started March 7
Cast: Charles B. Fitzsimons, Dub Taylor, Betty Miles, Rodick Twins.
Story: Bill Elliott plays a descendant of the famous adventurer, Daniel Boone, who must the efforts of a group to selce valuable ranch land by instigating murderous face-up.

RELEASE CHART
IN PRODUCTION

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc. appeared. "Rel." means the release number. There may be differences in the Running Time in states where the cinema has new playdates. All new productions are on 1940-41 programs unless otherwise noted.

COLUMBIA

1940-41 Features (41) Completed (29) In Production (10)
Westerns (16) Completed (16) In Production (0)
Serials (3) Completed (3) In Production (0)

METRO-GOLDWYN-MAYER

1940-41 Features (30) Completed (31) In Production (0)

MAN FROM THE CITY
Drama—Shooting started March 13
Story: Robert Sterling is a young gangster forced to flee to the country where events classic life struggle out for him and his rehabilitation is accomplished.

UNTITLED KILDAIRE
Drama—Shooting started March 6
Director: Harold S. Bucquet. Producer: General Office
Story: This episode in the life of Dr. Kildare (Lew Ayres) concerns the racketeers who prey on doctors by falsely accusing them of malpractice.

RELEASc CHART
IN PRODUCTION

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc. appeared. "Rel." means the release number. There may be differences in the Running Time in states where the cinema has new playdates. All new productions are on 1940-41 programs unless otherwise noted.

1940-41 Features (30) Completed (31) In Production (0)

1940-41 Features (41) Completed (29) In Production (10)

1940-41 Features (30) Completed (31) In Production (0)

1940-41 Features (41) Completed (29) In Production (10)

WIDOWS OF THE PRESS
Comedy-drama—Shooting started March 14
Cast: Jean Parker, Wallace Ford, Jed Prouty, Peggy Shannon, Matty Fain, Paul Fix, Bennie Moore, Bob Fraser, Betty Compton.
**20TH CENTURY FOX**

**1940-41 Features (52) Completed (43) In Production (3)**

### MAN HUNT

**Drama—Shooting started March 12**

**Cast:** Walter Pidgeon, Joan Bennett, George Sanders, Roddy McDowall.

**Director:** Fritz Lang

**Producer:** Kenneth Macgowan

**Story:** Walter Pidgeon is traveling through Germany and sees Hitler alone. He takes a shot at him and is arrested by the Gestapo and sent to a concentration camp. He manages to escape to England where he continues to be menaced by Nazi agents, even when he ultimately escapes when he kills George Sanders, head of those who seek his life.

### MIUSICAL

**Musical comedy—Shooting started February 12**

**Cast:** Don Ameche, Betty Grable, Robert Cummings, Jack Haley, Carole Landis, Charlotte Greenwood, The Condos Brothers, Edward Cranston, Caesar Wright, Jr.

**Director:** Walter Lang

**Producer:** Harry Joe Brown

**Story:** Charlotte Greenwood, Betty Grable and Carole Landis are three girls who go to Milan, plan their vengeances, and make Grable out to a rich man who will marry her and support the trio.

### RELEASE CHART

**IN PRODUCTION**

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Rel. No.</th>
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<tbody>
<tr>
<td>Blood and Sand</td>
<td>1:14</td>
<td>T. Palmer &amp; Russell</td>
<td>1-11</td>
<td>2-30</td>
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**UNIVERSAL**

**1940-41 Features (45) Completed (20) In Production (4)**

**Westerns (7) Completed (3) In Production (1)**

**Actions (9) Completed (3) In Production (1)**

**Serials (4) Completed (4) In Production (0)**

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**CRACKED NUTS**

**Comedy—Shooting started March 2**

**Cast:** Stuart Erwin, Una Merkel, Mischa Auer, William Frawley, Astrid Allwyn, Hattie Noél, Frances Farmer, William Wright, Marlon Marlin, Elaine Mercie, Mandan Moreland.

**Director:** Edward Clive

**Producer:** Joseph G. Sanford

**Story:** Una Merkel and Stuart Erwin are almost victimized by William Frawley, who is the heir of a fortune. The only person who succeeds in getting $5,000 that Erwin has won in a stamp contest but at the same time loses the rights to a valuable invention.

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**HORROR ISLAND**

**Drama—Shooting started March 2**

**Cast:** Dick Foran, Peggy Moran, Leo Carillo, Fuzzy Knight, Lewis Howard, Jocelyn.亂-0, Eddie Quillan, Betty Fields.

**Director:** George Wagner

**Producer:** Ben Pivar

**Story:** A kraid for hidden treasures in which several criminals are committed to Robert Cavanaugh, crafty man who is obsessed by Dr. Picard.

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**MUTINY IN THE ARCTIC**

**Action—Shooting started March 4**

**Cast:** Richard Arlen, Andy Devine, Abe Nagel, Addison Richards, Don Terry, Oscar Shea, Harry Cordingley, Harry Strang.

**Director:** John Rawlins

**Producer:** Ben Pivar

**Story:** Richard Arlen and his pal, Andy Devine, have adventuresome experience while seeking podium in the Arctic circle.
SANDY STEPS OUT

Comedy—Shooting started March 6
Cast: Baby Sandy, Eddie Carroll, Horace Barton, Donald Woods, Ray
man, Paul Barlow, Evelyn Ankers, Kathryn Adams, Franklin
Pangborn, Bert Roach, Jed Prouty, George Meader, Hardy
Albright.

Director: Harold Young
Producer: Burt Kelly

Story: Baby Sandy is left at a Bachelor's Club when her mother, Kathryn
Adams, is arrested for selling candy on the streets without a license, and
her recently remarried fiancé and mother and daughter are reunited and
the club loses a member in Donald Woods, who marries Min Adams.

RELEASE CHART

IN PRODUCTION

Title—Running Time Cast Details Rel. No.

1940-41

Arizona Nights (73) Birt Brothers 8-29, 9-6, 3-85
Back Street (89) Charles Vidor 11-16, 2-7, 3-85
Bank Deal, The (73) W.C. de Vry 11-27, 11-9, 3-85
Black Cat, The (57) R.S. Teich 2-27, 2-22.

Boss of Dallas City (30) J.M. Brown-F.Knight 9-7, 1-10, 3-85
Buck Privates (81) B.R. Abbott-Castelle 17-58, 2-1, 509
Bury Me Not on the Lone Prairie (60) J.B. Brown-F.Knight 9-31, 2-1, 385
Dangerous Game, A (61) A.A. Arlen-A.Devine 10-3, 8-22.


Dark Streets of Cairo (30) S.Carroll-K.DeMille 9-8, 10-11, 3-85
Devil's Coachman, The (30) B.D. Davis-Montgomery 11-1, 10-11, 3-85
Diamond Frontier (71) Y. McLauglin 3-18, 10-11, 3-85
Double或 a Day (81) W.L. Nelson 2-14, 10-11, 3-85

Flame of New Orleans, The (49) H.R. Milling 1-14, 1-18.

Give Us Wings (65) B.Halup-Hall 8-24, 12-30, 5-85

Harbor Patrol, The (97) J.W. R. Russell-A.Perry 7-12, 9-4, 3-86

Hired Wife (90) R.Burnett-B.Wilson 7-12, 9-4, 3-86
Hit the Road, My Brother! (45) G.E. Roach 2-3, 3-15.

I'M Nobody's Sweetheart Now (63) J.Parrish-O.Keeffe 6-1, 11-1, 3-85

Invisible Woman (23) B.Harrymore-A.Cross 10-19, 12-5, 518

Juno and the Payroll (Serial) 502 1-30.

Lady from Cheyenne, The (67) L.Young-R.de Russet 1-11, 4-11.

Little Big Man, A (67) J.A. Dehaven 10-12, 3-85

Law and Disorder (52) A.A. Arlen-A.Devine 7-20, 10-12, 3-85

Details under title: Man From Cheyenne 9-7, 3-13, 353

Lucky Day (61) A.A. Arlen-A.Devine 9-7, 4-30.

Man-Made Monster, The (57) J.A. Dehaven 11-14, 3-38.

Man Who Lost Himself, The B. Ahearn-K.Francis 1-11, 3-11.

Margie (58) T.Brown-N.Boyce 1-13, 10-11, 3-85

Meet the Quips (60) B.Halup-Hall 11-16, 5-14, 507.

Meet the Redhead (62) B. Lindsay-Belsalm 8-1, 10-11, 3-85.

Details under title: Caribbean Holiday 502.


One Night in the Tropics (53) A.Davis-K. Kelly 3-14, 4-15, 505.


Ragtime Cowboy Joe (64) B.Robertson-F.Knight 9-20, 3-85.

Riders of Death Valley, The (Serial) D.L. Forrester-Carlotta 11-16.

San Francisco Story (Serial) B. Lindsay 11-16, 10-1, 507.

Sandlot, The (38) J.C. de Haven 10-13, 3-10, 3-85.

Sandy Gets His Man (60) R.Burnett-E.Winston 3-31, 1-11, 3-85.

Seven Sinners (58) B.Halup-Hall 2-22, 12-8, 3-85.

Six Lessons from Mad. LaZonga (81) L.Veloz-L.Indeeve 12-11, 3-85.


Suddenly Tempio (68) H. Herbert 3-8, 10-12, 3-85.

Spring Parade (60) A. Hollihan 11-16, 3-85.

Trail of the Lost Nugget (47) F.T. Morgan 10-19, 12-13, 3-88.

Where Did You Get That Girl (66) E.Hinrichs-Castelle 11-16, 3-85.

Winners of the West (65) E.Gaines-W.Perry 7-11, 3-85.

WARRN BROTHEB

1940-41 Features (48) Completed (43) In Production (4)

MANPOWER

Drama—Shooting started March 15
Cast: Marlene Dietrich, George Raft, Alan Hale, Frank McHugh,
Bond, Red Adair, Joyce Compton, Barbara Pepper, Joan
Woodbury, Irving Bacon.

Director: Raoul Walsh
Producer: Hal Wallis

Story: The complications of two pals who work on the same
power lines when they both meet and vie for the affections of Marlene
Dietrich.

RELEASE CHART

IN PRODUCTION

Title—Running Time Cast Details Rel. No.

1940-41

Affectationally Yours (54) A.Louis-D.D.Morgan 1-27.
Always a Brides (58) H.Lane-J.Boeoes 10-3, 11-2, 536.
Calling All Cops, O. D. The (58) P.Traex-L.Fairbanks 7-27, 9-7, 3-85.
Case of the Badlands (60) B.H.Wheeler-E.Blanchard 3-10, 536.
City for Conquest (104) J.Cameron-A.Sheridan 11-16, 5-2, 3-85.

Details under title: Men From Street Streets 6-10, 11-5, 353.
Sal," biography of the late Paul Dresser, who was both an outstanding composer and a musical comedy star. The book was written by his brother, the noted Theodore Dreiser. Writing criticism was renewed with Frank Nugent, former New York Times critic.

Taking time out from court proceedings in New York where he is explaining income tax entries, Joe Schenck declared that extended runs are the salvation of the picture business. He pleaded double bills and declared that theatre owners must find out whether their patrons want double features or single presentations. He said the question of double or single features is out of the jurisdiction of the producer and entirely up to the exhibitors. This remark is amusing, coming as it does from a man whose company has produced many of the industry's worst "B"s and in such abundance that it is extremely doubtful that any 20th Century exhibitor has had time to contemplate whether or not his patrons cared for them.

Schenk reaffirmed the 20th Century announcement that its next season's output will stress musicals and comedies and that many top pictures will be made this year.

William Le Baron's first assignment that will be "Caribbean Cruise," Betty Grable and Carmen Miranda are set thus far... Fred Kohlan's exit was surprising in view of the fact that both "Tall, Dark and Handsome" and "That Night in Rio" which he produced as Hal B. Wallis will be known in the Halls of Mansion. Jones and Miller Berle will form a comedy team in the same picture.

Producers shooting are: "Blood and Sand" (Tyrone Power-Linda Dornell), "The Great American Broadcast" (Alice Faye-John Payne), "Miami" (Don Ameche-Betty Grable) and "Man Hunt" (Walter Pidgeon-John Bennett).

CASTINGS: Joan Bennett, Lydia McSwain in "Man Hunt"... Tyrone Power in "Benjamin Blake"... DIRECTOR ASSIGNMENTS: Archie Mayo ("Antony and Cleopatra")... Alfred Goulding in "The Man With the Shawl"... N. Hare ("Midnight"").

CONTRACTS: Kent Taylor to produce-director part. "The Little Foxes," which he hopes to get under way on April 15. William Wyler has checked in at the Goldwyn plant to assist in readying the production which he will direct. Before Davis is the star and no other member of the cast has yet been engaged. According to a Goldwyn spokesman, the producer is now on most cordial terms with UA and it is altogether likely that he will utilize its releasing facilities for "The Little Foxes." WARNERS and Warners are reported bidding heavily for the attraction. Reeves Ezy is Goldwyn's executive assistant and Mike Lustig has been engaged as publicity director.

With the Goldwyn matter finally closed, UA expects to get down to business and there are indications that a new financing plan will shortly be involved, one that will reduce distribution charges considerably and make producer profits contingent on the success of their individual pictures rather than on the gross revenue earned by UA itself. Murray Silverstone is expected to visit the Coast soon to announce the complete details of the financing plan as well as the names of the new producers he expects to bring into the UA fold. The current roster has 14.

Hai Roach is again working on a plan to produce four reel comedies instead of feature productions... The joker in David Selznick's sale to Italy of the rights to "Interlude" and "Rebecca" was that the proceeds went to British War Relief... David O. Selznick first bought the new stage hit "Claudia"... Sol Lesser is talking of filming the Hollywood全明星's latest success, "Meet the People," which is surprising the local folk with its New York run... W. Somerset Maugham has been signed by Selznick to script an original story for the Alliance's latest production...

WARNER BROS.

Determined not to be left behind when the first blocks-of-five are sold, Warners is co-ordinating all its production resources into a huge effort which will see 20 or 30 pictures completed and ready for selling on the new basis by September 1. The list of properties from which the pictures will be made includes: "Quietly My Captain Waits," "One Foot in Heaven," Captain Horatio Hornblower, "The Constant Nymph," "The Gay Sisters," "In This Our Life," "Mr. Skeffington," "House on the Hill," "George Washington Slept Here," "The Man Who Came to Dinner" and "The Desert Song." In addition there is an impressive array of original stories acquired by WB during the past few months. Among the latter will be a biography of composer George Gershwin. Brother Ira will handle the musical arrangements of this.

Robert Buckner and Jerry Wald, both Warner writers, were elevated to production berths last week... "Lady Windermere's Fan," the Oscar Wilde comedy, may be remade by Henry Blanke... "King Rubber" is the latest WB yarn with a South American background to be slated for forthcoming production; starts very soon... William K. Howard directing, "Now, Voyager" which may go in for filming short stories "Minnie Q." by Lester Cowan, author of "Sweepings," is being mulled as a vehicle for Barbara Stanwyck... Warner producer has the following pictures working: "Sergeant York" (Gary Cooper-Joan Leslie)... "The Gentle People" (John Garfield-Das LuPho) "Underground" (Jeffrey Lynn-Philip Dorn) and "Manpower" (Marlene Dietrich-George Raft).
"Solid Drama" is what the FB review calls this Republic picture. Solid because it is composed of elements that always find a ready movie audience. Here's what you have to sell: (1) An unsophisticated, but shrewd, small town lawyer, young and handsome, comes to the big city to investigate the strange death of his pal in a nile spot; (2) he runs smack into evidence against henchmen of the town's big, corrupt political boss; (3) he falls smack into love with that same boss' beautiful daughter; (4) he bust wide open the graft-ridden, gun-marked city regime. They add up to: (1) mystery; (2) crusade; (3) romantic conflict; (4) action. Then you have such names as John Wayne (steadily growing in popularity), Frances Dee and character player Edward Ellis. Give "A Man Betrayed" a sales push and it will gain box-office momentum.

A Republic Picture
Associate Producer, Armand Schaefer
Directed by John H. Auer
Cast: John Wayne, Frances Dee, Edward Ellis, Wallace Ford, Ward Bond, Harold Huber, Alexander Granach
Screen play by Isabel Dawn
Original story by Jack Moffitt
Adaptation by Tom Kilpatrick
Photography by Jack Marta
ELLERY QUEEN'S PENTHOUSE MYSTERY... In the second of the Columbia series about the famous detective and his inspector parent, the locale is Manhattan; the crime, two murders and a stolen necklace; the cast, Ralph Bellamy, Charley Grapewin (Jeeter Lester, no less), Margaret Lindsay, Anna May Wong, returned to the screen after a long absence, Eduardo Ciannelli and Frank Albertson.

MR. DYNAMITE... When a guy whose initials are T.N.T. finds himself in the middle of a sabotage plot and a murder and decides to live up to his initials, the result is action. This Universal thriller has Lloyd Nolan in the title role with support coming from Irene Hervey as a counter-espionage agent, Robert Armstrong, Ann Gillis, who scored such a hit in "Nice Girl," and J. Carroll Naish, astrologer extraordinary.
'ROAD TO ZANZIBAR' WOW COMEDY STRICTLY S. R. O.

Rates • • • generally

HOLLYWOOD PREVIEW

Paramount.
90 Minutes.


'dRoad to Zanzibar,' ladies and gentlemen, is a hit! If its predecessor, 'Road to Singapore,' made money, this one will actually print the green stuff. Really, it is that irresponsible child. These are real characterizations. Scripters Hartman and Butler have provided Crosby and Hope and the actors avail themselves fully of the potentialities Crosby scores in his department, too, and one source of great delight, topping anything he has done before, is an item titled 'African Etude,' a spell-binding combination of savage rhythm and modern harmony. The clever tune is the creation of Johnny Burke and Jimmie Van Heusen. This is just one of Dorothy Lamour to provide needed feminine decoration and she sings only one song. Victor Schertzinger's direction is keyed for emotional impact and his more serious scenes are equally effective. Beautifully handled is a lake sequence wherein Crosby warbles 'It's Always You,' extracting harp music from the water and an orchestra from the air for his background. This kind of motion picture composition is both artistic and entertaining. Credit Schertzinger, too, for his deft handling of an episode people with natives in which subtitles are employed to interpret the African duck to his home town. Lamour enunciates gems and the titles refreshingly amusing.

The smart exhibitor will dust off his SRO sign when this Paramount attraction hits his theatre and he will exploit it to the limit. 'Zanzibar' will be one of the big money films for 1941.

The story has Crosby and Hope as a pair of itinerant carnival performers who jump from act to act, largely because some misadventure usually befalls Hope, who has to perform the dangerous feats cooked up by the glib, enterprising Crosby. Finally, they save enough money to return to the States, but Crosby buys a mine. Hope manages to unload it, but their return is again thwarted when they are lured into befriending Una Merkel and Dorothy Lamour who have a habit of living on sucker money. They agree to transport them through the wilderness to a point where Lamour is supposed to have a sick, dying father. Actually, she has a millionaire on the string. There are romantic complications. The girl and eventually her motives are revealed. The bzy's are dup'd again when Merkel and Lamour go off with the safari leaving them to their own devices. Here they become involved with a band of savages who have a hard time deciding whether they are white god or divine in the place of sacrifice, flat broke. They meet the girls again — all is forgiven as all four set out to recoup their fortunes.

HANNA (Hollywood)

'A DANGEROUS GAME' REACHES NEW LOW FOR ABSURDITY

Rates • • • generally

Universal.
61 Minutes.


Directed by John Rawlins.

Hitting a new low for absurdity in a feature production, 'A Dangerous Game' is, without a doubt, the weakest Arlen-Devine vehicle to date. This team has appeared in several exciting programmers during the past strange mental cases are murdered while two seasons, but their latest effort is mere slapstick without the saving grace of being funny. Employing only 13 actors and one large surfing almost an entire action, which is laid in an insane asylum, consists of the characters chasing each other in and out of doorways and up and down a huge curved stair case. Probably realizing that this wacky murder farce will do much to wean away the Arlen-Devine following, Universal has set back this film's release date to August 22 — final co-starring for 1940-41. A wiser move would be to shelve it permanently.

Two staff physicians of a sanitarium for Detective Richard Arlen is trying to protect an innocent (Andrew Tombes) with a $250,000 inheritance and a passion for playing tidally-winks. Suspicion falls on everyone else in the asylum, including Andy Devine, who plays a male nurse, but the truth is a total surprise — as well as a relief — to boxed patrons.

Subtly is completely lacking in the characterization of such reliable comedians as Vince Barnett, Andrew Tombes, Richard Carle and the gravel-voiced Devine.

Director John Rawlins must have been looking the other way during the filming.

LEYENDECKER

'A MAN BETRAYED' SOLID DRAMA

Rates • • + generally

HOLLYWOOD PREVIEW

Republic.
80 Minutes.


Directed by John H. Auer.

This is a fine melodrama from Republic with both action and dramatic punch. The story's familiarities are glossed over nicely by the better than average dialogue and the excellent performances of the principals. The production is first rate and John Auer's direction has what it takes to put this type of yarn across to the public. Wayne is a good marque name and the story is loaded with exploitation opportunities. The showman who avails himself of them will find this opus a money maker.

Edward Ellis is the political boss of a city who meets his equal in John Wayne, a hick town attorney who comes to the city to investigate the death of a pal who was listed as a suicide. Wayne believes he was murdered. Focusing in his efforts to send Wayne back to his native town, the political boss has him help in the forthcoming election. His work gradually leads him to the conclusion that Ellis is not only the man behind the city government, but is also involved in his friend's death. To complicate things, Wayne is in love with Ellis' daughter, Frances Dee. There is a natural conflict when, with Wayne's help, the District Attorney finally succeeds in breaking Ellis' great political machine. Ward Bond is disclose to be themurderer and Ellis philosophically accepts his ruin. Dee and Wayne are reunited.

The picture's dominating personality is Edward Ellis, who gives one of his finest performances as the crooked political chief. John Wayne is a most acceptable hero and Frances Dee is beautiful and attractive as the feminine lead. Harold Huber and Barretti Parker supply some comedy.

HANNA (Hollywood)

NEWSPAPER CRITICS

SO ENDS OUR NIGHT (United Artists)

"...Follows too rigid and monotonous a narrative form." —Crowther, N. Y. Times.

"...Moves in a lackadaisical fashion...The worthiest effort of the week and, like many worthy things, not too thrilling." —Winston, N. Y. Post.

"...A decidedly uneven film in which there are just about twice as many bad things as there are good." —Boechel, N. Y. World-Telegram.

"...Pulls few punches...Unstintingly produced, ably directed and performed. A bit episodic, over-long and singularly un-moving."—Barnes, N. Y. Herald Tribune.

THIS THING CALLED LOVE (Columbia)

"...A lot of it is extremely funny. Too often the amorous complications are more wacky than romantic and the principals are left going through rather dull slapstick routines."—Barnes, N. Y. Tribune.

"...Pleasing...Feather-weight jocularity." —Crowther, N. Y. Times.

"...After a lively beginning, bogs down in the middle and limp sobby to a disappointing ending."—Boechel, N. Y. World-Telegram.

"...One of the most hilarious films of the year."—Winston, N. Y. Post.

A sort of 'Johnny one-note' proposition, boring one idea around until it gets pretty badly bruised." —Murdock, Phila. Ledger.

MARCH 22, 1941
THE PENALTY WELL-TOLD, MOVING GANGSTER DRAMA

Rates ★ ★ ★ in neighborhoods, rural, action spots

M-G-M.
81 Minutes.
Directed by Harold S. Bucquet.

Half gangster yarn and half human-interest drama. "The Penalty" adds up to an exciting and frequently-moving programmer. The early action sequences pull no punches and the later sentimental scenes are natural and entirely convincing. Patterned after the "Crime Does Not Pay" shorts, the well-told story has been splendidly directed by Harold S. Bucquet who has had first-rate co-operation from almost the entire cast. Two noteworthy performances are those of Edward Arnold, as a ruthless bank robber, and Gene Reynolds, as his loyal, hardened younger, unwilling to submit to reform methods. This is above average for a Class "B" picture and, with extra selling, should bring in good returns in family and action spots.

Reynolds' role is that of the 14-year-old son of a notorious gangster (Edward Arnold) who is arrested while aiding his father escape from G-Men. Reynolds is sent to a New England farm in the hope that the simple life will be the means of his re-generation. The G-Men's belief that Arnold will eventually contact his son is borne out.

'TOPPER RETURNS' TOPS FOR SERIES

Rates ★ ★ ★ generally

— HOLLWOOD PREVIEW —

United Artists.
(Hal Roach)
90 Minutes.
Directed by Roy Del Ruth.

"Topper Returns" is the best of the series, an extremely clever combination of comedy and mystery. The dialogue is sparkling and witty, the situations very amusing and the entire production is pervaded by a gay, devil-may-care atmosphere that is both pleasing and entertaining. A really grand cast of first-rate run makers was assembled for the production and it is largely through their efforts that the proceedings come off as well as they do. Top honors go to Billie Burke who has been equipped with almost perfect dialogue. Rochester runs her a close second with a running gag that is very comical. Although recent "Topper" films have been a box-office disappointment in some locations, this one warrants the attention of exhibitors, for this is a comedy with appeal for every section of the public that they will enjoy and talk about.

Roland Young's troubles begin when he gives a lift to two young girls, Blondell and Landis. Miss Landis is on her way home to take over the family estate. She narrowly misses death on a couple of occasions and when she changes rooms with Blondell, Joan is murdered. Her spirit seeks out Young and insists that he, not her, find the murderer. This is the cue for a variety of complications which brings all the members of the cast under the same roof. Ultimately the murderer is disclosed to be H. B. Warner who had been posing as her father.

Joan Blondell is a breezy and likeable ghost and Roland Young is a delightful Topper. Carole Landis and Dennis O'Keefe competently manage straight roles. Patsy Kelly, H. B. Warner, George Zucco and Rosenda Montero are excellent. An outstanding performance is Donald MacBrude's characteristic aggressive, loud-mouthed and dumb policeman.

Roy Del Ruth directed with a light hand, never allowing the mufing of a single gag or situation. The comedy is clean-cut and smoothly delivered.

HANNA (Hollywood)

'THE ROUND-UP' NEITHER FISH NOR FOWL!

Rates ★ ★ ★ as dueller in action houses

— HOLLWOOD PREVIEW —

Paramount.
89 Minutes.
Directed by Lesley Selander.

"The Round-up" consists of a combination of four stories and the picture shows it, being a rambling, confused affair which has, of all things, a romantic triangle as its motivating plot. Harold Shumate, who writes such elegant outdoor yarns, should have known the folly of sacrificing action to romantic involvements. The film is quite action-less except for the finale, when there is an exciting gun fight between the militia and a band of racketeers selling munitions to the Indians. There are many unnecessary scenes and some of the dialogue has absolutely no bearing on the situations. This misses completely in its effort to earn first run attention and its chances of success in the action market are slim. Western fans will be disappointed.

Patricia Morison marries Richard Dix but their life together is complicated by the return of her one-time suitor, Preston Foster. Being a first class heel, he makes a play for her, meets her in Denver where she is on a shopping tour and when he loses heavily in a gambling joint, Morison hocks her ring to take care of it. Back home, Dix learns that the same woman from whom he separated is in town and tries to win her back. This means hemming and hawing as to whether Miss Morison will leave him or not. For the finish, Foster proves himself a good skater, after all, but he is killed in action and the married couple can seek happiness un molested.

Dix is badly cast in a stuffy, unbecoming part. Foster gets better as the picture progresses and he manages a death scene most convincingly and sympathetically. Patricia Morison is completely bad as the heroine. Ruth Donnelly's comedy is delivered in the actress' usual amusing style, but Don Wilson isn't very successful as a comic. Cowan is a suave heavy and lifts the few sequences in which he appears.

Lesley Selander's direction was undoubtedly hampered by the script, but he could have achieved better pace and a few more interesting performances.

HANNA (Hollywood)

NEWSPAPER CRITICS

THE TRIAL OF MARY DUGAN (M-G-M)

"...Nothing—absolutely nothing—not even the earnest performances of Laraine Day and Robert Young, serves to relieve the monotony of this illogical and hackneyed fable."—Crowther, N. Y. Times.

"Dialogue is dull and repetitious, and the direction emphasises the dialogue."—Haardt, N. Y. Post.

"...Still a static courtroom melodrama...Not only bad 'movie' but it is downright dull."—Barnes, N. Y. Herald Tribune.

"...Has lost some of the edge, chiefly, I suspect, because its novelty has worn off and because the stock puppets one alway meets in courtroom dramas."—Boehm, N. Y. World-Telegram.

"...Norman McLeod's straight and serious direction and a cast beyond reproach do much to prove that there's still some life in this archaic courtroom piece."—Gaglian, Phila. Ledger.
MAKE A DATE WITH YOUR MATE!
FOR THE GRANDEST NIGHT OF THE SEASON

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SHORT SUBJECTS
FROM PHILLY
By JAY WALKER

- Lewen Pizer and Charles Segall, after all these years, have finally reached the suit stage. They will meet in court soon...A large crowd honored Chief Barker Dr. Leon Levy at the Variety Club last Sat. night...Dick Mayer, Studio, ran afoul of the local Censor Board, who made blood tests on his too-sexy front on "Fight For Life," Gov-
ernment produced documentary on child-
birth...Ted Schlanger and William Mansell lead the local committee of Greek Relief Drive.

Collections in theatres will be high-
lighted by a buck-a-seat midnight show at the Earle next Fri. (28th)...Late goers to Flan, include Sam Hyman, Sam Rosen and
Dorothy Aber...Apparently in preparation for the block-oft-time season, Hunt's Theatres have opened an office at 1225. Bud Hunt and William Kerigan will be on the spot...Eddie Sherman brought in Abbot and Costello to head the benefit stage show at Fays last Sun. night for the widow of the late Jimmy Jones, former orchestra leader at the house...Monogram's "Her First Romance" goes into the downtown Earle next Fri. (28th), with singing stars Edith Fellows and Wilbur Evans making p. a....The Show-
ners Club has opened a restaurant for members in the clubrooms. Luncheon and dinner being served...Herman Tucker, the Quality Print artist, is the very proud papa of a gal...Yet Harry Tyson now with PRC...Ladies Auxiliary of Variety Tent 12 will stage their charity dinner-dance at the Ritz April 23rd...Approximately 50 Philly film and theatre men will head for Scranton Tues. to attend the George Beattie testi-
monial dinner sponsored by the M. P. As-
sociates...The War Dep't. opened a theatre in camp at New Cumberland, Pa., and another will shortly be opened at Indianantown Gap...Alvin Goodwin of Quality Premium is eagerly awaiting a bundle of something...John Backman, the local boy who is making good for WB in Charlotte, N. C., was elected Property Man of the new Variety Club Tent organized down there recently...Kutie Kay Milner will celebrate her quarter of a century anniversary April Fool's Day. No foolin'...Mary Burns McConnell, with Horlacher a quarter of a century, celebrated her 50th birthday Mar. 12th...Efforts are being made again to organize house staffs of local indie theatres..."The Great Mr. Nobody" is first v.f.b. feature to play Fays first run...The Chaplin pic got a s.o.c. gross at the Stanton in its first week...8-S seem to be pushing first-
run bookings a bit faster...The new Hardy
Family film got only one week at the Stan-
ley...National Convention of Variety Clubs will be held at A. C., Tramore Hotel, May 15-17, Earl's film held for a ten days week at-the-

13...James P. Clark is said to be in line for post on 11-man Defense Commission for Penna., Quality and National Penn, who do, more of the business in these parts, have signed new union contracts last week. Sub-
stantial wage hikes were given their crews...Local Allied unit for strenuous spring cam-
paign to acquaint membership with all phases of Consent Decree.

SHORT SUBJECTS
FROM BOSTON
By BARCLAY

- Frank Lydon, Allied States Association figure and operator of the Hamilton in Dor-
chester, has been steadily improving at St. Margaret's Hospital in Dorchester where he was rushed early the other morning with internal hemorrhages, the result of intestinal obstruction. However, nothing more than a hospitalization but no transfusions had been necessary up to the time of this writing. Visitors have been barred to assure Lydon's rest. He ex-
pected to remain in the hospital at least until the end of the month...One of the gags mailed Lydon was a large pin sent by Arthur K. Howard for the Independent Ex-
hibitors' pin to pin on his nights. It read: "Temporarily closed for repairs...The Independent Exhibitors' pin rests..."...It has been announced that the Independent Exhibitors' has postponed its annual meeting and scheduled elections, probably until April, because of Lydon's ill-
ness. A nominating committee composed of Frank Perry, Wilbur Peterson, Thomas Zuckul and Richard B. Rubin was expected to nominate Lydon unopposed...Herman Riffkn., of the Independent Exhibitors, Inc., was chairman of the social held by the Bos-
ton Variety Club. The occasion took place at the Hotel Statler on March 18 and con-
sisted of a buffet luncheon followed by a sneak preview...The first arbitration case in the country took place in Boston on Friday, March 14, and was brought by the Independent Exhibitors, Inc., for Ben Gold, new mem-
ber from Nashua, New Hampshire...The only other arbitration plea filed here has been brought by the Independent Exhibitors, Inc., for Abe Garbose, of Athol, seeking na-
national release dates..."Son of Monte Cristo," tied-in with "Playgirl," did a better-than-
average first week at the RKO Memorial but fell off markedly on a holdover week...Fur-
sonal appearance of Stirling Hayden in con-
nection with "Virginia" got the Paramount release off to a strong start in New England first runs..."Strawberry Blonde" and "The Monster and the Girl" was average at the Metrop-olitan...Strictly big time was "Philly Del-
phia Story" during two weeks at local Loew's houses...Bally publicity of the road-
show variety has been putting over "The
Virgin Bride" and "School For Husbands" at the Trans Lux in Boston where the bill has held for four weeks. The two foreign releases previously played here to dull busi-
ness, the former at the Fine Arts under its original title and the latter at the Trans Lux itself..."Flight From Destiny" and "The Great Mr. Nobody" was away off at the Par-
amount and Fenway despite extra advertising expenditures..."Fiction in the Dark" and "Golden Hoods" at the Metrotold gave the house opportunity to block off entire sections of seats in a repainting and refinishing cam-
paign..."Bells of St. Mary" and "Maisy Was a Lady" was only good for one week at the State and Orpheum where business was well below normal..."Here Is Ireland," a new 16mm film, held for a ten days week at the Fine Arts by virtue of a strong exploitation campaign that has tied in heavily with Catholic organizations and with the huge Irish population in Boston...George S. Ryan, the anti-monopoly lawyer, again vindicated Bank Night’s lottery changes the other day while repeating his protest of the $10,000 giveaway at the hearing in Boston Municipal Court. The game, as operated in Conven-

FILM BULLETIN
MEET JOHN DOE...
When even the press sheet on this Warner Bros. release doesn't carry the story of this widely heralded Frank Capra production, it must be something so unusual that its knowledge might take the kick out of its seeing. However, according to N. Y. critics, this is one of the biggest things that has yet hit the screen and when stars like Gary Cooper and Barbara Stanwyck and a director like Frank Capra get together, we can well expect to agree with them.

LAS VEGAS NIGHTS...Bert Wheeler comes back to the screen in a comedy of the tribulations of vaudevillians stranded in wide-open Las Vegas. Paramount called Phil Regan, the singing cop, back from a successful personal appearance for this one, while the pulchritude is amply supplied by Constance Moore, Lillian Cornell and Virginia Dale.
FLASH! FLASH! FLASH!

“ADAM HAD FOUR SONS”

HELD OVER SECOND WEEK LAFAYETTE, BUFFALO;
BIJOU, SPRINGFIELD, MASS; E. M. LOEW’S, HARTFORD;
RIALTO, ATLANTA! TOP GROSSES AT FOX,
DETROIT; PALACE, CANTON; MALCO, MEMPHIS;
PALACE, YOUNGSTOWN; ORPHEUM, NEW ORLEANS;
EARLE & AMBASSADOR, WASHINGTON; LINCOLN,
MIAMI BEACH; HILL ST.
&PANTAGES, LOS ANGELES!

INGRID BERGMAN * WARNER BAXTER
ADAM HAD FOUR SONS

SUSAN HAYWARD • FAY WRAY • WESTLEY • DENNING • DOWNS • SHAW
Based upon “LEGACY,” the best-seller novel by Charles Simon
Screen play by William Halter, Michael Raskin
* ROBERT SHERWOOD PRODUCTION • Directed by GREGORY RATOFF
PROPAGANDA OVERDOSE

"...Hollywood, the distributors and the exhibitors must all resist the temptation to be too patriotic. Furthermore, they must restrain those elements who might well destroy the value of the screen as an intelligent and effective propaganda medium by demanding too much of the industry."

Editorial by MO WAX, Page 3

'CITIZEN KANE'
Looks Like George Schaefer and Publicity Have Won an Important Victory for Freedom of the Screen

Editorial, Page 10

• NEW FILMS •

'THAT HAMILTON WOMAN' Absorbing Romance
'MEN OF BOYS TOWN' Below Original Standard
'SEA WOLF' Vivid Drama
'I WANTED WINGS' Exciting Air Stuff
'LAS VEGAS NIGHTS' Offers Little

A Total of 18 Reviews
THEY'RE ALL HOLDING 'THE SEA WOLF'!

Practically Every Situation Sets Extended Time in the First Roaring Week of Release!

EDW. G. ROBINSON
IDA LUPINO
JOHN GARFIELD

in
'THE SEA WOLF' 
by JACK LONDON

with ALEXANDER KNOX • GENE LOCKHART • BARRY FITZGERALD

Screen Play by Robert Rossen • Music by Erich Wolfgang Korngold

Directed by
MICHAEL CURTIZ

"WARNERS CAN TAKE A BOW--'THE SEA WOLF' IS HOLLYWOOD AT ITS BEST."

N. Y. Daily Mirror
PROPAGANDA OVERDOSE?

In its fervent desire to render maximum patriotic service to our country, the motion picture industry appears to be plunging headlong into a dangerous error—an overdose of propaganda.

We are not of one mind with those who argue that this great and vital art-industry should play ostrich and pretend that there is no other world but that in which boy meets girl. The motion picture screen, if it is to fulfill its destined function in our life, must recognize and portray the world as it is and as Americans would like it to be. It must perform its duty to Democracy, to Defense, to Social Progress, but it must consider how best to accomplish that mission.

The millions of people who go to the movies every week are seeking diversion. They want their minds turned away from the appalling and overwhelming turmoil of the world. Entertainment is the objective of many of the most pathetic or social conscious movie-goers. If this seems irreconcilable with what we just termed the "destined function" of the screen, let us look a bit closer.

The objection is against uncoated, or, rather, unenterprising propaganda. For pure exposition of world events, the public has its newspapers, magazines, radio. The motion picture must get across its message subtly and entertainingly. If it is blantly forced on them, the audience rejects it and the intended effect is lost. The case our movies endeavor to present for Democracy, or Defense, must be absorbed by the spectators while they are getting what they paid for—entertainment. In short, the motion picture must learn to perform the dual functions of entertaining and educating at the same time.

This was accomplished splendidly by Warner Brothers' series of historical short subjects; it is the crowning virtue of Paramount's current air-defense film, "I Wanted Wings."

Hollywood, the distributors and the exhibitors must all resist the temptation to be too patriotic. Furthermore, they restrain those elements who might well destroy the value of the screen as an intelligent and effective propaganda medium by demanding too much of this industry.

MO WAX.

A SENSE OF HUMOR

An exhibitor with a keen sense of humor is getting some laughs out of his situation. The following letter was received recently by P. J. Wood, secretary of the Ohio I. T. O., who sends it along with the remark that it is "too good to keep to myself."

Well, it's too priceless to keep to ourselves, so we are passing it along to you.

My dear Pete:

I am enclosing a check for $16.30 to pay my dues and you will notice that I now only have 163 seats instead of 205 because I cut some of them out and where I had them is now a room where I have six pinball machines and this is the reason why I am able to pay you my dues.

Business has been lousy and the only reason I keep running the show is because my wife, Martha, and the grandchildren like the movies and I figure, if I can break even, I am saving money because otherwise the family would have to spend money for gasoline and admissions to see the shows in Gatesburg.

I have recently started to run double bills because the film salesmen told me all of the first-class houses were doing it and that it was the thing to do but Martha is complaining because it has put her behind in her knitting. Next week I am showing GONE WITH THE WIND and LAND OF LIBERTY on one bill and have arranged for the lunchroom next door to furnish meals.

All of the film salesmen who have been in to see us, have been telling me of how patriotic their companies are because they are distributing films for the relief of Great Britain, Greece, etc. I thought, in the beginning, that we would get these pictures free on account of this patri-
HELD OVER... and how!

PHILADELPHIA, Stanton
Held over for fourth week... totaling a Philadelphia first run of ten consecutive weeks!

ALBANY, Warner's Strand
All records surpassed. All-time weekday opening house record topped!

DETROIT, Michigan
Broke every house record by more than ten thousand dollars. Picture moves over to the Palm State for an indefinite continuation of run!

TROY, Troy
First four days broke every house record and picture holds over indefinitely!

ALLENTOWN, Colonial
First picture in an entire year to be held over for second week!

UTICA, Stanley
Every record smashed!

SCHENECTADY, Proctor's
Every record smashed!

EDMONTON, Rialto
Every record smashed. Held over for third week.

PATERSON, Fabian
Every record smashed!

GLENS FALLS, Paramount
Every record smashed! Held over!

BUFFALO, Great Lakes
Every record smashed.

KENOSHA, Kenosha
Every record smashed!

WILLIAMSPORT, Rialto
Every record smashed!

RACINE, Rialto
Every record smashed!

WATERBURY, Poli
Run extended to additional playing time!
Held over at these Loew engagements!

BOSTON
AKRON
HARRISBURG
LONDON
NORFOLK
RICHMOND
WILMINGTON
PROVIDENCE
READING
NEWARK
JERSEY CITY
HARTFORD
NEW HAVEN
WORCESTER
CLEVELAND
PITTSBURGH
WASHINGTON
LOUISVILLE

PLIN
ULAR
ES!

Charlie Chaplin in his new comedy

The Great DICTATOR

Produced, written and directed by CHARLIE CHAPLIN

with PAULETTE GODDARD
JACK OAKIE • HENRY DANIELL • REGINALD GARDINER
BILLY GILBERT • MAURICE MOSCOVICH
Released thru United Artists

THE EASTER ATTRACTION OVER:
LOEW'S ENTIRE METROPOLITAN CIRCUIT!
'THE SEA WOLF' VIVID SEA DRAMA
Rates • • • generally; better in action houses

—HOLLYWOOD PREVIEW—

Warners. 90 Minutes.

Directed by Michael Curtiz.

Were Jack London alive today, he would probably be the screen’s foremost writer, for his were the gifts that are so sorely needed in picture making, vigorous, punchy and exciting narrative coupled with interesting and unusual characterizations. These qualities made “The Sea Wolf” one of London’s most brilliant stories; they made the silent picture a hit; they would score again in this Warner remake, with Edward G. Robinson in the title role. It is a thrilling and exciting movie that grips the spectator at the very beginning and holds him enthralled throughout as the weird saga of Wolf Larsen and the derelicts aboard his “ghost” ship is unfolded. The production is a credit to Henry Blanke and Michael Curtiz’s direction proves anew that he is one of Hollywood’s master craftsmen. Edward G. Robinson’s Wolf Larsen is nothing short of superb—a character brilliantly created for whom the spectator feels great sympathy despite his brutality, ruthlessness and cruel arrogance. The cast, plus the enthusiastic word of mouth advertising this attraction will receive make it good boxoffice for all locations. It’s a natural for action spots.

Ida Lupino, escaping from the San Francisco police, and Alexander Knox, a writer, are picked up from the ocean by “The Ghost,” a ship manned by Wolf Larsen. Ostensibly a sealer, the vessel is actually going to rob Larsen’s brother and make off with his skins. Garfield has signed for the voyage as a cabin boy because he is dodging the police. Knox is assigned to the kitchen to work with Barry Fitzgerald, a silly coward who fawningly reports to Larsen everything he sees and hears. He finds a manuscript by Knox describing Larsen and the crew as a “brutal, calloused and inhuman lot.” Far from being angry, Larsen is pleased by Knox’s work for he has a surprising intellect, as Knox eventually discovers. Gene Lockhart, the ship’s doctor, miraculously saves Lupino’s life, but Larsen ridicules him and he climbs high in the rigging where he tells the crew of the true mission of the vessel before committing suicide. After an unsuccessful attempt to kill Larsen, Knox learns his carefully guarded secret—the ship’s several people suddenly Garfield, Lupino, Knox and Stanley Ridges decide to risk everything in an attempt to escape. Larsen has prepared for this and they find that the water barrels are filled with vinegar. After drifting for days they sight a ship. It is “the Ghost,” apparently sinking. Garfield slips aboard and is gone for a long time. Lupino and Knox follow. In the captain’s cabin, Knox learns that Garfield is trapped below in a galley; Larsen is in one of his semi-blind states. Knox makes a bargain with Larsen to give Lupino the key so that she may save Garfield and he will remain and die with the now blind man. Together, Garfield and Lupino steer a small boat toward a distant island.

Alexander Knox gives a most convincing performance as the writer who, despite himself, hardens under the influence of his surroundings. Barry Fitzgerald gives another great character portrayal as the sly cook. Gene Lockhart is excellent. Paired as the lovers John Garfield and Ida Lupino are the types and their acting is first rate, but they lack the color of the other characters.

HANNA (Hollywood)

REVIEWs IN THIS ISSUE

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Page 29 Melody for Three
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least, tempers his voice and gets a few chuckles as the historically-inclined partner.

The direction is very poor.

LEYENDECKER

'FOOTLIGHT FEVER' WEEK COMEDY QUICKIE
Rates • as dualler

RKO Radio. 90 Minutes.
Alan Mowbray, Donald MacBride, Elisabeth Risdon, Lee Bonnell, Elise Knox, Bradley Page, Charles Quigley, Chester Clute, Monte Moreland, Georgia Backus.

Directed by Irving Reis.

"Footlight Fever" is exaggerated farce filled with most-covered comedy situations and lacking any strength in name value. Rarely has a cast and director worked so frantically and to almost no avail to win a few laughs. Much of the story could readily pass for a burlesque of histrionics and the players, especially Donald MacBride, are compelled to literally shout their lines of inane dialogue. Lower spots on minor duals is all that this programmer can expect.

The story continues the adventures of Alan Mowbray and Donald MacBride, first seen in RKO’s “Curtain Call,” as financially embarrassed theatrical producers. With a play and cast ready for rehearsal, they are forced to go to the extreme of posing as middle-aged sailors and invading the home of wealthy Elisabeth Risdon, who is still mourning for her long-missing sailor sweet-heart of 30 years before. When they persuade her to visit old waterfront haunts, they get beaten up, but she agrees to back the play. At the dress rehearsal Mowbray is forced to substitute for the handsome leading man, but, after being hit by a sandbag, he and MacBride come to the hospital to find that their play is a success in its second month.

Donald MacBride has never seemed more ear-splitting nor less amusing. Mowbray, at

'HORROR ISLAND' QUICKIE FOR JUVE AND ACTION AUDIENCES
Rates • as dualler in action spots

Grand National. 69½ Minutes.
Dick Foran, Leo Carillo, Peggy Moran, Fuzzy Knight, John Eldredge, Lewis Howard, Howard Cavanaugh, Walter Catlett, Ralf Harolde, Iris Adrian, Foy Van Dolsen, Emmett Vogan.

Directed by George Waggner.

This is a minor entry from Universal that will do adequate service for juvenile and action audiences. The story is not as "horrible" as the title would indicate, but there are a few spine-tugging moments, some of the dialogue is good and suspense is maintained by George Waggner’s direction.

Foran is a promoter whose only asset is an island in which several people suddenly become interested. He learns from Leo Carillo that there is treasure hidden away in the island’s only habitation, a castle. Foran promotes a “mystery cruise” and a group of individuals toddle off to see the island and hunt its treasure. Three of them are killed before the murderer is disclosed as Hobart Cavanaugh. mild-mannered authority on ancient documents. There is a phantom, too, but he is killed early in the proceedings. Performances are satisfactory.

HANNA (Hollywood)
'MEN OF BOYS TOWN' FALLS BELOW STANDARD OF ORIGINAL

Rates • • • generally on name value

M-G-M.

106 Minutes.


"Men of Boys Town" has been too generously sweetened with sentimental touches and the result is a film considerably below its popular predecessor of 1938. The production is first-rate, but the screenplay lacks the vigor and social significance of the original film. Hoxton is frequently substituted for genuine heart-throbs. Family audiences may be moved by the problems of these homeless boys, but those who remember the original "Boys Town" will make unfavorable comparisons. Major honors go to Spencer Tracy, who re-creates his Academy Award characterization of Father Flanagan, and to Norman Taurog's sympathetic direction. The Tracy-Rooney names guarantee good returns in all locations.

The story, which carries on where "Boys Town" left off, shows Father Flanagan again in financial difficulties due to his recent building program. Despite his pressing problems at home, Father Flanagan goes to the aid of crippled Larry Nunn, who has been outfitted of manner and habits for killing a brutal prison guard, and brings the youngster back to Boys Town. A wealthy couple who visit Boys Town promise financial aid if Whitey (Mickey Rooney) comes to live with them. Whitey is unhappy in his new home and when he later unwillingly aids a young reform school thief, both are returned to the brutal institution. Father Flanagan comes to the boys' aid, reveals to the world the cruelty being practiced and has them released in his care.

Spencer Tracy again gives a sensitive and heart-warming portrayal of the unselsh youth-builder, Father Flanagan. Mickey Rooney, although occasionally succumbing to the temptation to mug in the close-ups, is one of the most restrained and sincerely amusing performances of the younger actors. Bobs Watson wins the most laughs as Pee Wee, Father Flanagan's shadow, Larry Nunn merits praise for his acting as the crippled boy.

LEYENDECKER

'THAT UNCERTAIN FEELING' SOPHISTICATED COMEDY HAS AMUSING MOMENTS

Rates • • • for class spots; much less in actions and rural

HOLLYWOOD PREVIEW

United Artists. (Ernst Lubitsch-Sol Lesser).

84 Minutes.

Merle Oberon, Melvyn Douglas, Burgess Meredith, Alan Mowbray, Olive Blakenev, Harry Davenport, Eve Arden, Sue Ryness, Richard Carle, Mary Currier, Jean Fenwick. Directed and produced by Ernst Lubitsch.

Not up to the Lubitsch par "That Uncertain Feeling" is one of those brittle, racy, sophistiicatied comedies in which the famed director specializes. but it is not quite as replete with clever amusement as many of his past works. The story is as thin as tissue paper, but the situations have their amusing aspects and some of the dialogue is choice. The film's names will help carry this along in the majority of first run and better class neighborhood locations, but it is not likely to find favor with rural or action audiences.

"Weary of her husband's inattentiveness, Merle Oberon seeks advice from Alan Mowbray, a psychoanalyst. In his office she meets Burgess Meredith, the editor of the world, who is also a pianist. Her interest in him arouses Douglas' jealousy and he begins a campaign to give back his love. He succeeds by tricking her into believing he is interested in another woman. Although she subsequently learns of his deceit, she, by this time, is weary of Meredith and his strumming and gladly welcomes Douglas back. Miss Oberon is appealing in a familiar role and Melvyn Douglas makes the most of a part in which he, too, is well versed. Burgess Meredith stands out with some of the best lines and a character who is much more amusing than the stars. Supporting players are seen infrequently, but Eve Arden, as usual, manages to stand out in the crowd. The Lubitsch technique is well known and his use of doors and other props to furnish comedy of the sly sort is evident throughout.

HANNA (Hollywood)

'RAGE IN HEAVEN' FAIR MELODRAMA NEEDS EXPLOITATION

Rates • • • where sold

HOLLYWOOD PREVIEW

MG M.

85 Minutes.


"Rage in Heaven" invites comparison with "Night Must Fall." It is not as good as its predecessor. Lacking the earlier picture's cunningly contrived story and weakened by a compromised, hammy ending, "Heaven" is nevertheless a substantial entertainment dish for those who like pictures of this type. The performances of the principals are bound to attract critical attention and they will account for fairly good grosses in the first run and deluxe houses. Elsewhere much will depend on the individual exhibitor's exploitation campaign. Where it is sold on the story's sensational aspects of insane jealousy and terror, business will be at least average.

Montgomery escapes from an insane asylum where he has given the name of his good friend, George Sanders. He meets Sanders in London and they both go to visit at Montgomery's home. Here they meet refugee Ingrid Bergman, who has been engaged as companion to Montgomery's wife, Lucille Watson. Sanders is instantly attracted to her, but after he leaves, Montgomery woo's and wins her. They are married and Miss Watson departs for a health cure leaving Montgomery to manage the family's factory business. The couple's happy life is interrupted after a few months when Montgomery's mental instability reappears. He broods over his wife's affection for Sanders and finally invites him to visit them. Meanwhile, he has been having trouble at the factory due to his ill-advised handling of the men. He asks Sanders to take over. Tortured by jealousy, he tries to kill his friend. Sanders quits and goes to London. Then, Montgomery tries to kill Bergman. She flees and joins Sanders. Montgomery conceives a plot to kill himself and place the blame on Sanders. It works and Sanders is tried and convicted. Only the nick-of-time appearance of Oscar Homolka, the erstwhile out-of-town catcher, saves the day for Sanders and Bergman, who are now very much in love.

Montgomery's performance compares favorably with his great characterization in "Night Must Fall" largely because the requirements of this particular role are more subtle. Sanders runs the star a close second with a performance that is undoubtedly the best this extremely capable actor has given on the screen. Ingrid Bergman continues the promise displayed in "Intermezzo," but we would say that Van Dyke's direction of the new actress was not as careful as it should have been. Lucille Watson shines in a brief role and Oscar Homolka's clever make-believe makes the ending quite plausible, considering the circumstances. Philip Merivale is good in a character assignment and other members of the cast are convincing.

HANNA (Hollywood)

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WHAT THE NEWSPAPER CRITICS SAY

ELLERY QUEEN'S PENTHOUSE MYSTERY (Columbia)

"...More resembles a story conference than the things a film is composed of..."—T. S., N. Y. Times.

"...Isn't very good, but it's better than the first one was, and that's something, no matter how little."—Boehm, N. Y. World-Telegram.

"...Slapped together as well as most of the minor league mystery films that reach the subway circuit...Little improvement over its predecessor."—Dana, N. Y. Herald Tribune.

"...Fairly surpising assortment of crime and clues..."—Trisch, N. Y. Post.
REPUBLIC DELIVERS ITS ENTIRE 1940-41 PRODUCTIONS

Despite many rumors and present trade conditions Republic has delivered its entire 1940-41 production schedule:

4 DE LUXE PRODUCTIONS • 2 SPECIAL PRODUCTIONS • 12 ANNIVERSARY PRODUCTIONS • 6 GENE AUTRY SPECIAL PRODUCTIONS • 8 DON "RED" BARRY ACTION SERIALS • 48 MESQUITEER PRODUCTIONS

REPUBLIC HAS DELIVERED

Aug. 16, 1940—THE TULSA KID
Don "Red" Barry, Noah Beery, Luana Walters, Earl Hughes

Aug. 29, 1940—OKLAHOMA RENEGADES
The Three Mesquiteers: Robert Livingston, Raymond Hatton, Duncan Renaldo

Sept. 6, 1940—RIDE, TENDERFOOT, RIDE
Gene Autry, Smiley Burnette, June Storey, Mary Lee

Sept. 11, 1940—GIRL FROM HAVANA
Dennis O'Keefe, Claire Carlton, Victor Jory, Stelli Duna

Sept. 15, 1940—COLORADO
Roy Rogers, George "Gabby" Hayes, Pauline Moore

Sept. 30, 1940—UNDER TEXAS SKIES
The Three Mesquiteers: Robert Livingston, Bob Steele, Rufe Davis, Lois Raston

Oct. 10, 1940—FRONTIER VENGEANCE
Don "Red" Barry, Betty Moran

Oct. 11, 1940—MELODY AND MOONLIGHT
Johnny Downs, Barbara Allen (Vera Vague), Jerry Colonna, Jane Frazee, Mary Lee

Oct. 15, 1940—HIT PARADE OF 1941
Kenny Baker, Frances Langford, Hugh Herbert, Mary Boland, Ann Miller, Patsy Kelly, Phil Silvers, Sterling Holloway, Bennett Parker, Baruch Meninich and his Harmonica Rascals

Oct. 21, 1940—YOUNG BILL HICKOK
Roy Rogers, George "Gabby" Hayes, Jacqueline Wells

Nov. 1, 1940—WHO KILLED AUNT MAGGIE?
John Hubbard, Wendy Barrie, Edgar Kennedy, Elizabeth Patterson, Orislow Stevens, Joyce Compton, Walter Abel

Nov. 7, 1940—FRIENDLY NEIGHBORS
Weaver Bros. and Elvis, Lois Raston, Spencer Charters, Cliff Edwards, John Hartley

Nov. 11, 1940—THE TRAIL BLAZERS
The Three Mesquiteers: Robert Livingston, Bob Steele, Rufe Davis, Pauline Moore

Nov. 15, 1940—MELODY RANCH
Gene Autry, James Durante, Ann Miller, Barton MacLane, Vera Vague, George "Gabby" Hayes, Jerome Cowan, Mary Lee

Nov. 22, 1940—TEXAS TERRORS
Don "Red" Barry, Julie Duncan, Arthur Loft

Nov. 29, 1940—MEET THE MISUSS
The Higgins Family, Roscoe Karns, Ruth Donnelly, Spencer Charters, Lois Ranson, George Ernest, Polly Moran

Dec. 5, 1940—THE BORDER LEGION
Roy Rogers, George "Gabby" Hayes, Carol Hughes

Dec. 6, 1940—BARNYARD FOLLIES
Mary Lee, Rufe Davis, June Storey, Jed Prouty, Victor Kilian, Pappy Cheshire

Dec. 20, 1940—BEHIND THE NEWS
Lloyd Nolan, Daril Davenoort, Frank Albertson, Robert Armstrong

Dec. 23, 1940—LONE STAR RAIDERS
The Three Mesquiteers: Robert Livingston, Bob Steele, Rufe Davis, June Johnson

Dec. 27, 1940—BOWERY BOY
Dennis O'Keefe, Smiley Burnette, Jimmy Lydon, Helen Vinton, Roger Pryor

Jan. 6, 1941—WYOMING WILDCAT
Don "Red" Barry, Julie Duncan

Jan. 14, 1941—ROBIN HOOD OF THE PECOS
Roy Rogers, George "Gabby" Hayes, Marjorie Reynolds

Jan. 24, 1941—RIDIN' ON A RAINBOW
Gene Autry, Smiley Burnette, Mary Lee, Carol Adams

Jan. 28, 1941—ARKANSAS JUDGE
Weaver Bros. and Elvis, Roy Rogers, Sonny Byington

Jan. 31, 1941—PETTICOAT POLITICS
The Higgins Family: Roscoe Karns, Ruth Donnelly, Spencer Charters, Lois Ranson, George Ernest, Polly Moran

Feb. 14, 1941—THE PHANTOM COWBOY
Don "Red" Barry, Virginia Carroll

Feb. 16, 1941—PRAIRIE PIONEERS
The Three Mesquiteers: Robert Livingston, Bob Steele, Rufe Davis, Esther Estrella

Feb. 27, 1941—A MAN BETRAYED
John Wayne, Frances Dee, Edward Ellis, Wallace Ford, Ward Bond, Harold Huber

Feb. 28, 1941—THE GREAT TRAIN ROBBERY
Bob Steele, Claire Carleton, Milburn Stone, Helen MacKellar

Mar. 14, 1941—BACK IN THE SADDLE
Gene Autry, Smiley Burnette, Mary Lee, Jacqueline Wells

REPUBLIC IS ALREADY AT WORK ON ANOTHER 30 WESTERNS, 4 SERIALS AND 12 "MICRO" PRODUCTIONS
1940-1941 PROGRAM!

Republic will deliver on regular schedule before August 11th program consisting of:

THE AUTRY SPECIAL PREMIERE PRODUCTIONS • 10 JUBILEE • 3 ROY ROGERS HISTORICAL WESTERNS • 8 THREE WESTERNS • 4 SERIALS • 12 "MEET THE STARS" SHORTS

REPUBLIC WILL DELIVER

Approximate Release

Mar. 26, 1941— MR. DISTRICT ATTORNEY
Dennis O’Keefe, Florence Rice, Peter Lorre, Stanley Ridges

Mar. 28, 1941— IN OLD CHEYENNE
Roy Rogers, George "Gabby" Hayes, Sally Payne

Mar. 29, 1941— TWO GUN SHERIFF
Don "Red" Barry, Lynn Merrick

April 3, 1941— PAWS OF THE PECONS
The Three Mesquites: Robert Livingston, Bob Steele, Rufe Davis

April 12, 1941— SIS HOPKINS
Judy Canova, Bob Crosby with his band and The Bobcats, Charles Butterworth, Jerry Colonna, Susan Hayward

April 17, 1941— ROOKIES ON PARADE
Bob Crosby, Ruth Terry, Eddie Foy, Jr., Marie Wilson, Gertrude Niesen

April 22, 1941— LADY FROM NEW ORLEANS
John Wayne, Ona Munson, Ray Middleton, Henry Stephenson, Helen Westley

April 26, 1941— SINGING HILLS
Gene Autry, Smiley Burnette, Mary Lee, Virginia Dale, Spencer Charters

May 1, 1941— A GAY YAGABOND
An All-Star Cast

May 5, 1941— COUNTRY FAIR
Eddie Foy, Jr., June Clyde, "Big Boy" Guinn Williams, Lulu Belle and Scotty, and a host of radio stars

May 7, 1941— SHERIFF OF TOMBSTONE
Roy Rogers, George "Gabby" Hayes, Sally Payne

May 12, 1941— DESERT BANDIT
Don "Red" Barry

May 15, 1941— ANGELS WITH BROKEN WINGS
Mary Lee, Marilyn Hare, Jane Frazee, Lori Lynn

Approximate Release

May 24, 1941— SADDLEMATES
The Three Mesquites: Robert Livingston, Bob Steele, Rufe Davis

June 3, 1941— UNDER FIESTA STARS
Gene Autry, Smiley Burnette

June 16, 1941— PUDDIN' HEAD
Judy Canova

June 18, 1941— MILKMAN'S MATINEE
An All-Star Cast

June 20, 1941— NEVADA CITY
Roy Rogers, George "Gabby" Hayes, Sally Payne

June 24, 1941— KANSAS CYCLONE
Don "Red" Barry

July 7, 1941— DOWN MEXICO WAY
Gene Autry, Smiley Burnette

July 17, 1941— ICE CAPADES
Belita, Vera Hruba, Lois Dworkshak, Robin Lee, Red McCarthy
And a Cast of Screen Stars

July 24, 1941— GAUCHO OF ELDORADO
The Three Mesquites: Robert Livingston, Bob Steele, Rufe Davis

July 31, 1941— RAGS TO RICHES
An All-Star Cast

Aug. 5, 1941— OUTCASTS OF POKER FLAT
Roy Rogers, George "Gabby" Hayes, Sally Payne

Aug. 6, 1941— DOCTORS DON'T TELL
An All-Star Cast

Aug. 9, 1941— OLD FAITHFUL
Gene Autry, Smiley Burnette

Aug. 11, 1941— TEN NIGHTS IN A BAR ROOM
An All-Star Cast

GREATER PROGRAM OF 32 FEATURES, "MEET THE STARS" SHORTS FOR 1941-1942
otism but it turns out that the theatre owners must pay for them so that it winds up with us giving money and the distributors patriotism. How does this look to you, Pete?

The other day I read of a new organization in New York that is to coordinate the business with the Government. I don't know just what this means but it must be important because the follow at the head of it is to get twenty-five thousand smackers a year. If this is anything to do with the Consent Decree I'm against it and I hope the organization also is.

Where can I get one of the certificates from the coordinating committee which will prove that I'm a patriot? None of the film salesmen know anything about this because they're too worried about the new selling plan of blocks-of-five.

I like to receive your bulletins because they tell me everything except how to make money out of running my theatre. Can't you do this sometime, although I don't care so much now since putting in the pinball machines.

Let me know when you expect to be here again so that Martha can have some salutisning bread ready with her strawberry jam which you like so much.

I wish you would also find out who the $25,000 coordinator and his $7800 secretary are going to coordinate.

THE HAYS ANNUAL

Will H. Hays last Monday issued his annual report on the state of the motion picture industry and was elected head of the Motion Picture Producers and Distributors Association for the twentieth consecutive year. Once again, Mr. Hays spoke well on behalf of the producers and their affiliated interests. Shrewd politician that he is, he devoted most of the report to the virtues of the producers, the industry's role in the defense program and to some pleasant-sounding phrases about what the movies mean in this mad world.

Surprisingly, the monograph recently issued by the Temporary National Economic Committee came in for some attention from Hays. He usually prefers to avoid such matters, but the TNEC report must have tempted him too strong-ly and he made several jabs at it. He might have been provoked by the fact that it took Mr. Hays' organization to task as a "front" for the producers.

In answer to the lengthy and detailed monograph, which traced the development of all the alleged monopolistic and unfair practices in the film industry, Hays had this to say:

"The statement is so keen about the forest that it overlooks the trees—the essential factors by which the industry grew up, the art developed and theatres were vastly multiplied until the film became a universal form of entertainment."

This is very little to offer against the weighty allegations made in the TNEC report. Boasting of the progress filmdom has made since its birth and the surplus this brings to millions does not dissipate the fact that there are serious problems the industry must face and correct. The charge that the five theatre-operating majors, by controlling the cream of the first-run situations, actually stymie potential competition gets no attention from the MPPDA boss.

If he is sincerely desirous of rendering some valuable and permanent service to the whole industry, Mr. Hays might try to induce his members to look critically at the whole industry "forest" and start chopping down some of the "trees" that make it a forest.

'CITIZEN KANE'

Unless all signs are misleading, Orson Welles' much disputed "Citizen Kane" will be released in New York this month. It appears that all the subversive factions who were trying to prevent this film from coming to public light have lost their battle and it will soon reveal what are reputed to be some of the less flattering sides of William Randolph Hearst's many-sided life.

There has been a lot of fuss made about "Citizen Kane." According to information from our Hollywood chief, it is worth it. More important, however, is the fact that RKO President George Schaefer had the courage to fight for the film's release against some powerful opposition. Aided by publicity given the efforts to prevent "Citizen Kane" from reaching the screen, Schaefer has won (we hope!) an important victory for freedom of the screen.
COLUMBIA

A production spurt is due at Columbia to clean up the remaining Columbia on its 1941-42 program. The studio has 38 writers toiling on the lot and some of these are scripting works that will be produced on the 41-42 slate. A Bill Elliott western, "Hands Across the Rockies," is getting into the period of intensive production activity. I Was a Prisoner on Devil's Island" and "One Way Street" started this week. Lew Landers is the director but no cast has yet been assigned. "Obituary" will take off during the first week of April with Eileen O'Hearn, Columbia's "Cinderella Girl," Frank Craven and Edgar Buchanan. Others scheduled to start during this month are the musical "Betty Co-Ed," "One Way Street," with Anila Louise-Russell Hayden; "Blondie in Society," with the familiar Blondie cast; the first "Willie the Toiler," and "Ladies in Retirement," to co-star Ida Lupino and Louis Hayward.

Reflecting Columbia's improved position in the production scene is the announcement that Columbia's profit for the six months ending December 26 was $307,006 as compared with $211,682 for the corresponding period a year ago. Many exhibitors who are buying this outfit's next season's product to secure their bargaining positions with the "big 5."

It was learned only recently that William Berke, former Republic producer, has been at Columbia for the past month on a term deal. He has joined the Irving Briskin unit. His staff, which includes Betty Burbridge, former Republic writer, is preparing the first three of a new western series that will star Charles Starrett. Starrett, who left the lot a year ago, will make ten pictures next season. From novels by James Rubel they will veer slightly from the tried and tested romantic western formula in that the star will play a young doctor.

Four players, new to Columbia, affixed their signatures to contracts and the plans for them follow: Lupe Velez has been signed to appear in the title role of "Hollywood Lou" and Maxie Rosenblom to emote in something titled, "Harvard, Here I Come." That deal for Robert Montgomery to star in "Heaven Can Wait" has been concluded and the Metro star reports for duty on April 15. Alexander Hall will direct and Everett Riskin is completing the screenplay. Russell Hayden, long featured in Harry Sherman's "Hopalong Cassidy" westerns, will graduate to straight featured roles on the Columbia lot, his first assignment being a top spot in "One Way Street."

IN PRODUCTION—"Officer and the Lady" (Rochelle Hudson-Roger Pryor), "Hands Across the Rockies" (Bill Elliott-Dub Taylor), "I Was a Prisoner on Devil's Island" (Sally Elters-Donald Woods) and "One Way Street" (Anila Louise-Russell Hayden). ASSIGNMENTS; Lupe Velez in "Lady in Retirement..." Roger Pryor, Frank Craven, Edgar Buchanan, Eileen O'Hearn in "Obituary..." Fred Astaire, Rita Hayworth in "It's My Kyle..." Robert Montgomery in "Heaven Can Wait..." Ruth Hussey in "Our Wife..." Gordon Oliver in "Betty Co-Ed..." DIRECTOR ASSIGNMENTS; Charles Barton to "Midnight..." Lew Landers to "I Was a Prisoner on Devil's Island..." Alexander Hall to "Heaven Can Wait..."

METRO-GOLDWYN-MAYER

Where Hollywood and its movies are concerned, Los Angeles' newspapers are notoriously optimistic. It was, therefore, something of a shock to note the following in a recent column by Philip K. Scheuer, writing for the Los Angeles Times: "An extended essay on 'What's Wrong with Metro-Goldwyn-Mayer Pictures?' might not be amiss at this juncture — the most recent dozen or so having been what they were — but the studio has so many promising pieces currently in work that it might be more charitable to play what Walter Huston once sang of as 'the waiting game' — and see. Last week the local trade journals fell upon 'The Bad Man' with cowls and executions.'

MGM's usually meticulous production preparation is well known, but there was great haste in starting filming of the Clark Gable-Rosalind Russell starrer, "The Uniform." The confusion started when Hed Lamarr indulged in one of her periodic salary spats with the studio forcing the substitution of Miss Russell on very little notice. Gable's extremely high salary makes it inadvisable to keep him idle any longer than absolutely necessary. The rush in getting 'The Uniform' before the cameras has resulted in its being well behind schedule.

Roy Del Ruth, fresh from Hal Roach's "Topper Returns," has been signed to a term contract by Metro and his first assignment will be to introduce Metropolitan songbird Rise Stevens in "The Chocolate Soldier." Lana Turner gets that long-discussed break opposite Clark Gable in "Honky Tonk," a lusty story laid in the Yukon in which Gable will portray a confidence man and swindler who becomes a power in that U. S. outpost. Well versed in pictures of this sort, Jack Conway will direct ... Script difficulties have caused the postponement of "Babes on Broadway" and Shirley Temple's first Metro vehicle will be "Lazy Bones," in which she will co-star with Wallace Beery.

IN PRODUCTION—"Dr. Jekyll and Mr. Hyde" (Spencer Tracy-Ingrid Bergman), "The Uniform" (Clark Gable-Rosalind Russell), "Lady Be Good" (Eleanor Powell-Ann Sothern) "Ungilt Killars" (Lew Ayres-Lionel Barrymore). "Man from the City" (Virginia Weidler-Robert Sterling) and "Untitled Marx Brothers Comedy." PREPAREING—"Smillin' Through" (Jeanette MacDonald) and "Untitled Tarzan" (Johnny Weissmuller). ASSIGNMENTS; Shirley Temple, Wallace Beery, Leo Carrillo, Marjorie Main in "Lazybones..." Gladys George in "The Uniform..." Marjorie Lord in "Love Crazy..." Jerry Storm, Charles Day, Henry O'Neill in "Blossoms in the Dust..." DIRECTOR ASSIGNMENTS; Richard Thorpe to "Lazybones..."

MONOGRAM

This weekend sees Monogram's franchise holders, representing the company's 36 exchanges in the United States and Canada, holding their annual convention in Hollywood. More than 125 executives are participating in the proceedings. During the three-day session, the delegates will consider the company's line-up for the 1941-42 season and funds will be allocated for the budgets of the "specials" the company will produce. The convention will discuss the situation caused by the adoption of the Consent Decree and its probable effect on Monogram. Those attending the confab will also learn that 75% of Monogram's announced program for the current '40-'41 season was either placed in production or completed by April 1.

W. Ray Johnston, President of Monogram, announced a program of 53 features for the company during the 1941-42 season. Two top-budget production specials head the diversified program, which will include four "East Side Kids" features, 24 westerns and 23 additional general features.

Two "Premier Productions" slated for release on the new schedule are "Land of the Sky Blue Water," an original story based on the song by Charles Wakefield Cadman, and "Navy Bound," a Tallbert Joseyn story of the sea originally published in Collier's Weekly.

"Deadenders" Leo Gorcey and Bobby Jordan and the East
Side Kids start work soon on the first of their releases for the new year, "Ghost in the Night." Bela Lugosi will be featured in one of the three others.

Monogram plans 10 productions under the classification "Box-Office Officers." These will include "False Colors" and "The Fighting Cadet," both to feature Frankie Darro; "Hill Billy Willie," a comedy drama; "Lil Louisiana Lady," and "Freckles Comes Back" by Jeanette Stratton Porter. Others on this list include "Law of the Jungle," "Girl of My Dreams," "Aunt Emma Paints the Town," "30 Fathoms Deep" and "Man from Headquarters."


Monogram will reissue three pictures of recent seasons. Mickey Rooney will be seen in one of his outstanding films, "Hooiser Schoolboy," and the studio also will again release "Boys of the Streets" with Jackie Cooper and "Siren of the South Seas" with Movita.

In the western group, Monogram will produce eight features in the "Range Busters" series, which feature Ray Corrigan, John King and Max Terhune, and also inaugurate a new series with the "Rough Riders" to be filmed in Arizona. Completing the program will be the reissue of eight John Wayne features.

"The Sky's the Limit" is a forthcoming Monogram picture calculated to use up some of the talent now under contract to the studio. Lindsley Parsons is the producer and the following are slated for roles: Frankie Darro, Mantan Moreland, Keye Luke, Jackie Moran and Marcia Mac Jones. "Break the News" with Maurice Chevalier, Jack Buchanan and June Knight, which was produced and directed by Rene Clair has been acquired by Monogram for release in this country.

IN PRODUCTION—"The Phantom Killer" (John McGuire-Bela Lugosi), "Rescued" (Jane Lang and Johnny Downs) and "King of the Zombies" (John Archer-Mantant Moreland).

PREPARING—"The Pioneers" (Tex Ritter) and "Wrangler's Roost" (Range Busters).

PARADIES

The heavy program of production activity at Paramount since Buddy De Sylva took the helm will continue at least through the next two months during which sixteen new pictures are scheduled to go before the cameras. Nine will start in April. De Sylva's "Reaching for the Wild Wind" goes May 19th.

Although it has acquired seventeen new story properties since January 1, many of them important, De Sylva says that Paramount is still in the market for material. As reported in our interview with the studio's new production head, emphasis will be placed on yarns of purely "entertainment" value. The studio is going to make its quota of films with national defense aspects, but as far as propaganda pictures are concerned, the executive cabinet agrees that the other studios will be turning out more than enough and the wise studio will adhere closely to accepted entertainment patterns.

Previously a minor cog in Paramount's "B" division, Paul Jones achieved prominence last year by furthering the career of Preston Sturges in his capacity as producer for the writer-director. The result is a new seven year contract for Jones and the distinction of being the first holdover from the previous regime. Jones typifies the new Hollywood producer and the sort we shall hear of more frequently when the Consent Decree becomes operative.
Jones attained his success the hard way, by turning out minor product with a better than average share of imagination and showmanship. Having now been entrusted with top pictures, Jones is in a better position to gratify his ambitions. Unlike many Hollywood production executives he does not believe that entertainment may be gauged by the amount of money poured into a picture. He sees the business rather as a question of money and it is a matter of record that Jones' last two pictures, "Lady Eve" and "Read to Zanzibar" were completed at much less money than originally allotted. Paramount's prompt re-signing of Jones indicates and the business-like manner in which Frank Freeman is operating the studio and lends credence to our frequent observation that this company, after years of disappointment, is on its way to the top of the production ladder.

The original plan for Andrew Stone's musical "Hard Boiled Canary," a story laid in the National Music Camp at Interlachen, was to release and exploit the picture in conjunction with the thousands of music clubs throughout the country. Although the picture has already been shown in Los Angeles and Dallas, it has been withdrawn elsewhere. In May the picture will be distributed under its original title, 'There's Magic in Music,' with the sponsorship of music groups. T. Keith Glennan, Paramount's production manager for the past six years, is the latest executive to tender his resignation...With "I Wanted Wings" just released, the studio is already planning a sequel to be called 'Tomorrow's Administration.' William Hohnen will star...William A. Wellman left the lot with the completion of "The Great Man's Woman". The latest picture to be added to Bob Hope's extensive schedule is "This Is the Life," in Pursuit of Madeleine, and Hope will be the leading lady: One more motion picture and he will retire -- so says Harry Carey, who just completed the title role in "Shepherd of the Hills." The veteran actor is going to devote his time to ranching and writing his autobiography....A more important assignment for Bob Hope is a topliner in "Louisiana Purchase" which goes into production on July 7, after Hope finishes "Nothing But the Truth." Vincent Price, who is being hailed as the "find" of the year, will star in "China Pass," an Arthur Hornblow production...Busy Dorothy Lamour will display her sarong next in "The King and Queen of the Jungle"...Something of a triumph for lady Carney is the fact that she has been signed by Paramount to star in one picture annually for the next five years. The comedienne used to be under contract to the studio as a feature player but was given little opportunity. It took Republic to give her a real "break.

IN PRODUCTION—"Skyline" (Claudette Colbert-Ray Milland), "The Great Man's Woman" (Loretta Young-James Cagney), "Home Before Midnight" (Bette Davis-Joseph Cotten), "Hold Back the Dawn" (Charles Boyer-Olivia de Havilland), "Night of January 16" (Robert Preston-Ellen Drew), "Buy Me That Town" (Lloyd Nolan-Constance Moore), "Aloma of the South Seas" (Dorothy Lamour-Jon Hall) and "The Parrish of Panamint" (Charlie Ruggles-Ellen Drew)

PREPARING—"Nothing But the Truth" (Bob Hope-Paullette Goddard), "World Premiere" (John Barrymore-Frances Farmer), "Birth of the Blues" (Bing Crosby), "Henry for President" (Adolph Family), "Forced Landing" (Richard Arlen), "Among the Living" (Albert Dekker), "Sullivan's Travels" (Joel McCrea), "Dildy Cay" (Dorothy Lamour-Stirling Hayden), "Paramount on Parade," "Shiek of Buffalo Butte" and "Reap the Wild Wind" (Ray Milland-John Wayne-Robert Preston)


REPUBLIC

Another studio launching a production rush is Republic where work is being stepped up to complete the remaining pictures on this season's slate. Three of the four top specials have been finished, the final one will be either "Pudd'nhead" or a film version of Richard Hardin Davis' "Soldiers of Fortune." According to President James R. Grainger, the company is now to the-er ahead of releases than at any time in its history. The entire program will be delivered by June 15, the first time Republic has completed its schedule on time.

In a report to Consolidated stockholders, Herbert Yates reported that Republic's profit for 1940 was $300,000 and that the amount would be boosted to $1,000,000 this year...St. Louis has been selected for the premiere of "Six Hobkins"...Gene Autry is leaving for another personal appearance tour...Two more stories bought by Republic last week were "Mercy Island" and "Washington Correspondent."...Options have been lifted on Roy Rogers and George Hayes. Binnie Barnes was signed for a role in "Angels with Broken Wings.

IN PRODUCTION—"Country Fair" (Weaver Brothers and Elvy), "Unidentified Mosquitoes," "Kansas Cyclone" (Donald Barry).

CASTINGS: Binnie Barnes in "Angels with Broken Wings."...STORY BUMPS: "The Real America" by George Gerboise Brown...RKO-RADIO

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That report by Ben Hecht in a recent issue of PM to the effect that Louis B. Mayer is influencing RKO in behalf of W. R. Hearst, who wants "Kane" shelved, is agreed to be substantially correct. Time magazine made this an important point of an article in its issue of March 30 which discussed the "Citizen Kane" situation. The Hearst-Mayer friendship is well known and on April 5 in Liberty magazine, Hearst wrote of an interview with "Six Hobkins," "Hit Parade" and "Lady from New Orleans." The final will be either "Pudd'nhead" or a film version of Richard Hardin Davix's "Soldiers of Fortune." According to President James R. Grainger, the company is now to the-er ahead of releases than at any time in its history. The entire program will be delivered by June 15, the first time Republic has completed its schedule on time.

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Hitler: 'The question of whether I should see Mr. Hitler and what I should say to Mr. Hitler was discussed in general with Louis B. Mayer, but Mayer took the view that Hitler was after world domination. It is hardly fair to Mayer, therefore, to assume that if Mayer is so close to Hearst that his confidence is sought on affairs of international significance that the Hearst press would figure prominently in anything so close to his own sphere of influence as a motion picture in which the publisher is so keenly interested.'

No one occupies a more uncomfortable position in this cinematic mess than RKO president George Schaefer. Being a realist and knowing that the public wants its money's worth, he is forced to make the matter into the open. Also it was necessary to overcome the Hearst-instigated reports that Mr. Welles had lain an egg.

The most significant item we have gleaned and one that we have not seen printed is that the film has been seen by numerous lawyers, many of them far removed from the picture industry. It is their unanimous opinion that from a legal standpoint it would be difficult to prove "Citizen Kane" libelous in any United States court.

In any event, RKO's position is inexcusable and one is compelled to ask whether William Randolph Hearst or the stockholders and customers of the film companies are running the motion picture industry.

Having opened "Native Son" his new Broadway show, Welles himself is burning up full time bringing this matter to a conclusion and preparing for his next picture which will be made in Mexico. Dolores Del Rio and Welles are the stars. He is working at RKO but whether the picture is made under its sponsorship will depend on the ultimate sum of "Kane." If there is no dearth of offers and Welles, in the past month, has been approached by virtually every major company with the most tempting contractual deals.

The Orson Welles fracas has its lighter aspects and one of them occurred the other day when your reporter sought to know the cast of "Citizen Kane." RKO's publicity department has gone so far in disclaiming any knowledge of the picture that we were shunted around from telephone to telephone and by the time we made our simple request to five different individuals both with Herb Drake could be located — he being the only individual supposed to know anything about it. The cast has been printed in at least a dozen publications and RKO's moves seem to indicate that the borders on the absurd. Although RKO's publicity department did not handle the Welles' unit, it would seem that any press agent worth his salt would have a credit sheet, if only to satisfy his own curiosity. Apparently curiosity is not the habit of the RKO publicity department.

RKO has had a generous share of troubles this season and not the least of them has been its difficulty in securing name players. This is true of executives and financial matters have caused the studio to be far behind schedule. At this writing the studio has a backlog of only seven films and six in production. Full steam ahead to make up for lost time is the order and thirteen scripts are being prepared to be released for the calendar period that will be necessary if RKO wants to complete its quota on time — to say nothing of preparing some blocks-of-five for submission at the beginning of the new selling season. Titles and stories of the strength needed will be found at the end of this comment under PREPARING.

Schaefer is negotiating with several top stars, but so far none has been signed. Deals have been concluded with James Craig, Dorothy Comingore, Paul Henreid, Dennis O'Keefe, Jane Wyatt, Frances Neal, Philip Reed, Katherine Leslie, Edmund O'Brien, Anna Lee, Ray Bolger, Michele Morgan, Signe Hasso and Kent Taylor. Although this list may include some potential stars, their box-office value is relatively small, and RKO will have to use its influence to hire some headline stars to bolster next season's output.

Whether Gene Towne and Graham Baker begin production on "How to Meet a Man" rests squarely in the lap of headman Schaefer. The production duo's office is virtually closed down and they are searching for the "go-go" that will make a promenade addition to RKO's producer fold is Sam Wood who will turn out one or more pictures annually for the next three years. Wood just completed "The Big Store" and Wood has succeeded Elia Kazan as head of the shorts department. A new series is underway for Wendy Barrie and George Sanders who have been teaming in the "Saint" pictures. A. M. Bottsford, former Paramount executive, is coordinating with RKO on a production deal. After reading the opinions of Hollywood's correspondents, William Dieterle will retain "The Devil and Daniel Webster" as the title of his first picture for RKO.

In preparation — "Sunny" (Anna Neagle—Ray Bolger), "Before the Fact" (Gary Grant—Joan Fontaine), "Tom, Dick and Harry" (Ginger Rogers—George Murphy), "My Life With Caroline" (Ronald Colman—Anna Lee), "The Devil and Daniel Webster" (Thomas Mitchell—Walter Huston), "Parachute Battalion" (Robert Young—Nancy Kelly) and "Scattergood Pulls the Strings" (Guy Kibbee).

PREPARING — "Journey Into Fear," "Father Takes a Wife," "Adolphe Menjou," "Unexpected Father" (Tay Garnett), "Valley of the Sun" (Joel Mcrae), "Week-end for Three" (Ginger Rogers), "We Live Again" (Colopello—Meyers—McCarthy), "Joan of Paris" (Michele Morgan), "The Play's the Thing" (Charles Laughton) and "Lord Epping in Scotland" (Leon Errol).

20th CENTURY-FOX

What with several new producers added to the production staff at 20th Century during the past few weeks, observers are asking whether a purge will eventually be forthcoming to eliminate some of the superfluous personnel.

Henry Fonda, Randolph Scott and Dana Andrews have been assigned leading roles in "Belle Starr," but to date no feminine player has been set for the title part. Gene Tierney, Barbara Stanwyck, Joan Bennett and Ann Blyth are being considered... William Le Baron now has seven pictures to make on next year's program... Harold Clurman is working with William Perlberg on "Charlie's Aunt..." Zanuck closed a deal for Robert Donat to make "Pirates of the Caribbean..." George Seaton is working on "The Thimm Wall" by Perce Nealon... Paul Hornby is to term deal... Dennis Morgan to two-play pact... John Cotten to two-picture agreement.

UNITED ARTISTS

Samuel Goldwyn is United Artists' big news this week. Our report of last issue that Goldwyn is seriously considering a releasing deal with the company has become the common assumption in local film circles and an announcement to that effect may be forthcoming any day. If so, it will also be the signal for the completion of "Little Foxes" and seek the best deal of the many that will undoubtedly be offered.

Meanwhile the producer is hard at work on "Foxes" and it will start, as scheduled, on April 15 under William Wyler's direction. Henry Fonda, Paul Henreid, Henry Travers and George Sanders are the leading players. Additional cast members are scheduled to close the play's run on April 12 in Philadelphia to permit some of the players to enact their original roles in Goldwyn's screen version. From the cast of "Life With Father" comes Theresa Wright to play Betie Davis' daughter. Miss Wright has been signed to a five-year contract by Goldwyn.

That Goldwyn-Discney deal to produce "The Life and Labors of Hans Christian Anderson" came about in this matter. Disney was 'tighter' to this then sale of the author's biography. Disney approached Goldwyn about buying the biography and in the process showed him the "Reptilian Dragon," in which, for the first time, live actors are combined with cartoon characters. With Goldwyn's enthusiasm and the encouragement of P.L. Travers for a collaboration were forthwith begun. Disney expects to begin work on the cartoon sequences in July and Goldwyn hopes to start working on November 1. The film is slated for release around July 1942.

Edward Small is preparing his program for next season and figuring anew in his plans is the life of Rudolf Valentino which is to be produced in "Rudolf," as the author's story in preparation is "The Corsean Brothers." Small also owns "Two Years Before the Mast" and it may be made on his "41-42 slate. Small has signed George Brent and Basil Rathbone to appear with Lilian Bond in "The Penny" which is probably Small's first production for the new season. Walter Wanger goes back into production with "Sundown" on May 5. Gabriel Pascal is in town to arrange the distribution of "Major Barbara..." Another arrival is John Houseman, whose visit to Hollywood was assisted in the staging of Orson Welles' "Native Son" is to discuss David
O. Seitzwick’s film version of “Jane Eyre”...Reinhold Schunzel is going to direct “Strange Victory” in which Martha Scott will star for Sol Lesser.

PREPARING—Korda’s “Our Heaven is Now” and Goldwyn’s “Little Foxes” (Bette Davis).


PRODUCERS RELEASING CORP.

Five pictures will go before the cameras during April, an ambitious schedule for Producers. They are “The Lone Rider Gallops to Glory” (George Houston), “Paper Bullets,” a Martin Mooney original, “Miss Ing Army Hostess” and “Motorcycle Squad.” Now shooting is “Emergency Landing” (Forrest Tucker-Evelyn Brent).

INDEPENDENTS

With two pictures completed, Charles Kranz, president of Select Pictures Inc., has announced that 10 more will be made to complete its output for this year. Those finished are “City of Missing Girls” and “I’ll Buy Your Life.” The next to start will be “The Corpse Walks” which is scheduled to get underway in two or three weeks. Merrick-Alexander are the producers.

In town for a brief visit to check up on production, Kranz expressed his satisfaction with the product thus far. He pointed out that better casts are being assembled by Merrick and Alexander than is usually found in independent output and he spoke enthusiastically of Elmer Clifton, veteran director who megaphoned the first two pictures. Dependability is being paid for by additional duty by the outfit. Kranz thinks that the Decree will prove a boon to independent film-makers, although it will require a little time to analyze the market under the new conditions.

UNIVERSAL

Speculation about Deanna Durbin’s next picture ended last week when it was announced that the singing star will play opposite Charles Laughton in “Almost An Angel,” which will be a Joe Palermino production with Henry Koster directing. Previous commitments have compelled Charles Boyer to withdraw from “Ready For Romance” in which he was to appear with Durbin and the picture has been rescheduled for...Universal is talking to director Rene Clair on a term contract...George Waggener, former writer and recently a director at Monogram, has been signed to a seven-year contract as a producer-director.


PREPARING—“They’re In The Navy” (Abbott and Costello), “Beyond The Law,” “Too Many Blondes” (Rudy Vallee), “The Sea Raiders” (serial) and “Martial Law.”

CASTINGS: Peggy Moran, Tom Brown, Nell O’Day in “Hello Sucker”...Linda Hayes in “Men of the Timberlands.”

WARNER BROS.

George Raft, who has no hierarchical license to be temperamentally, gets “credit” for the suspension of Humphrey Bogart for his refusal to play in “Bad Man of Missouri.” Bogart, originally slated for “Manpower,” was cast in “Miss Ing Army Hostess” because of the objections of George Raft. Raft and Bogart appeared together in “They Drive By Night” and the consensus of critical opinion was that Bogart overshadowed Raft. Thus fortified with displeasure, Raft threatened to walk out if Bogart were teamed with him again. WB acceded and gave him Edward G. Robinson to worry about—an actor who will probably administer Mr. Raft, the histrionic sparseness of his life. To occupy scene stealer Bogart’s time, he was told to report for “Miss Ing Army Hostess” which is pretty obviously a minor item. This he refused to do—preferring suspension and a trip on his boat. It is said that Bogart was nervous about his Warners obligations because this is the second time he has come off loser in the allotment of choice roles. Once slated for “Genteel People,” the part was finally given to John Garfield.

Bogart has been rising steadily in boxoffice importance and in the public’s presence his name has enhanced many a B picture. Obviously his is not a fight for top billing or starring roles, for in “Manpower” his spot would have been featured. Bogart merely wants good acting roles and Warners must know by this time that he has proved them. Depending on him is the question of whether the whim of a constant trouble maker is unfortunate, to say the least. Raft should get the bum’s rush instead.

There’s no doubt about it—movie goers prefer their heroes young and handsome, so after testing Charles Laughton and other character actors for the role, Cary Grant has been signed for “The Man Who Came To Dinner.” This was the original plan of Warner executives. Edmund Goulding is going to direct and the Epstein-Bogart team are writing the screenplay...A long projected film, the life story of George M. Cohan was consummated last week. Cohan will write the story and James Cagney will play it. That sounds like something swell...“The Great Lie” will have a special preview in Bette Davis’ home town Littleton, New Hampshire. Warners has opened negotiations with Jack Benny for the male lead in “The Male Animal”...Several endings have been shot for “Meet John Doe” since the picture was previewed and the consensus is that if will stick with Regis Toomey pleading his aid to revive the Doe movement...“All Through The Night” a comedy gangster yarn has been bought up by James Cagney...“Saratoga,” by Edna Ferber for another recent WB story acquisition of importance...Fredric March was signed to star in “One Foot In Heaven”...Jerry Wald’s first assignment as a producer is “Navy Blues,” a musical...“The Broadway” “The Corp is Green” was bought for Bette Davis.


PREPARING—“Navy Blues.”

APRIL 5, 1941
COLUMBIA

1940-41 Features (41) Completed (32) In Production (9)
Westerns (16) Completed (11) In Production (1)
Serials (4) Completed (2) In Production (0)

HANDS ACROSS THE ROCKIES
Western—Starting shooting March 26
Cast: Bill Elliott, Dub Taylor, Mary Dailey, Stanley Brown.
Director: Lambert Hillyer
Producer: Leon Barsha
Story: Bill Elliott as Wild Bill Hickock helps Dub Taylor find his father's murderer.

RELEASE CHART

COLUMBIA

1940-41 Features (41) Completed (32) In Production (9)
Westerns (16) Completed (11) In Production (1)
Serials (4) Completed (2) In Production (0)

UNTIjjTED MARX BROTHERS
Comedy—Starting shooting March 31
Director: Chuck Reisner
Producer: Louis K. Sidney
Story: Concerns the efforts of the Marx Brothers when they operate a department store.

RELEASE CHART

MICRO-GOLD IN MAYER

1940-41 Features (50) Completed (34) In Production (8)

BLOODLINES

PRODUCTION & RELEASE RECORD

In the Release Chart, the date under “Details” refers to the date in which cast, director, plot, etc., appeared. “No” is the release number. There may be variations in the Running Time in states where there is censorship. All new productions are on 1940-41 programs unless otherwise noted.

In the Production Chart, the date under “Details” refers to the release date. The “Details” column includes the title, cast, director, producer, and release date.
KING OF THE ZOMBIES
Horror—Shooting started March 28
Cast: John Archer, Mantan Moreland, Henry Victor, Joan Woodbury, Dick Purcell, Leigh Whipper.

THE PHANTOM KILLER
Mystery—Shooting started March 16

REDHEAD
Drama—Shooting started March 26
Cast: June Lang, Johnny Downs, Eric Blore, Harry Burne.

RELEASE CHART
1940-41 Features (26) Completed (17) In Production (3) Westerns (24) Completed (9) In Production (6)

5.44
4.47
4.30
4.00
2.44
2.27
2.00
1.83
1.00
0.83
0.67
0.50
0.44

BUY ME THAT TOWN
Comedy—Shooting started March 19
Cast: Lloyd Nolan, Constance Moore, Albert Dekker, Barbara Allen, Sheldon Leonard, Edward Brophy, Horace MacMahon, Warren Hymer,
Director: Eugene Forde
Producer: Sol C. Siegel
Story: A trio of sharpshooters led by Lloyd Nolan lose out in their attempts to take over a small town because of Constance Moore, sophisticated daughter of the local bank.

EMERGENCY LANDING
Drama—Shooting started March 26

LONE RIDER GALLOPS TO GLORY
Western—Shooting started April 2
Cast: George Montgomery, Al St. John.

EMERGENCY LANDING
Drama—Shooting started March 26

LONE RIDER GALLOPS TO GLORY
Western—Shooting started April 2
Cast: George Montgomery, Al St. John.

Drama—Shooting started March 26

LONE RIDER GALLOPS TO GLORY
Western—Shooting started April 2
Cast: George Montgomery, Al St. John.
1940-41 Features (25) Completed (18) In Production (1) Westerns (32) Completed (22) In Production (1) Serials (4) Completed (3) In Production (1)

A GAY VAGABOND
Domestic comedy—Spotting started March 26
Cast: Reece Karns, Ruth Donnelly, Ernest Truex, Lynne Merrill, Robert Beaton, Margaret Hamilton, Bernadene Hayes, Gloria Franklin, Carol Adams.

Director: William Morgan
Producer: Robert North
Story: A native American youth, driven from civilization to the jungle where he raises his daughter and does brilliant work for the natives. The rich diamonds of the region are used by him solely to be exchanged for supplies. Others attempt to get to the jungle, but they are ultimately forced out.

SHERIFF OF TOMBSTONE
Western—Spotting started March 25

Producer-director: Joseph Kane

Story: A young man returns to Tombstone to trace the murderer of his brother. He finds that the ostensibly civil leaders are trying to gain control of the region by offering them for payment of excessive taxes. By posing as a trapper, he is able to expose them.

RELEASE CHART
1940-41

<table>
<thead>
<tr>
<th>Title: Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Rel. No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arizona Gun Busters (60)</td>
<td>T. Mevey</td>
<td>9-16</td>
<td>153</td>
</tr>
<tr>
<td>Billy the Kid Outlawed (78)</td>
<td>L. Burns-H. Short</td>
<td>7-57</td>
<td>150</td>
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<tr>
<td>Billy the Kid's Fighting Pals (—)</td>
<td>T. Mevey</td>
<td>7-27, 11-17</td>
<td>142</td>
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<tr>
<td>Billy the Kid's Gun Justice (43)</td>
<td>H. Steele</td>
<td>12-13</td>
<td>129</td>
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<td>Caught in The Act (67)</td>
<td>H. Armetta</td>
<td>1-17, 107</td>
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<td>Devil (29)</td>
<td>L. Lansky</td>
<td>1-10</td>
<td>108</td>
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<tr>
<td>Emergency Landing</td>
<td>C. Hughes-P. Tucker</td>
<td>1-25</td>
<td>160</td>
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<tr>
<td>Frontier Crusader (62)</td>
<td>T. Mevey</td>
<td>6-15</td>
<td>151</td>
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<tr>
<td>Gun Code (57)</td>
<td>H. Strother</td>
<td>7-15</td>
<td>162</td>
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<tr>
<td>I'll Take The Oath (72)</td>
<td>G. Jones</td>
<td>6-10</td>
<td>153</td>
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<td>Lone Rider Dies (84)</td>
<td>C. Silvy</td>
<td>1-16</td>
<td>163</td>
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<tr>
<td>Lone Rider Rolls On (64)</td>
<td>H. Houston</td>
<td>1-16</td>
<td>163</td>
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<tr>
<td>LSU Lawman (60)</td>
<td>B. Custer</td>
<td>3-20</td>
<td>109</td>
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<td>Mesmerizing Husband (5)</td>
<td>H. Longdon-B. Byrde</td>
<td>12-26, 103</td>
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<tr>
<td>Outlaws of the Rio Grande (52)</td>
<td>T. Gass</td>
<td>3-2, 153</td>
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<tr>
<td>Riders of Black Mountain (50)</td>
<td>J. Mills-N. Quaife</td>
<td>18-10, 151</td>
<td></td>
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<tr>
<td>South of Panama (61)</td>
<td>R. Pryor-J. Vale</td>
<td>...3-22, 1-18, 110</td>
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</tr>
</tbody>
</table>

REPUBLIC

1940-41 Features (53) Completed (31) In Production (6) Westerns (66) Completed (4) In Production (6)

THE DEVIL AND DANIEL WEBSTER
Drama—Spotting started March 26

Producer-director: William Dieterle

Story: James Craig, a young farmer, sells his soul to the Devil (Walter Huston) in exchange for seven years of luck. In a mannered way everything goes brilliantly for him but he gains nothing spiritually. At the end of the period, Huston wants Craig's soul, but the farmer refuses to keep his end of the bargain. Daniel Webster (Thomas Mitchell) pleads Craig's case before a jury and the Devil is defeated.

PARACHUTE BATTALION
Drama—Spotting started March 26

Director: Leslie Goodwins

Producer: Howard Benedict

Story: First picture to deal with U. S. parachute jumpers. Members of the battalion have to volunteer for service and the story depicts their adventures.
DOUBLE DATE. When two youngsters of eighteen, Peggy Moran and Rand Brooks, decide to guide the marital destinies of their respective aunt and father and end up by falling in love with each other, Universal makes a picture of it and calls it "Double Date." Edmund Lowe and Una Merkel play the part of the elders, while Glenn Tryon directed.

THE ROUND-UP... With a better-than-average cast for a Western, including Richard Dix, Patricia Morrison, Preston Foster, Don Wilson and Betty Brewer, this Harry Sherman production for Paramount release tells of a girl faced with the problem of choosing between her returned ex-fiancé, believed dead, and her husband. The problem is solved when the former dies in the act of saving her husband's life.
LEADERSHIP

in

READERSHIP

*READER INTEREST
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Every Subscriber a Potential Buyer of Every
Advertised Product

Film BULLETIN
THE INDEPENDENT EXHIBITORS TRADE JOURNAL
THE GREAT LIE . . . The inimitable Bette Davis, premiere emotional actress of the American screen, and a title that suggests the terrific dramatic impact only she can get across so vividly. Bette as the other woman, losing her man to another, only to regain him when the marriage proves illegal. Davis, learning that her husband's former "wife" is to bear his child. Then, word that the expedition her husband leads is lost. Davis, striking an odd bargain to take the child as her own and give its mother a comfortable income. And, for climax, her husband's return alive and his joy to find he is a father. But, Davis, faced with the lie that it is really their child.

A Warner Bros. Picture
Directed by Edmund Goulding
Cast: Bette Davis, George Brent, Mary Astor, Lucille Watson, Errol Flynn, Grant Mitchell, Jerome Cowan, Charles Bronson, Theresa Russell
Screenplay by Louisa Cable
From novel by Rohm Banks
Directed by Photography, Tony Gaudio
'THAT HAMILTON WOMAN!' ABSORBING HIS ORICAL ROMANCE

Rates • • • generally; slightly less in action spots

HOLLYWOOD PREVIEW

United Artists.
(Alexander Korda)
120 Minutes.
Directed by Alexander Korda.

One of the most fascinating chapters in English history—the illicit romance of Lord Nelson and Lady Hamilton—has been brought to the screen by Alexander Korda in a masterful and extremely impressive manner. The picture is not without its shortcomings, but, on the whole, "That Hamilton Woman!" is an absorbing historical drama, beautifully acted and directed and produced on the grand scale. It reflects painstaking effort to achieve accuracy. No doubt producer Korda visualized the film as a great love drama rather than an adventure story, for the action elements are minimized. Only one of Nelson's battles, Trafalgar, is actually depicted—the others are merely talked about. Unfortunately, this sequence is the picture's weakest. It opens with a sort of Gilbert and Sullivan chorus which struck this reviewer as being unnecessary. The battle itself consists merely of the shooting of many guns, close-ups of the ships and Nelson's death.

This lack of action will dampen the enthusiasm of some fans, but there is no denying the tremendous value of the Leigh and Olivier names. The picture has great appeal for women and matinee trade in the majority of locations is certain to be heavy. First runs and the better class neighborhood spots will do the best business of all.

Vivien Leigh is Lady Hamilton, a young girl who achieves her title by marrying Alan Mowbray, British Ambassador to the Kingdom of Naples, although she does not love him. Her life is full enough for the first few years as she enjoys her social position, wealth and influence. She is able to perform an important service for Olivier, who is then Captain Nelson. Shortly thereafter, their affection for each other begins to flower. In the ensuing years her efforts in his behalf achieve much not only for him but for the Empire. Their romance becomes an international scandal. Finally, Olivier is compelled to return to England. Leigh accompanies him. His ambition and loyalty is dampened by the death of Nelson, and he later leaves her. The lovers take a house together, Mowbray having died in the meantime. Here they plan to live out their remaining years in the peaceful solitude of their own companionship. But Napoleon is on the march again and Olivier is forced back into service. He dies during the battle of Trafalgar, after attaining a great victory. Leigh's fall to the depths of degradation is simply and effectively shown by a flash-back device which finds her at the film's beginning tossed into a French jail for stealing a bottle of liquor. Here, to another prisoner, she tells her beautiful but pathetic love story.

Miss Leigh's Lady Hamilton is truly an inspired performance. Olivier is a commanding Nelson. His portrayal comes from Alan Mowbray as Sir William Hamilton. Making her screen debut as Leigh's mother, Sara Allgood supplies needed comedy. Gladys Cooper and Henry Wilcoxon are convincing in lesser assignments. Luis Alberni and Norma Drury play the King and Queen of Naples in a most offensive manner.

HANNA (Hollywood)

'LAS VEGAS NIGHTS' OFFERS VERY LITTLE ENTERTAINMENT

Rates • • • as supporting daller

Paramount.
89 Minutes.
Directed by Ralph Murphy.

"Las Vegas Nights" may be a swell plug for the wide-open Nevada town, but both its entertainment value and name draw are close to this picture's original tunes are mildly pleasing, but all the frantic efforts of Bert Wheeler and his new straight man, Hank Ladd, to garner laughs meet with scant success. The makeshift story is constantly being interrupted to permit specialties by Tommy Dorsey and His Orchestra and these, at least, will get attention from the band leader's devoted fans. With the Dorsey name as its chief selling point, this run-of-the-mill musical will get by supporting a dramatic feature on duals—but only in cheaper spots.

What passes for a plot concerns three wandering vaudeville actresses (Constance Moore, Lillian Cornell and Virginia Dale) and the latter's comic husband (Bert Wheeler), who arrive in Las Vegas to inspect the property the girls have inherited. This turns out to be a ramshackle old inn on a main street. Despite discouragement, they open a night club and put on their own show. A convincing lawyer schemes to get the girls to sell the actually valuable property for $500 but, after a few mixups, they finally close a deal for $36,000.

The trio of Paramount stalwarts who play the leads are attractive without being outstanding. Lillian Cornell, however, delivers a blues number effectively and seems headed for more important parts. Phil Regan is wasted in a routine hero role.

Ralph Murphy's direction is weak.

LEYENDECKER

'BORDER VIGILANTES' ACTION-PACKED HO'P ALONG

Rates • • • for Western house

HOLLYWOOD PREVIEW—

Paramount.
(Harry Sherman)
61 Minutes.
Directed by Derwin Abrahams.

"Border Vigilantes" introduces a new director to the Hopalong Cassidy series, Derwin Abrahams, whose directorial hand packs plenty of punch and action. The gunplay is plentiful, the chases many and, under Abrahams' smooth handling, this emerges as one of the most exciting and interesting of Hopalong's films. It will prove nicely in its particular western bracket.

Yarn has to do with the systematic robbing of coaches carrying silver. It is obvious that someone with inside information is tipping off the criminals. Not until Hopalong Cassidy (William Boyd) arrives on the scene is the culprit revealed to be Victor Jory. The performances are all first rate and the production has the excellent quality wed have to come to expect from producer Sherman.

HANNA (Hollywood)

WHAT THE NEWSPAPER CRITICS SAY

ANDY HARDY'S PRIVATE SECRETARY (M-G-M)

"...Lively and likeable...Introduces the most promising female starlet to be met in many a moon, Marjorie Cooper, who shows promise..."—Bochel, N. Y. World-Telegram.

"...Sincere, touching and possessed of oddly tough thoughts..."—Winston, N. Y. Post.

"...Human and gentle document, full of honest atmosphere and sentiment...Will not sweep you off your feet by any means, but it is apt to prove a highly satisfactory entertainment..."—E. J. S., N. Y. Herald Tribune.

"...Decidedly a lavandered and lace-adorned memorial to a sweet and tender way of life now spent...Tends uncomfortably toward the quaint or laboriously cute..."—Crowther, N. Y. Times.
OF MEN AND THINGS

By JACK HARROWER

JIMMY GRAINGER, REALIST

The Republic organization is moving ahead steadily on a platform of hard, cold Realism. They approach the problem of selling pictures as purely one of marketing merchandise suited to the needs of the retailer (the exhibitor) and the consumer (the public). This realistic attitude is reflected by H. J. Yates in the home office. It is apparent in the entire policy of M. J. Siegel, president of Republic Productions, and head man at the studio. And this Realistic Approach finds its greatest exponent in James R. Grainger, president of Republic Pictures and its general sales manager.

Grainger makes no bones about it. He comes right out and says: "We're not kidding ourselves that we're turning out M-G-M product. We're trying to make entertainment for the masses. We are after volume business. Our slogan 'Republic Pictures On Every Screen' means that we've got to shoot for the general run of picture patrons with popular-type product." That's a forthright statement from a man who has always had his selling feet firmly planted on the ground. Nobody could ever accuse J. R. Grainger of floating in the clouds and deluding himself with wishful dreaming. He knows that the exhibitor needs the big pictures with the glamour Star Names that only the big major companies can provide. So this sales chief says to the exhibitor: "Grab yourself all those heavily touted big-name pictures you can afford, and then fill in with these Republic bread-and-butter babies that are swell average entertainment for your audience." Fair enough.

That this policy has proved sound is attested by the company's statement that around 10,000 theatres are playing Republic product. Grainger himself is out selling most of the time. He has the itchy feet of the go-getter salesman, and just can't do business from a swivel chair in the home office. So most of the time you'll find him out in the territory contacting the exhibitor in person. It took us several weeks to pin him down here in New York, for he is in one day and gone the next. "Stick close to the exhibitor," is Grainger's personal slogan, "and study his needs." In talking to him you are impressed with the fact that he is working for the exhibitors just as if they were the ones who were paying his salary. He acts as if he was employed by them to safeguard their interests. And it's not an act, either. This feeling was impressed upon us as we talked to him. It helps to explain Grainger's popularity over the years with exhibitors and theatre owners everywhere. No doubt they too get this feeling that here is a sales chief sincerely trying to work for their interests.

Every picture on Republic's '40-'41 program will be delivered. Grainger frankly says this is the first year they have been able to do it. This has been made possible by additional studio facilities, including the big new stage which Republic claims is the largest in Hollywood. Furthermore, they will have delivered all the current season's product by the middle of August. "Right now more than ever before," says the sales chief, "the exhibitors need the assurance that they are going to get a steady flow of pictures." The studio is averaging better than one picture a week, and is geared to keep that steady flow right through next season's program also.

The fact of the matter is that Republic for the past year has pursued a policy of steady studio expansion in the face of general retrenchment among the producing companies. Over one million dollars has been spent in studio construction in the past twelve months.

The traditional condescending air of so many Hollywood executives toward the exhibitor as some sort of necessary evil has never found expression in the Republic studio. It is a matter of common knowledge that the studio doors are always wide open to the visiting exhibitor. The policy of studio chief M. J. Siegel has always been to give the exhibitor on a Hollywood tour a cordial reception, instead of shuffling him off as more or less of a nuisance as some studios are in the habit of doing. The exhibitor gets to see and know all about the studio activities when he calls. And so there are scores of exhibitors who have visited in the past months who have been agreeably surprised at the progress in production that this studio shows.

This intelligent catering to the exhibitor is all of a piece with the general company policy of making production and selling synchronize with the wishes and wants of the customers. The policy started two years ago when the first regional sales meetings were inaugurated. Not once a year, but every 13 weeks. The branch managers and salesmen gather in an open forum. The men are not only urged but they are expected to say what's what. They are the ones directly contacting the exhibitors. If the product is not meeting the exhibitors' requirements in any respect, it is up to the sales representative to say so. All worthwhile criticisms or suggestions are passed along to the studio management. It is realized that the exhibitor is reflecting in his opinions the desires of his patrons. Thus the studio, by a direct relay through the sales organization, gets a close check-up on how the product has been standing up or falling down for the past three months. The old system of checking once a year is out. Public tastes change too quickly in these hectic times. So Republic makes a strong effort to keep timely tab on the public and exhibitor pulse through the squawks and bouquets these regional meetings furnish every quarter.

Because of this element of timeliness that picture production must reflect today more than ever, Republic will pursue a policy of announcing product only by groups. At the beginning of each quarter complete details will be given for the schedule of the next three months—titles, cast, directors, producers, authors. In this manner an effort will be made to mould the current schedule to the picture trends of the moment. This makes for an elastic schedule. Yates, Siegel and Grainger all agree that this is the modern formula for production and selling. The day of the complete seasonal announcement is past. No man or producing organization can possibly anticipate picture needs for a year in a world that is turning upside down every week. In conclusion, sales chief Grainger summed it up blantly: "if we can't make the type of picture the exhibitor can sell, there is no room in the field for us." Expanding sales of the company seem to indicate they're making 'em.

APRIL 3, 1941

FILM BULLETIN
'THE MAN WHO LOST HIMSELF' FAIRLY AMUSING COMEDY

Rates • • on double bills
— HOLLYWOOD PREVIEW —

Universal.
73 Minutes.
Brian Aherne, Kay Francis, Henry Stephenson, S. A. Sakall, Nils Asther, Sig Rumann, Dorothy Tree, Janet Beecher, Marc Lawrence, Henry Kolker, Sarah Padden, Eden Gray, Sydney Jackson, William Gould, Russell Hicks, Frederick Burton, Margaret Armstrong.
Directed by Edward Ludwig.

Just falling short of sufficient merit to stand on its own, "The Man Who Lost Himself" will have to be duallyed to attain satisfactory boxoffice returns. Based on the familiar and overworked double identity theme, this Lawrence Fox production might prove solid enough entertainment for family audiences, but it will miss out for both better class and action audiences. The situations are fairly amusing and the top roles are played by artists adept at this type of light, almost slapstick comedy. Some of it is overdone—some sequences are slow, but the picture as a whole should sustain the interest of the not too discriminating spectator.

Brian Aherne plays John Evans and Malcolm Scott. Scott is a scoundrel who, noting the resemblance of Evans to himself, commits suicide after sending Evans to his own home in a drunken stupor. Here he is forced into playing the role of the faithless husband. His attempts at explanation of his true identity fail on closed ears. Smit- ten with the charms of Miss Francis, his "wife", Evans decides to play the role straight. He untangles her business affairs and dispenses with some nasty messes in which Scott was involved. Evans then understands his actions and they decide to marry.

Aherne is guilty of overacting at times, but his is nevertheless an ingratiating performance. Miss Francis, although photographed poorly, registers as the wife. S. A. Sakall virtually steals the picture as a con-scientious valet. Others in the cast are good.

Edward Ludwig’s direction is punchy.

HANNA (Hollywood)

'MAN MADE MONSTER' FANTASTIC THRILLER IS EXPLOITABLE

Rates • • for cheaper action spots only
— HOLLYWOOD PREVIEW —

Universal.
59 Minutes.
Lon Chaney, Jr, Lionel Atwill, Anne Nagel, Frank Albertson, Samuel S. Hinds, William Davidson, Ivan Miller, Ben Taggart, George Meader, Frank O’Connor, Russell Hicks.
Directed by George Waggner.

More fantastic than frightening, "Man Made Monster" is, nevertheless, made-to-order for the insatiable horror fans. The incredible adventures of the film’s electrically-immune man will have a fascination for thrill addicts and the youngsters. Discriminating elders will scoff at the yarn. Lon Chaney, Jr’s characterization is no “King Kong” or “Frankenstein,” but it is, at least, something new in the way of screen ‘shockers.’ This is ripe for exploitation in the cheaper action houses.

The incredible tale shows how Lon Chaney, Jr, sole survivor of an electric train crash, is proven to be immune to electricity by a mad scientist (Lionel Atwill). Atwill persuades Chaney to submit to constantly-increased electric charges and during this period he becomes a superhuman robot and kills his master’s fellow doctor. The electric chair fails to phase Chaney and when his body absorbs three shocks he escapes from the death house, electrocuting all who try to stop him. His ignoble end takes place on a barbed wire fence as the electricity passes from his body and leaves him a shrivelled creature.

Lon Chaney, Jr, is not yet ready to take his late father’s place as the screen’s premier horror actor but he does impart some sympathy to the sketchily-written role of the helpless giant. Lionel Atwill is excellent as the crazed scientist and Samuel S. Hinds is convincing as his normal medical partner. The slight romantic interest is ably supplied by Anne Nagel, as Hinds’ daughter, and by Frank Albertson, as a reporter covering the story of the electric man. The special effects are effectively photographed.

LEYENDECKER

'I WANTED WINGS' A BOXOFFICE QUESTION MARK

Rates • • • generally
— HOLLYWOOD PREVIEW —

Paramount.
120 Minutes.
Directed by Mitchell Leisen.

There’s an overdose of heroism in this new drama of the United States air training corps, but audiences sometimes prefer it that way and it is quite possible that “I Wanted Wings” will outdo a few of its aeronautical predecessors at the box-office—but we’re not so sure. The film has some beautiful, actionful air shots. The device of opening with a demonstration fly-by shot over Los Angeles is spectacular and exploituable. The performances of the young cast of principals are, for the most part, outstanding and the entire production reflects a spirit of youth and enthu-

thiasm that serves to overcome some of its faults. Done on a gigantic scale, the story’s human elements are well established and cleverly preserved throughout. The big box-office question is: Does the public want defense propaganda films? If they do, this might well turn out to be a huge grosser. Paramount is backing the picture with an impressive exploitation campaign calculated to overcome its lack of top names. This will boost returns generally.

The story tells of three Army Air Corps recruits, Milland, Holden and Wayne Morris. Milland is the scion of a socially prominent and wealthy family, Holden, a mechanic, Morris, a football hero. The latter, a natural flyer, dies in a spectacular crash. Holden nobly sacrifices his own wings when he marries Veronica Lake, gold digging night club singer, who threatens Milland with a scandal. This causes a rift in the relationship between Milland and Constance Moore, a magazine photographer. Holden finally leaves Lake and manages to get a job as a mechanic on one of the big army ships. This plane is to be piloted by Milland for the mock blackout. Lake, escaping from the police after having killed a night club owner, seeks out Holden and takes refuge on the plane. There is a crack-up and the fact that her body was found amidst the wreckage results in Milland being tried before a military court. He accepts full responsibility for the last two weeks, in the latter is finally given the opportunity to speak and the truth is revealed. Milland is exonerated and his willingness to shield Holden brings Miss Moore back to him.

Ray Milland is sincere as the wealthy lad anxious to please, but he is outshone by William Holden. The latter, despite the heroics imposed on him, succeeds in creating a human, believable character. Wayne Morris clicks in a rich comedy role. Brian Donlevy is effective as the trio’s teacher. Constance Moore is satisfactory in the feminine lead, while newcomer Veronica Lake, although overacting in parts, makes a vivid debut impression. She bears watching. Other members of the large cast are good but their roles are too small.

Mitchell Leisen’s direction expertly combines the story’s epic and human aspects.

LEYENDECKER

WHAT THE NEWSPAPER CRITICS SAY

ADAM HAD FOUR SONS (Columbus)
“...Heavily charged with sentiment... One of these dramas all dressed up in old clothes which never get aired anywhere.”—Crowther, N. Y. Times.
“...Domestic and sentimental... Appeals to family folk.”—Winston, N. Y. Post.

“...One of these episodic family affairs in which everybdy is just too good-humored for words...never succeeds in being convincing.”—Bochel, N. Y. World-Telegram.
“...Torpid show, electrified at times by Miss Bergman’s magnificent acting.”—Barnes, N. Y. Herald Tribune.

FILM BULLETIN
'MELODY FOR THREE' BEST OF DR. CHRISTIAN SERIES

Rates • • for rural and nembers' dualler

RKO Radio. 67 Minutes.

Primarily a human interest drama with a background of classical music, "Melody for Three" ranks above the previous 'Dr. Christian' pictures in story and production. Feminine patrons will enjoy the tender story of mother love and marital misunderstandings and classical music lovers will be interested in the violin solos of young Schuyler Standish as well as the presence of Toscha Seidel in the cast. For all its merits, we doubt that this will out-grow previous releases in this series. Well-made, it may help the better class subsequent runs.

During much of the story Dr. Christian is merely a side-lines figure as he watches the struggle of Fay Wray and Fredric March to make ends meet for herself and her 13-year-old son, Schuyler Standish. The boy is a talented violinist, as is his father, Walter Woolf King, who left Miss Wray before the boy was born and is unaware that he has a son. When an airplane crash takes Schuyler King to the small town, Dr. Christian is instrumental in persuading Miss Wray to nurse her former husband. A reconciliation is not effected, however, until Wolf's scheming fiancée is disposed of, but the finale sees young Standish as soloist on a nation-wide radio broadcast, as the happy Dr. Christian and the parents look on.

Jean Hersholt, who gives his customary able portrayal of the kindly doctor, and Maude Eburne, as his sharp-tongued housekeeper, are the only regularly in the cast. Schuyler Standish is accomplished both as a violinist and as a juvenile actor with the ability to tug at the heart strings. Fay Wray has her most appealing role in some time and does well with it. Walter Woolf King is also good. Some minor comedy is fur- thered by a group of musical child prodigies and their aggressive mothers at a small town recital. Eric C. Kenton's direction is among his best efforts.

LEYENDECKER

'BACK IN THE SADDLE' STANDOUT AUTRY WESTERN

Rates • • • in Western houses Profits

Republic. 71 Minutes.

Melody, action, and comedy have been blended to make "Back in the Saddle" one of Gene Autry's finest westerns. The story premise is interesting and the complications are packed with drama and suspense. In one respect this is an unusual western, because it is so well acted. Autry has improved considerably since last caught by this reviewer and although Smiley Burnette is less conspicuous than usual, his comedy im-

up by one or two experienced actors. While "Here Comes Happiness" may not attract any patrons to the theatre it will amuse audiences while waiting for the main feature to start.

While preparing for her wedding to spineless Richards, Marjorie Gateson suddenly decides to run away from her wealthy home and find happiness among real people. Using an assumed name in a Bronx rooming house she meets and falls in love with a hard-working young sand-blaster (Edward Norris). Things run along smoothly until she borrows $2,000 from her sympathetic father in order to finance Norris in his own business. The boy misunderstands and walks out on her. but matters are straightened out just before the girl goes through with her marriage to Autley.

The leads are both attractive and capable but, unfortunately, mean nothing on a mar-
quee. Mildred Coles is a natural and re-
freshing young heroine and Edward Norris is entirely convincing as the hot tempered sand-blaster. Edie Acuff, Helen Lynd and John Ridgely are good, but Richard Ainley is miscast in the unpleasant role of the society fiancée. Russell Hicks gives his cus-
tomary polished performance as the girl's understanding father.

Noel M. Smith's direction is satisfactory.

LEYENDECKER

'HERE COMES HAPPINESS' MILDLY ENTERTAINING DUALLER

Rates • • as secondary dualler

Warners. 58 Minutes.

Judged strictly as a supporting dualler, this is a mildly entertaining comedy lacking marquee names. Story employs the familiar bored rich girl-hard working boy formula, but it is pleasantly told and competently act-
ed by several engaging young players backed

presses. Tl-y Mary Lee is a first rate trouper and the presence of handsome Edward Nor-
ris puts a key role in most capable hands. Jacqueline Wells' experience is no handicap and Addison Richards gives a really impres-
sive portrayal of a genial, soft-hearted gam-
bler. Arthur Loft's dastardly villain is kept within reason by the actor's splendid per-
formance. If Republic continues to surround Autry with casts like this one and providing the stories are as sound, it shouldn't require extra budgets to keep up the first run playing time that the company is seeking for its boxoffice leader. The Autry fans will go for "Saddle." Grosses will be most satisfactory.

Yarn casts Autry as the foreman of a ranch owned by Edward Norris who prefers to toss the profits away in his role of a New York play boy. Acting on the deathbed request of Norris' father, Autry goes to the city to

bring him back to the ranch. Shortly after they arrive, trouble brews when Arthur Loft, wner of a copper mine, pollutes the water that feeds the cattle. While away seeking legal aid to thwart Loft, Autry's position is usurped by Norris, who leads a raid on the copper crown in which a man is killed. He is held for murder, although Norris actually owns the copper mine. The police, who have the arrest warrant, take Norris from the jail house where he faces an unfair trial and how the cowboy restores the cat-
tlemen's rights makes the finish interesting and exciting. The action sequences are especially good and the fire at the finale is outstanding.

HANNA (Hollywood)

WHAT THE NEWSPAPER CRITICS SAY

TOPPER RETURNS (United Artists)
"...Rather sluggish ghosthunt...Old Stuff."—Crowther, N.Y. Times.
"...Makes for funny movie of the slapstick variety which Hal Roach turns out so smothly."—Thirer, N. Y. Post.
"...Some amusing slapstick and a good crack or two, but not enough vivacity."—Crowther, N. Y. World-Telegram.
"...Overdone piece of accumulated nonsense. Each of the players is funny in his own right, but Mr. Roach dissipates their effefftiveness by overwork...Has its points."—Dana, N. Y. Herald Tribune.

THE SEA WOLF (Warner Bros.)
"...Rolls along ruthlessly and dives a forbidding picture of oppressive life...Done with impressive vivifity and in a manner disac-
tive to Warner Bros."—Crowther, N. Y. World-Telegram.
"...Blood and thunder pipe-dream...So little rhyme or reason to the narrative and so little sympathy built up for its chief character

that it almost never involves you emotionally."—Barney, N. Y. Herald Tribune.
"...Seem, vigorous, enormously absorbing...Swift, economic in treatment and unusually p. werful."—Boehnel, N. Y. World-Telegram.
"...Wallpeeping, movie drama packed with two-listed action, hair-
raising thrills and sensational scraps."—Finn, Phila. Record.

FOOTSTEPS IN THE DARK (Warner Bros.)
"...Does as poor a job of mystifying as it does of everything else... Painfully dull and obvious."—Crowther, N. Y. Times.
"...Excitement and amusement are only intermittent...Little suspense and no amusement."—N. Y. World Tribune.
"...Has some lively and amusing moments."—Boehnel, N. Y. World-Telegram.

Theatrical production or re-production of the amateur detec-
tive, the bungling cops, the stolen gems and the two murders... Lively."—Winston, N. Y. Post.

APRIL 5, 1941
I WANTED WINGS... Paramount has produced a thriller in cooperation with the U. S. Army Air Corps, which, according to New York critics, reaches the heights, both figuratively and literally, of air pictures. The quartet of stars whose careers are followed during the course of the story consists of Ray Milland, William Holden, Wayne Morris and Brian Donlevy, while Constance Moore and discovery Veronica Lake handle the romantic angle.

THE MAN WHO LOST HIMSELF... From Universal comes this comedy of errors, in which Brian Aherne in a dual role, plays the rich, dissipated and eccentric husband of Kay Francis and the poor, clean-living lad who finds himself in a very unusual position due to circumstances over which he has no control. The stellar cast includes S. Z. Sakall, Henry Stephenson, Nils Asther, Dorothy Tree and Marc Lawrence.
'SIGN OF THE WOLF' INTERESTING DOG STORY
Rates • • for family and action duals

HOLLYWOOD PREVIEW

Monogram.
60 Minutes.
Michael Whalen, Grace Bradley, Darryl Hickman, Mantan Moreland, Louise Beavers, Wade Crosby, Tony Paton, Joseph Bernard, Ed Brady, Brandon Hurst, Eddie Kane, Smoky and Shadow.
Directored by Howard Bretherton.

Most people like dogs and "Sign of the Wolf" is a picture that will have a strong appeal for all dog-lovers, for it is undoubtedly
one of the best dog stories that has been filmed. The dog is a native of Tin Tin and Strongheart. The story is adapted from "The Spott" by Jack London and is not merely a good dog story, but a colorful outdoor drama with plenty of virile action, suspense, conflict and a love interest that never lapses into sickly sentimentality. Smoky and Shadow, two beautifully-trained Alaskan
Shepherd dogs, play the leading roles, and Michael Whalen, Grace Bradley and the other members of the cast all do their share in making the film interesting and dramatic. The picture will provide strong dual bill support in action and neighborhood houses.

Grace Bradley shows her two dogs, Smoky and Shadow, at a big race where they are disqualified for fighting in the judging ring. Miss Bradley sells Shadow, but her handler, Mantan Moreland, hides the dog in her bag before they take off for Canada. During a storm the plane crashes and while the girl and Moreland are unconscious Smoky vanishes into the wilder-
ness. Meanwhile, Shadow finds the owner of a fox farm, Michael Whalen, and leads him to the rescue. While the girl is re-
covering from her injuries, Whalen's small brother, Darryl Hickman, adopts Shadow. Two fur thieves find the half-starved Smoky and train him to steal foxes from the breed-
ers' pens in the neighborhood. The thieves are blamed on Shadow and the breeders in-
sist on killing the dog, but the boy saves his
life and is himself wounded. Whalen fol-
lows the thieves' trail to their cabin and there is a furious fight with Shadow arriving just in time to save Whalen's life and help capture the bandits.

Michael Whalen gives a fine performance as the owner of the fox farm and Darryl Hickman is excellent as his kid brother. Grace Bradley is attractive and effective. Mantan Moreland and Louise Beavers, who plays the role of Whalen's housekeeper, supply some good comedy and a dash of ducky romance.

Howard Bretherton has directed the film with two-fisted vigor and succeeded in keep-
ing the plot entirely believable. Fred Jack-
man's fine photography of the snow-covered Canadian wilds deserves special mention.

CRAWFORD (Hollywood)

'SLEEPERS WEST' SUSPENSEFUL MYSTERY PROGRAMMER
Rates • • as dualler

20th Century-Fox.
74 Minutes.
Directored by Eugene Forde.

Second entrant in the Michael Shayne series is a tall, suspenseful detective film and a first-rate supporting dualler. Most of the action takes place aboard a westbound train with half the characters acting sus-
piciously and the other half shadowing them. While movement and mystery were upper-
most in Director Eugene Forde's mind during the filming, he has been abetted by some
humorous dialogue to brighten the drama. Lloyd Nolan, whose film appearances average one a month recently, is a fair marque-

's name and the picture will entertain both nubber patrons and action fans.

Among those aboard the Pullman Limited are Shayne, who is transporting Mary Beth Hughes west to testify at a sensational murder trial; Lynn Bari, snooping newspaper girl; and a diamond-dusted Don Costello and of course, a dim-witted railroad dink. At a small town the train picks up Louis Jean Heydt, mild-

mannered stranger with a suitcase full of money, and Don Costello, gunman bent on preven-
ting Miss Hughes from testifying at the trial. In addition to a climactic collision with an oil truck, complications aboard the train include Shayne's battle with the gun-

man and Miss Hughes' drunk scene with Heydt during which the latter confesses he is running away from a conventional life. But matters are adjusted and Miss Bari finally decides that Shayne is a better friend than her former fiancé.

Lloyd Nolan gives a likeable and capable performance in the leading role. Lynn Bari and Mary Beth Hughes are neatly con-
tрастed as his main feminine support and Louis Jean Heydt stands out as the unhappy son of wealth. Ferike Boros again wins laughs with a human character portrayal.

LEYENDECKER

'MR. DYNAMITE' FAIR ACTION PROGRAMMER
Rates • • • as dualler for naborhood and action spots

Universal.
63 Minutes.
Lloyd Nolan, Irene Hervey, J. Carrol Naish, Robert Armstrong, Ann Gillis, Frank Gaby, Elisabeth Risdon, Shemp Howard, Cliff Naz-

arro, James C. Morton, Sonny Brewer.
Directored by John Rawlins.

'Mr. Dynamite' moves at a fast enough pace to make dual bill fans overlook the im-
probabilities in the script— which makes it
most average for a low budget action programmer. The story contains a few ori-
ginal angles and at least one novel charac-
terization — a World Series pitcher who
temporarily turns sleuth to halt saboteurs preying against the U. S. Government. But
John Rawlins' direction shows evidences of hurried filming and the players move around too fast to be able to give well-developed portratories. Lloyd Nolan's name and the attention-saving pictures suitable for dual support for naborhoods or action spots.

Nolan plays an ace baseball pitcher, popularly known as 'Mr. Dynamite', who becomes innocently involved in a murder while strolling along "Bagdad Way" on his day off. After following Irene Hervey into a venetriquet show, he sees a spectator killed just as the girl runs from the place. Catching up with her, Nolan forces her to confess that she is actually a foreign agent investigating recent munitions plant bomb-
ings and that the murdered man was her co-worker. Together the pair follow clues, are trapped in underground passageways and finally wind up in the venetriquet theatre where they discover that the dumm-

my movements have been transmitting code messages to plotters in the audience.

Lloyd Nolan gives his customarily smooth performance and Ann Gillis injects some
bright comedy movements as a tomboyish youngster who idolizes "Mr. Dynamite." Elisabeth Risdon is good as the alternately sweet and ruthless leader of the spy ring but the others offer standard, unimaginative portratories.

LEYENDECKER

WHAT THE NEWSPAPER CRITICS SAY

LAS VEGAS NIGHTS (Paramount)
...Precious little humor, little life, little anything save an excess of


...One of the dul-lert grabbages of alleged amunecement that has ever

paraded as a feature film."—Barnes, N. Y. Herald Tribune.

...An offbeat formula, a sporadic attempt at some fair

metrical numbers... Isn't very funny or inventive."—Bochud, N. Y. World-Telegram.

NICE GIRL (Universal)
...An infectious little comedy which is lightweight in all depart-
ments. Lynn Bari stands out... Has the refreshing ch"urriness common to most of the Durbin vehicles..."—T. S. N. Y. Times.

...Not altogether lacking in entertainment value, but rather the

least inventive and sparking of the lot."—Bochud, N. Y. World-

Telegram.

RAGE IN HEAVEN (M-G-M)
...Has all the disadvantages of a lunatic theme without any of

its well dramatic excitement... Dull and static."—Barnes, N. Y. Herald Tribune.

...Although tastefully produced and acted well and deals with the

unusual, it is not particularly entertaining... Artificial."—Winsett, N. Y. Post.
SHORT SUBJECTS
FROM PHILLY
BY JAY WALKER

A statement issued by attorney Morton Witkin denied allegations made against Charles Segall by partner Lewin Pizor in the bill in equity filed by the latter recently in Common Pleas Court No. 6. Pizor charged that Segall frauded their indcircuit and Witkin's retort was that the charges are "false, untrue, malicious, libelous and incapable of proof." Pizor has asked that a receiver be appointed to operate the theatres pending outcome of the suit. Pizor and Segall, leading lights in the defunct UMPTO, are partners in four local houses, the Ace, Toga, Chelten and Apollo. A hearing will be held Monday (7th) before Judge J. L. Levinthal. The second arbitration complaint in this territory was filed by David Silver, operator of the Earle, Newcasle, Del., against M-G-M. It states that Metro refused to sell Silver's house and he asks "some run" under the Consent Decree provision covering such situations. Frank L. Namoff, former RKO branch mgr., has joined the Jay Emanuel theatre enterprise in an executive capacity. Republic is tossing a trade-press preview of "Six Hopkins," the new Judy Canova starer, at the Uptown Wednesday morning (9th). Ben Fertel is mourning the loss of his mother... Sam Rosen returned from Florida in time to supervise Monogram's triple first-run on Market st., "Her First Romance," at the Earl; "Flying High," at the Capitol; the horror dual, "Chamber of Horrors" and "The Ape," at the Studio... The Aldine slashed prices for "Fantasia" and is admitting service men at half price. William Goldman's News and S-W's Savoy are now competing for the all-night "sleep-and-snatch" trade that used to go to the burned out Family. While the fire did not damage the latter house too much, Walters are taking the opportunity to practically rebuild it. Publicist George Fishman will be busy handling personal appearances of Roy Rogers and Gene Autry during the next few weeks... Edgar Moss tossed a farewell shindig at the Showmen's Club the other night for employe Bill Solomon, who was caught in the draft. The theatre games have been a flop and very few if any spots are still trying them... David Diez will be in town this coming week with the Baer Nova fight films... N. W. Frederick has taken over the Roxy, Louisburg, from Hary Stephen... Johnny Turner, the WB booker, left for Calif.... The Showmen's Club cuisine department is operating full blast and the food is exceptionally good... Perry Lessey has reigned from Warner Bros. ... Constance Bennett cosmetics will soon make a give-away in theatres... P. A. Bloch is the distributor ... C. J. Seldonridge, 30 years in the business, formerly owner of the Gem Theatre, died at Philadelphia General Hospital this week... Gas and Lucky games were OK'd by the city solicitor's office... Lucky will be played at the Showmen's Club this Saturday.

FROM BOSTON
BY BARCLAY

Spirited Independent Exhibitors efforts succeeded in blocking a strongly supported New Hampshire bill that would have put picture booths in that state under strict municipal and state supervision. Art Howard, working with New Hampshire Allied directors Ed Charbonneau and Warren Nichols, rounded up three dozen exhibitors to oppose the measure at a public hearing in Concord, N. H. ... The measure was voted down on the spot following the battle. It would have forced licensing of operators, use of two operators in every booth, installation of toilets in booths, special licensing of booths by local Selectmen of licensing boards, appointment of a state commission to supervise booths, and perpetual state police supervision of protection booths. Art Howard is eastern regional vice president and local proxy returned home to convalesce from a recent serious illness and found that fellow Allied members and friends had remembered him with a good will in an effort to "express our appreciation of the Frank Lydon we have now; whose unassuming and cheery good humor make knowing him a joyous privilege... and whose innate courage and sincere loyalty are a constant source of inspiration." E. Harold Stoneman and Ted Fleischer of Interstate, officers in the Variety Club of Boston, were among the Independent Exhibitors to welcome John Harris and Bob O'Donnell, national Variety executives on their recent visit to the newly formed local Variety Club... Nathan Yamin, former local and national Allied president, is one of the thirty film men appointed to the National Motion Picture Committee for National Defense... Frank Lydon will probably be elected president of the Independent Exhibitors, Inc., at a business meeting planned for April 8... Hearings of the Abe Garbose plea by the A. A. A. has been scheduled for April 7 by John A. Daly, Hub lawyer appointed as arbitrator. Garbose is aiming for a national release date at the York in Athol. He was the second exhibitor in this territory to file a plea for A. A. A. arbitration. George S. Ryan is Garbose's attorney... Arthur K. Howard, business manager of the Independent Exhibitors, Inc., has been representing Garbose in his arbitration efforts... "Lady Eve" was big at the Metropolitan, Paramount, and Fenway where it drew some of the best word-of-mouth in months... "Strawberry Blonde" and "The Monster and the Girl" was somewhat below average at the Paramount and Fenway... "Back Street" was good for five extra days at Keith's Memorial but faded badly... "The Sea Wolf" was strong at the Metropolitan... "The Great Dictator," which had already played at the State and Orpheum on a roadshow engagement, came back into the houses at regular prices and went for two weeks... Roy E. Heffner cleared Bank Night again in Boston courts when a test case founded on use of Bank Night at Convention Hall in Boston resulted in complete vindication on lottery grounds for the giveaway... Joe Faith has opened a new theatre in Bristol, Conn., "Come Live With Me" and "Land of Liberty" were below expectations at Loew's State and Orpheum... E. M. Loew, former Independent Exhibitors, Inc., director, is putting up a new house in South Boston... Bill McLaughlin, former Independent Exhibitors director who got out of the picture business into Mills Screenies for Essex County, has several machines working.

FILM BULLETIN

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"Not a dark house in more than
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TOPPER RETURNS . . . The Topper series gets a lift with the addition of Joan Blondell to the array of half-man, half-spirit beings which dominate the Thorne Smith story. Roland Young plays the title role again and is faced with the problem of finding Joan's murderer. Since he received very able assistance from the murdered's ghost, it's only a matter of time before he is apprehended. Also in this United Artists release are Carole Landis, Billie Burke, Patsy Kelly and Rochester.

UNDER AGE . . . In this Columbia drama, dealing with the Hotel racket, two sisters, Nan Grey and Mary Anderson, upon their release from a girls' reformatory are induced to join a racket in which young girls, posing as hitch-hikers, flag down expensive cars and persuade the drivers to spend the night and their money at crooked hotels.
Your theatre is your show window. Don’t waste it. Keep it fresh . . . clean . . . colorful. Change frequently. Plan carefully. Keep it alive with advertising and it will draw people in...people who might otherwise not come in. And that’s where those extra profits come from. **Don’t let the picture die.** You have great powers to swell your box-office receipts. But they are mostly unused. There are dozens of selling ideas in producers press-books. Dozens of suggestions. Use them. Don’t let your lobby die. Don’t let your marquee die. **Don’t let the picture die.** Use advertising . . . use it graciously . . . consistently . . . according to plan. It will pay out in the long run . . . for the long run. **Don’t let the picture die.** Use

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**NATIONAL SCREEN ACCESSORIES**

...*Prize Baby of the Industry!*
IS THE DECREE BEING VIOLATED?

REPORTS OF HOLLYWOOD CENSORSHIP OF REVIEWS, FORCING OF SHORTS AND AFFILIATED THEATRE EXPANSION

Discussed by MO WAX, Page 3

THE NEW FILMS

‘CITIZEN KANE’ DISTINGUISHED FILM
‘PENNY SERENADE’ LONG-WINED DRAMA
‘THE BAD MAN’ JUST A BAD RE-MAKE
‘THE GREAT LIE’ FOR LADIES ONLY
‘SIS HOPKINS’ JUDY CANOVA CLICKS
‘REACHING FOR THE SUN’ HEART-WARMING

15 Reviews In This Issue

THE INDEPENDENT EXHIBITORS TRADE JOURNAL
Mr. Exhibitor!

Wake up for
Universal's All Time
Holdover Cash Smash!

Wake up and multiply... multiply the population of your town by the price of your seats... and you'll get an idea of the kind of grosses this super-surprise is rolling up!

3 weeks
record-busting business at the Albee Theatre, Providence!

3 weeks
in Long Beach, Calif. for the biggest grosses in many years

5th week
at Penn Theatre, Wilkes-Barre... to shatter all house records!

5 weeks
at Gopher in Minneapolis... new record for holdovers!

4 weeks
in Sacramento and Oakland... they went khaki-wack!!

4 weeks
of terrific business at the Lafayette in Buffalo!!

Bud Abbott & Lou Costello

Buck Privates

Lee Bowman Alan Curtis

The Andrews Sisters

With the world's champion jitter-bugs

Original Screen Play by Arthur T. Herman - Special material for Abbott and Costello by John Grant

Directed by Arthur Lubin

Associate Producer: Alex Gottlieb

A Universal Picture

DOZENS OF 2 AND 3 WEEKS HOLDOVERS IN EVERY CORNER OF THE COUNTRY!

We'll be seeing you in the Navy soon!

--- Abbott & Costello
VIOLATING THE DECREES SPIRIT

There have been several disquieting reports lately about moves by the five major film companies affected by the Consent Decree to violate the spirit, if not the letter, of certain provisions.

First, the motion picture correspondents and reviewers in Hollywood announced that they have formed an organization to combat alleged censorship trends by the consenting majors. Douglas W. Churchill, Hollywood correspondent of the New York Times, reported several weeks ago that the newsmen "foresaw a carefully planned campaign to restrict Hollywood news that will be launched when the industry begins operating under the consent decree."

"Thus far," the Times reported, "the campaign has taken the form of abandoning previews. So that exhibitors will not be advised of the quality of a film before they buy them, pictures of late have been shown in Hollywood only a night or two before opening in the larger cities. In some instances the epics have been shown elsewhere weeks in advance of the so-called previews."

If the suspicions of the correspondents have ground in fact, the matter is of grave concern to exhibitors. The Consent Decree intended that every exhibitor know as much as possible about every feature film offered for sale—that was the purpose of the screening provision. Thousands of theatre men still fail to find it possible to attend every preview and therefore will rely upon reputable news and trade papers and magazines for reviews. The spirit of the Decree certainly implies that there be no restrictions created deliberately to obstruct publications which would make reviews available to those exhibitors who cannot attend the sectional screenings.

Second, there is the allegation by Allied Theatre Owners of Eastern Pennsylvania that four of the five consenting majors are, in effect, forcing shorts and newsreels for the 1941-42 season. At a meeting of this independent exhibitor unit last week, members declared that salesmen for the four unnamed companies are applying subtle pressure to force the short subjects and newsreels with the implication that failure to buy them will "be remembered" when the feature selling season starts.

Faced with the huge task of realigning their sales procedure to comply with the blocks-of-five system, the five majors can hardly be condemned for clearing the way by disposing of most of their shorts selling now. Furthermore—and this might be the good purpose—they probably hoped largely to eliminate the possibility of many claims of shorts forcing while features are being sold.

It should not be overlooked, on the other hand, that the pre-season shorts selling is disadvantageous to the exhibitor. It deprives him of the bargaining value of his shorts buying power.

However, these conflicting viewpoints aside, there can be no argument on the claim that the Decree is violated by any salesmen who, by act or implication, threatens that an exhibitor will not be able to buy his company's features unless he takes the shorts and newsreels in advance. The general sales heads and branch managers should warn the overzealous salesmen on this matter.

Third among the charges of Decree violations is the one that affiliated circuits are going ahead with expansion plans in the face of the limitations placed on theatre acquisitions by the five major producer-distributor-exhibitors. We recently received a letter from a Los Angeles independent, who had this to say:

"We have read with great interest your editorial in the February 22, 1941, issue of FILM BULLETIN and are particularly interested in your statement describing some of the benefits of the decree, including THE RESTRICTION ON BUILDING OF COMPETITIVE AFFILIATED THEATRES. This would be funny if it were not so tragic. Almost before the ink was dry on the consent decree Fox West Coast Theatres announced in 'Daily Variety' a million and a half dollar theatre expansion program in Southern California. That is their answer to you."

This is one of several complaints we have received about plans for unwarranted theatre expansion by affiliated circuits. We queried Assistant Attorney General Thurman Arnold on this and he replied that the Justice Department is now investigating the charge of the alleged Fox West Coast expansion program and a statement will be issued later. Since the Decree's provision on affiliated theatre acquisitions is very broad and indefinite, independent exhibitors and their organizations must exercise great diligence and aggressiveness in forcing such moves by the consenting majors into the open. If every expansion step is brought promptly to the attention of the Justice Department, it is quite possible that all such plans to violate the intent of the Decree will be thwarted.

MO WAX
'LADY FROM CHEYENNE' NOVEL WESTERN WITH COMEDY
Rates o + generally

HOLLYWOOD PREVIEW——

Universal.
87 1/2 Minutes.
Loretta Young, Robert Preston, Edward Arnold, Frank Craven, Gladys George, Jessie Ralph, Stanley Fields, Willie Best, Samuel S. Hinds, Spencer Charters, Clare Verdero, Alan Bridge, Joseph Sawyer, Ralph Dunn, Harry Cording, Dorothy Grainger, Marion Martin.

Produced and directed by Frank Lloyd.

Hardly a representative entry from Frank Lloyd, "The Lady From Cheyenne" is nothing more than the old sagebrush plot of conflict over water rights dolled up in fancy production trimmings, with an amusing twist in that the women are the "heroes." It has been done with considerable charm and humor, but the best that can be said for it is that it is average mass entertainment. The action moves in episodic fashion, short, concise sequences—some of them puny. Action and family audiences are certain to be amused, but the response in better class and first run locations will lack enthusiasm.

Edward Arnold is the heavy—an emissary of the railroad who helps build up a western town in order to run it for the fattening of his wallet. Loretta Young, mild-mannered school teacher from Philadelphia, strikes him a blow when she refuses to sell her property which will give him complete control of all water rights. His henchmen burn her school house. When the men fear to face Arnold, the women organize and take matters into their own hands. They learn that to oust Arnold and his gang, it will be necessary for them to get the right to vote. Young is dispatched to the state capitol where, with the help of Gladys George and a trio of shady gals, the legislature is tricked into passing a franchise bill. Victorious, she returns and shortly thereafter, Arnold is disposed of and she is free to concentrate her energies on winning the affections of Robert Preston, legal-minded Arnold aide who breaks with him when the latter uses force.

Miss Young gives a fetching if sometimes artificial performance of the school marm. She reads her lines well, but many of the speeches lose their effectiveness because of length. Robert Preston is manly and Arnold's villainy is convincing. Gladys George is excellent and Frank Craven and Jessie Ralph head a well cast group of supporting players.

Frank Lloyd's direction is light and easy— the action sequences have strength. But the material is trivial and too innocuous to attract much attention.

LEYNDECKER

'MR. DISTRICT ATTORNEY' ROUTINE ACTION MELODRAMA
Rates o — in action spots or as supporting dualler

Republic.
69 Minutes.

Directed by William Morgan.

Based on the popular radio serial of the same name, "Mr. District Attorney" is a routine action programmer which fails to measure up to the excellent exploitation possibilities of its title. The majority of the characters are strictly formula and the situations involving the brash young law school graduate who inevitably clashes with an attractive girl reporter are directed by William Morgan in a most unimaginative fashion. Climax contains the customary chase sequence, however, and the dramatic scenes will hold a certain suspense for credulous nighthawks and the audience will eat the action fans. In these spots, especially if the radio serial is a Wednesday feature, picture is a natural for exploitation.

The story has Dennis O'Keefe, recent Harvard law school graduate whose influence gets him in the District Attorney's office, being assigned to an apparently hopeless case—that of a politician who disappeared with a large amount of public funds years before. O'Keefe unexpectedly uncovers a clue involving a cheap showgirl and her boy friend (Charles Arnt) a bank employee who has been giving her stolen funds. When Arnt is jailed and then mysteriously bailed out, O'Keefe and a girl reporter who has been aiding him become entangled in a murder and a mess of crooked politics before matters are straightened out to the District Attorney's satisfaction.

Stanley Ridges gives a convincing portrayal of the crusading District Attorney and Charles Arnt and Helen Brown also stand out, but the others barely make an average acting impression. Dennis O'Keefe and Florence Rice are at least a personable romantic team. Peter Lorre is almost submerged in the role of the long-missing politician.

LEYNDECKER

'THE KID'S LAST RIDE' WESTERN WEAKIE
Rates o for Saturday matinees

MonoGram (George Weeks Production).
56 Minutes.
Crash Corrigan, John King, Max Terhune (The Range Busters) Luana Walters, Ed Brian, Frank Ellis, John Elliott, Al Bridge, Glen Strange, George Havens.

Directed by S. Roy Luby.

Poor western. The story is routine and does not provide sufficient action for its intended audience. The direction is slow-paced, photography is downright bad, the acting amateurish, and the outdoor location shots lacking in beauty. Two songs are pretty fair. This will only do as filler for Saturday kid matinees and the 3 Range Busters are still waiting for a worthwhile vehicle.

Story has the Range Busters daring to become peace officers in a wild and woolly western town where the community head is also the villain. They bring him to his just friend (Charles Arnt) a bank employee who has been giving her stolen funds. When Arnt is jailed and then mysteriously bailed out, O'Keefe and a girl reporter who has been aiding him become entangled in a murder and a mess of crooked politics before matters are straightened out to the District Attorney's satisfaction.

Stanley Ridges gives a convincing portrayal of the crusading District Attorney and Charles Arnt and Helen Brown also stand out, but the others barely make an average acting impression. Dennis O'Keefe and Florence Rice are at least a personable romantic team. Peter Lorre is almost submerged in the role of the long-missing politician.

LEYNDECKER

WHAT THE NEWSPAPER CRITICS SAY

THE PENALTY (Metro-Goldwyn-Mayer)
"...The old hokum with a new finishing job... Out of hackneyed material the producers have made a modestly satisfying little film."—T. S., N. Y. Times.
"...Only moderately compelling, and the sentiment in the time allotted doesn't get a chance to bite deeply enough..."—Dana, N. Y. Herald Tribune.
"...Better-than-average programmer..."—Thirer, N. Y. Post.
"...So much wasted celluloid...Writing handicaps a little too much to overcome..."—Bochnel, N. Y. World-Telegram.
"...POT O' GOLD (United Artists)
"...Amiable, fast moving...Aspires no higher than to entertain and this it does..."—Bochnel, N. Y. World-Telegram.
"...Merry, slightly slapstick farce, with swell music, amusing incidents, well-paced direction..."—Thirer, N. Y. Post.

"...Preposterous ineptitudes...Blatantly banal...The more assured his (Stewart's) performance, the shabbier the material seems on which his talents are wasted..."—Barnes, N. Y. Herald Tribune.
"...Ragbag of stale ideas which have been assembled with no more rhyme or reason than a patchwork quilt..."—T. S., N. Y. Times.

THAT HAMILTON WOMAN (United Artists)
"...Just a running account of a famous love affair, told with deep sympathy for the participants against a broad historic outline of the times...Should stir anyone's interest..."—Crowther, N. Y. Times.
"...A glittering tapestry...Not the appealing, tragic personal drama it might have been and pretends to be..."—Barnes, N. Y. Herald Tribune.

"...Excessive length...Lack of dramatic punch...Moves from beginning to end on one level, with nary a jolt...in holding one's interest throughout..."—Bochnel, N. Y. World-Telegram.
Few will deny that "Citizen Kane" is one of the most extraordinary pictures to come out of Hollywood. The circumstances surrounding its production were the most unusual in industry annals—the publicity attending its release attaining an unprecedented pitch. But behind the curious goings-on was the picture prepared one for something different and distinctive. In every respect "Citizen Kane" lives up to this expectation.

Formula critical standards must be abandoned and a different set of values evolved to arrive at a clear understanding of the picture's value as a contribution to the film art and a new expression of theme which may become a gauge by which future pictures of this sort will be judged, if any are made.

I seriously doubt that "Citizen Kane" is going to receive the unanimous rave approval from the general run of filmgoers that it has won in Hollywood and in the press.

It will attract top money during its road show engagements. It should do as well in the first runs and better class houses. Intelligent audiences will want to see it because of its subject matter and its technical innovation will be accepted and welcomed by them. The picture will be appreciated mostly by curiosity and interest in Welles himself. Returns will become less satisfactory as the picture is prolonged into the smaller house. It is not for those who like their drama in a straightforward and obvious manner. "Citizen Kane" is a story told by a means that is at the same time an interpretation of certain rules by telling it with the simplicity of a lawyer's brief. A reviewer friend summed up the picture most admirably upon leaving the preview by saying, "Gentlemen, I'm afraid we have seen a work of art."

But in justice to Mr. Welles the film is not one that can be dismissed lightly with a shrug or a caustic comment. It is an important work and the excitement that it has already caused will be more than a mere curiosity when it is released.

The reported similarity between Kane and William Randolph Hearst is mystifying. True, the character is a publisher and certain coincidences are striking, but it is clear that scripters Welles and Herman J. Mankiewicz had in mind several American overlords and that Hearst is a composite of them all. That RKO, even at the moment, contrived the idea of dumping the project is but another indication that there are no men of integrity in Hollywood who are interested in stifling new creative ability in order that their own celluloid thrones might be secured.

 Rumors that preceded the preview and the hysterical advertising section of the press have endorsed "Citizen Kane" with features of social significance that simply are non-existent. The picture could hardly be called daring, in that its story material is a sensational episode of a ruthless publishing tycoon. Rather it is a study of a man, a portrait of a strange individual, who, through a fluke, was able to achieve power and a position of influence. The temptation to make a racial document was there—it sneaks out occasionally but never appears. There is the speech by Kane's associate that some day the workers of the world will unite against such men as he and will organize to oppose those who would cajole and mislead them with "privileges." There is also a theme of the large scale internationalists playing in the war. Entailing satire are the sequences in Kane's castle where the man is dwarfed by the magnitudes of the fireplace, where ordinary tones of conversation echo through the tremendous rooms furnished by statues, mammoth chairs and divas. This portion of the film combines the technique of Chaplin and Disney. Its sarcasm is effective.

Everything is new in "Citizen Kane"—the players, the story, the manner of telling, the direction, lighting and production. The camera has achieved a complete depth of focus and the backgrounds are amazingly large. Amply is used. Lighting and devices are liberally employed to heighten dramatic effects. To unfold the story a complicated flash-back procedure is followed.

The picture opens on Kane's deathbed. Murmuring the cryptic word "rosebud," he dies. Then a newestel on the order of the March of Time shows his public life as recorded by the camera through the years. The film concludes and the editor is not satisfied. He feels the reel lacks interest and wants to know, most of all, the meaning of the word "rosebud." A reporter is dispatched to find out. He reads first the files of William Thatcher and the story of "Citizen Kane" begins. Left a fortune of millions, he is taken from his home by Thatcher and educated by him. At the age of 28, Kane takes his first important step and assumes the management of the New York Inquirer, a property acquired by him through foreclosure. Kane's journalistic prowess is told by Jedediah Leland, dramatic critic, and Mr. Bernstein, his business manager. The tottering Inquirer becomes a sensational newspaper, creating its own news and stealing its staff from other dailies and willing him to stop on anyone's toes to achieve its own ends.

The personal life of Editor Kane is the story of a simple girl, Susan Alexander, whom Kane meets on a street corner. Their affair becomes public knowledge when Kane, running for Governor, is exposed by his political rival. Susan sings stabbedly, but Kane is entranced by her voice, at least he gives that impression. After his defeat he builds an opera house for her, which makes her debut in Chicago. The Kane writers and papers cooperate, but Leland cannot write a favorable review. He gets drunk instead. Kane finishes the piece for him and orders it published. He compels Susan to continue with her singing and she makes one disastrous appearance after another. Finally, when she attempts to commit suicide, he lets her abandon her "career" and builds a castle for her on the Florida coast. Bored, discontented and unhappy at being deprived of the common pleasures she seeks, Susan spends her time working huge jigsaw puzzles, finally leaves him. Alone in his castle, surrounded by the millions of dollars worth of art objects he has acquired, many of which he has never uncrated, Kane spends his declining years, his authority consider-

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Flying Wild

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Reaching for the Sun

Penny Serenade

ably lessened and his position that of a puppet czar. The newspaperman never learns the meaning of "rosebud," but as the camera pokes its way through Kane's vast accumulation of possessions after his death, "rosebud" is revealed to be the name of the sled on which Kane was playing on the day that Thatcher came to tell him of his wealth. It represents the turning point of his life.

Orson Welles' performance of Kane is faultless. He is called upon for a wide range of characterization and those who have heard him on the air will be surprised at his richness of mannerisms and tricks. He meets every demand of the script with ease and never for an instant does the Welles' personality conflict with the character he is creating. Astonishing is the portrayal of Dorothy Comingore, whose thin voice and perfect control make Susan an unforgettable character. Although far removed from her own, small world, she is always the common creature Kane plucked from the sidewalk. Joseph Cotten is magnificent as the critic, and Mr. Bernstein, his business manager. The tottering Inquirer becomes a sensational newspaper, creating its own news and stealing its staff from other dailies and willing him to stop on anyone's toes to achieve its own ends.

The personal life of Editor Kane is the story of a simple girl, Susan Alexander, whom

HANNA (Hollywood)
OPKINS

WORLD PREMIERE

THEATRE • ST. LOUIS, MISSOURI

JERRY COLONNA

RUGHTH • SUSAN HAYWARD • KATHARINE ALEXANDER

Story By JACK TOWNLEY, MILT GROSS and EDWARD ELISCU  Original Story By F. McGREW WILLIS
'THE GREAT LIE' LADIES WILL LOVE IT
Rates • • • on names and appeal to women

HOLLYWOOD PREVIEW

Warner's.
110 Minutes.
Bette Davis, George Brent, Mary Astor, Lu-
cille Watson, Hattie McDaniel, Jerome Cowan, Charles Trowbridge, Thurston Hall, Russell Hicks, Virginia Brissac, J. Farrell MacDonald, Addison Richards, Sam Mc-
Daniel.
Directed by Edmund Goulding.

In spite of its shortcomings, or, perhaps, because of them, 'The Great Lie' will suc-
ceed at the boxoffice. Bette Davis and
George Brent are good names and it is an
established though amazing fact that fe-
male filmgoers, from all walks of life, ac-
tually dote on this brand of screen-fare.
The picture offers opportunity for tears and
even sobs, if desired. Grand corn for the
ladies, smart exhibitors will sell it direc-
tly to them with both barrels.

The script for 'The Great Lie' must have
been found in the corner of Kay Francis' old dressing room. It is one of those early
tall" drawing room triangles in which two women end harem. The Hayes office rumors "goodie," the other a nasty "heavy"—vie for the af-
fections of stuffy leading man George Brent.
To really give it punch, there is a baby tood in
for good measure. The yarn takes a long

'RUSS' THE BAD MAN IS JUST A BAD RE-MAKE
Rates • on name only value

M-G-M.
70 Minutes.
Wallace Beery, Lionel Barrymore, Laraine Day, Ronald Reagan, Henry Travers, Chris-
Pin Martin, Tom Conway, Nydia Westman, Chill Wills, Charles Stevens.
Directed by Richard Thorpe.

For the third time "The Bad Man" has been transferred to the screen, this time to
emerge as a nonsensical, slow-moving comedy melodrama, and wasting the talents of a
topnotch cast. With the exception of a few
opening and closing shots, the outdoor action is colorless and the suspense is prac-
tically nil, while the numerous attempts

women patrons is just as much of a certain-
ty as that their male escorts will become rest-
less during a two-hour film in which the un-
happy episodes are many and varied and the
comedy moments or action bits few and far
between. Judicious cutting of half hour's
running time would immeasurably increase
the picture's entertainment value.
The Dunne-Grant combination, however, should

THE PENNY SERENADE' LONG-WINDED SENTIMENTAL DRAMA WILL APPEAL TO WOMEN
Rates • + on name value of stars

Columbia.
118 Minutes.
Irene Dunne, Cary Grant, Beulah Bondi, Ed-
gar Buchanan, Ann Doran, Wallis Clark, Leonard Willey, Eva Lee Kunev, Walter Sod-
erling, Frank Moran, Dorothy Adams, Adrian
Morris, Ben Taggart, Ben Rumagall, Iris Han.
Directed by George Stevens.

Despite the earnest efforts of its two top-
flight stars and several human touches in the
direction, 'Penny Serenade' remains a long-

at comedy dialogue draw only a few mild

chuckles. Wallace Beery's portrait of the
philosophical Mexican bandit is little more
than a carbon copy of previous performances
and Director Richard Thorpe has permitted
both him and (Lionel) Barrymore to overload
their hearts' content. While this is a bad re-
make, the Beery-Barrymore names will

 Guarantees good box office returns, especially
in neighborhoods with small towns.

With oft-repeated and wearisome flash-
backs to the opening scene, the story starts
as Irene Dunne, about to leave her husband
(Cary Grant) plays the records which bring
back memories of their married life. After
a meeting in the music shop where she works,
Miss Dunne marries Grant, a reporter, and
they are happy until their baby is born dead
following the shock of an earthquake. Their
life in a small town seems dull and incom-

complete until an adopted baby girl changes their
useless lives. Their happiness is again shat-
tered when the little girl dies and, just as
their separation seems imminent, a call from
the orphanage brings promise that another
child—a boy—will reunite them.

Irene Dunne retains her place as one of
the screen's leading stars with her well-sus-
tained portrayal of the unhappy wife. Cary
Grant, too, deserves praise for his fine dra-
matic work, except for one embarrassing
emotional outburst, but the role gives him
scant opportunity to demonstrate his splen-
did comedy gifts. Beulah Bondi is excellent
as the orphanage superintendent, Edgar Bus-

chuan wins a few laughs and Eva Lee Kunev
is a natural child actress but the others have
little more than bits. Director George Stevens
drags out each scene to in-
terminable lengths.

MORE REVIEWS ON PAGE 21
He misunderstood her!
And 30 million other misunderstood women will rush to see why!

Does she think of me—when the men-buyers are thinking of her?

I wonder who she’s modeling for now? . . . .

Why does she enjoy her work so much? . . . .

I’ve got a model wife—and she’s always on pedestals! . .

Joan Blondell and Dick Powell in
MODEL WIFE

A UNIVERSAL PICTURE

PRINTS NOW IN YOUR EXCHANGE!
... OF MEN AND THINGS
By J ACK H ARROWER

There were two experimental years before Universal really hit its present stride, according to William Scully, Sales Chief of the company. Those were the seasons of '37-'38 and '38-'39. In that period the acquisition of box-office names began, with such attractions as Bing Crosby in "East Side of Heaven" and Bill Fields in "Honest Man." Then the Deanna Durbin pictures, "That Certain Age" and "Three Smart Girls Grow Up," helped a lot. But in addition to names, there was a definite striving for something that might best be described as the "Modernistic Note." To catch in a picture the popular flair of the moment, whether serious or frivolous, just so long as it was an appeal that caught the popular fancy of a great mass of the people.

In the '39-'40 season, says Scully, "the production department really had an opportunity to outdo in pictures. The company was fortified with showman-executives who realized they had to have not only names but ideas in pictures." Scully frankly admits that the outstanding success of the company has been in the smaller "Idea" pictures. The reports from exhibitors everywhere in the past two years is that these Idea pictures have been most satisfactory, and well received by the public.

"The most important point," says Scully, "is the showmanship angle of the exhibitor-minded executives. Blumberg, Work, Fold, Fox and Gross — all theatre men." Here is a group of men trained in the exhibitor viewpoint. They know the theatre. Knowing the Box-Office, they know what the pictures should contain in the way of Entertainment. None of these people claim to be know-it-alls when it comes to the technique of making pictures. But they simply apply their hard Common Sense and knowledge of the public preferences and pick the technical people who can translate their wishes into the right product. That sums up the success of Universal in the past two years about as good as any way you can express it. For the entire industry concedes that this company has chalked up an unusual record for consistent money-pictures.

Universal is receiving more playdates on the smaller pictures than ever before in the company's history, due in great part to the "Idea" angle, says the sales chief. Another angle that is being stressed is to secure the right combination of personalities in the cast. It is not left to one or two strong names to carry the burden. If the addition of a team like Abbott and Costello, for instance, can help, in they go. That, incidentally, is the policy that has led to the discovery of a team which may prove one of the biggest money-makers of modern pictures.

"Buck Privates" is doing one whale of a business. This Abbott and Costello laugh riot typifies perfectly the policy of the company. They were thrown into a picture to build it up for laughs. They stopped the show. Now they are on their own. "Buck Privates" will be followed by "In the Navy" (tentative title, as Paramount claims this one). It will have practically the same writers, cast and production staff as the former. Dick Powell and Dick Foran are also in the cast. This one is being rushed through to capitalize on the tremendous success of "Buck Privates." It will be released May 30.

With the short product, Universal is following along with the Modernistic, or Timely and Topical idea, the same as in the features. This is shown in the unique cartoon, "Recruiting Daze," in Technicolor, with an entirely new technique that has caught the popular fancy. Also high praise from the trade press. This novelty will be followed by "Scrub Me Mamma with a Boogie Beat," taking advantage of the red-hot tune of the same name. Then there is another coming up, "Boogie Woogie Bugle Boy," using a hit song in "Buck Privates." Then there is a musical novelty with Jan Garber, "Shadows In Swing," featuring hot music. It treats music in modernistic shadow effects. In a word, everything that is hot and timely, the thing that holds the attention of the public for the moment, if it can be translated into screen entertainment, is grabbed up by this enterprising group of showmen-producers who know their exhibitor theatre angles. As Mr. Scully says with his keen sense of Irish humor and a twinkle in his eye: "It's really a pleasure to go out and sell with such a studio support smoothing the path for you." Jack Gross, in charge of shorts production, must be given credit for much of this modernistic development and treatment.

It is a fact that the foreign market situation seems to have affected Universal less than any other company. They are going along fine, with the help of a big Canadian business. Scully sees no sign of cutting down on production costs due to any drop in foreign business.

Scully had some comments to make on the matter of Exploitation. He thinks that the independent exhibitor realizes better than the manager of the circuit house that it is up to him to do something in the way of exploiting the attraction to get every thing possible out of it. Too many of the circuit boys depend on the bigness of their special attraction to break records without doing anything about it. The trouble in part seems to be that the branch manager seldom looks at the picture he's going to show. He leaves that to the booker for the circuit. This subject of Exhibitor Cooperation on selling the picture is one on which a volume could be written. So many exhibitors depend on the producer or distributor's exploitation man sent into the territory. Some theatre operators never see an exploitation representative. Some have no appropriation to go out and plug the picture. Exploitation is still as it always has been — a matter of individual initiative on the part of the man who is playing the picture. An example was recently cited by a picture executive to the writer, where in Norfolk, Va., almost a billion dollars was being spent by the Government in shipbuilding, etc., thousands and thousands of men had been added to the population, all other business was booming — but the theatre boys weren't doing a darn thing to capitalize on all this dough in the town.

But to get back to William Scully, head sales slugger for Universal. He says: "The producers' problem is to make pictures that people will want to see. But it's the exhibitors' problem to get 'em into the theatre so they can see 'em."
PRODUCTION
SECTION

APRIL 19, 1941

STUDIO SIZE-UPS

The Inside on the Important Studios' Activities

COLUMBIA

Except for the Frank Capra pictures, Columbia has steadfastly avoided the so-called "million dollar" productions. But it is likely that the budget for "He's My Uncle" will reach that figure. This is the first time that Columbia has attempted a big-time musical and the Cole Porter music, the presence of Fred Astaire and the singing of Sidney Lanfield for the director's berth give the film an importance that might seem out of proportion to the expenditure. Rita Hayworth will play opposite the dancing star and will appear with him in three routines. Hayworth was a successful dancer long before she became a dramatic actress and changed her name from Rita Canino. "He's My Uncle" will go before the cameras on May 1.

Harry Cohn scooped Hollywood by signing Barbara Stanwyck to a permanent, giving this studio first call on her services for two pictures per year. First will be a co-starring with Henry Fonda (the "Lady Eve" team) in "The Doctor's Husband." Columbia's 1941-42 schedule will see an increase in the number of westerns scheduled by the company. The perennial sage brush drama seems to be achieving a stronger foothold in the motion picture scene with each successive season. First reports of the new set-up at Columbia disclose that two are planned co-starring teams of western players. Charles Starrett and the newly signed Russell Hayden will appear in one group and Bill Elliott and Tex Ritter will form another team. Players are being interviewed for still a third western group to be made by Columbia if circumstances materialize as expected. Increased budgets and heavier exploitation will be given the outdoor output next season.

When Cary Grant finishes "Before the Fact" at RKO he will report for Columbia's "Bedtime Story." His Will commitment for "The Man Who Came to Dinner" will follow...Sam Brainin, previously designated as studio general manager, has been made production head, which may mean that Harry Cohn intends to take things easier...Claire Trevor and John Hubbard were signed by Col...Leigh Jason is signed for "Three Girls Go to Town"...Charles Vidor will direct "Ladies in Retirement."

IN PRODUCTION—"Betty Co-Ed" (Ruby Keeler-Harriet Hilliard), "Oblittuary" (Frank Craven-Eileen O'Hearn), "Prisoner on Devil's Island" (Sally Eilers-Donald Woods), "One Way Street" (Anita Louise-Russell Hayden) and "Blonde in Society" (Binnie Starr Family).

PREPARING—"Our Wife" (Rosalind Russell-Melvyn Douglas), "Heaven Can Wait" (Robert Montgomery-Rita Johnson), "Texas" (William Holden-Glenn Ford), "Ladies in Retirement" (Ed Lapino-Louis Hayward), "He's My Uncle" (Fred Astaire-Rita Hayworth), "Tonight Belongs to Us" (Loretta Young), "Tillie the Toiler" (Kay Harris) and "The Son of Davy Crockett" (Bill Elliott).


METRO-GOLDWYN-MAYER

Casting news takes the spotlight this week at Metro where the fates of two actresses whose futures have been cause for considerable discussion have been settled. Shirley Temple and Greta Garbo. Miss Temple's first picture under the Metro banner will be "Barnacle Bill" in which she will co-star with Wallace Beery. Richard Thorpe will direct and Milton Breen has been assigned to produce. Recalling Beery's last vehicle, "The Little Colonel," this will be a younger, Jackie Cooper, it would seem that Hollywood hasn't had a more natural combination of star names in years. Greta Garbo's absence from the screen for over a year and a half will be explained shortly when she begins work on a new comedy under George Cukor's direction. The only thing known about the story is that Garbo will play dual roles, that of two sisters. No male lead is planned. "The Odds" are favoring Melvyn Douglas since his presence would revive the immensely successful "Ninotchka" team.

Hollywoodites have been wondering whether Howard Hughes or Louis B. will win the battle of "Billy, the Kid" by getting its picture into theatres first. Although MGM's "Billy, the Kid" was filmed in Technicolor, the resources of the studio were thrown behind it to take advantage of the earlier starting date and the film will be released on June 6. Troubles between producer Hughes and director Howard Hawks gave "The Outlaw" its first snag but when Hughes took over the megaphone, it was predicted that the picture would be rushed and edge the Metro attraction into a secondary position. It is doubtful now that the Hughes forces will succeed. "Washington Melodrama," low budget production by Edgar Selwyn is reported to be a "sleepier" from Metro. A heavy exploitation budget has been appropriated and, of course, the allocation of the picture's price bracket has been changed. The story features Frank Morgan, Ann Rutherford and Dan Dailey, Jr. and deals with the problems of sending foodstuffs to war stricken countries.

Howard Dietz's recent trip here was concerned with the show he is making for the government in behalf of the new savings bonds...Wesley Ruggles and Metro are discussing a one picture deal. Herbert Kline producer and director of "The Forgotten Village," has been signed to a director's contract...Another new Metro director is veteran Edward Sedwick, who returns to the studio after an absence of many years. King Vidor has been assigned to direct the new J. P. Marquand best seller, "H. M. Pulham, Esquire"...Van Hefflin, Katharine Hepburn's leading man in the stage version of "The Philadelphia Story," has been signed to a term contract and will make his screen debut in "Enemy Within"...Are George Abbott and Metro taking a production deal?...Lovely Ann Harding may return to the screen in "The Yearling"...MGM has bought "We Fought at Arques," new play by Frederick Hazlitt Brennan dealing with the reactions to war of an English country family...With one subject scheduled to start production early next week and another soon to follow, Pete Smith will have five "specialties" in work within two weeks. First to start production will be the commentator's special subject on the United States Army, showing every phase of army life..."Drivin' Women," a story of the tobacco industry to be published in 1942, has been bought for film production by Metro. It is alleged to be another "GWTV," no less!...IN PRODUCTION—"The Uniform" (Clark Gable-Rosalind Russell), "Lady Be Good" (Eleanor Powell-Ann Sothern), "Untitled Marx Brothers" and "Enemy Within" (Robert Sterling-Van Hefflin).

PREPARING—"Smilin' Through" (Jeanette MacDonald, "Untitiled Tarzan" (Johnny Weissmuller), "Barnacle Bill" (Wallace Beery-Shirley Temple).
MONOGRAM
A special announcement made during Monogram’s recent convention was to the effect that Buck Jones has been signed to head a co-starring trio for Mono’s new western series known as “Rough Riders.” The outfit is scouting for other players to complete the set-up and no producer has yet been announced.

Following its Hollywood convention, Monogram is now staging a series of regional meetings to start this week-end in San Francisco, Chicago and New York, with the fourth location to be decided upon later.

With three pictures now in the cutting room, Monogram is preparing two more for early production starts, “Black Beauty” and “Army Hostess.”

PARAMOUNT
This outfit’s intensive production drive of the past six months will result in the company having at least 30 pictures ready before Decree selling starts. There are 35 stories either ready or in various stages of production and 28 in preparation. The idea behind this effort is, of course, to give Paramount considerable leeway in the packaging of its pictures so that deals will be made to the best possible advantage. It is believed that the company will not limit itself to blocks-of-five, but will offer single and double deals as well as packages of three and four films.

A noteworthy addition to Paramount’s production forces is Sam Wood, who has been signed to produce and direct one picture a year for the next three years. The deal is similar to the one he recently concluded with RKO. Wood’s first picture will be “Miss Susie Slagle’s,” a story about a woman who runs a boarding house for the young interns of Johns Hopkins University as Wood has “King’s Row” to do at Warners, after which he reports to Paramount.

Having experienced considerable success with its star teams, Paramount is now going to shuffle the combinations to eliminate any small less that is bound to creep into such a policy... Elliott Nugent will direct three more pictures for Paramount. Another starring assignment for Sterling Hayden is “Tomorrow’s Admirals.” He will probably make “Dido Cay” opposite Madeleine Carroll. Two stories have been set for Veronica Lake, “Blonde Venus” and “China Pass”... George Pal has been signed to produce six of his Puppeton creations next season... Helen Gilbert, former Metro starlet, has been given a term contract by this studio... His terrific performance in “Reaching for the Sun” won Eddie Bracken equal billing with the stars... When he completes “Hold Back the Dawn,” Charles Boyer will tour Canada on a lecture tour... Paramount is going to preview “Caught in the Draft” at Fort Ord.


PREPARING—“Birth of the Blues” (Bing Crosby-Mary Martin), “Among the Living” (Albert Dekker), “Sullivan’s Travels” (Preston Sturges) and “Forced Landing” (Richard Arlen).


STORY HINT: “Cloused Port” by Leonard Lee.

PRODUCERS RELEASING CORP.

Lack of suitable studio space is one of the most acute difficulties being faced by this inde outfit. Production chief George R. Batcheller had listed seven features for production at the beginning of this month, but only one has been completed so far. That

NEW RELEASES
(For details on these pictures see Release Charts on Following Pages)

COLUMBIA
Under Age ........................................ Apr. 17
Penny Serenade .................................. Apr. 24
Big Boss, The ..................................... Apr. 28
They Dare Not Love ............................... Apr. 30
Her First Beau ..................................... May 8
She Knew All the Answers ....................... May 15
Naval Academy ..................................... May 22
Adventures in Washington ......................... May 30
Time Out for Rhythm ............................. June 5

METRO
Washington Melodrama ........................ Apr. 18
Ziegfeld Girl ........................................ Apr. 25
Popeye, Dr. M GUd ................................ Apr. 29
Love Crazy ......................................... May 9
I’ll Wait for You ................................... May 16
Woman’s Face, A .................................. May 23
Billy the Kid ....................................... June 6

MONOGRAM
Tumbledown Ranch in Arizona .................. Apr. 20
Invisible Ghost, The ............................. Apr. 25
Roar of the Press .................................. Apr. 30
Pioneers, The ...................................... May 2
House of Mystery ................................... May 7
Redhead ............................................ May 16
King of the Zombies ............................... May 23

PARAMOUNT
Border Vagabonds ................................ Apr. 18
Pain of Love ....................................... Apr. 22
Reaching for the Sun ............................. May 2
There’s Magic in Music .......................... May 9
One Night in Lisbon .............................. May 16
Caught in the Draft ............................... May 17
Pirates on Horseback ............................. June 6
Shepherd of the Hills ............................ June 13
Kiss the Boys Goodbye .......................... July 4
I Wanted Wings ................................... July 9
West Point Widow ............................... July 25
Wide Open Town .................................. Aug. 1
Aloma of the South Seas ........................ Aug. 9

REPUBLIC
Rookies on Parade ................................ Apr. 17
Lady from Louisiana ............................. Apr. 22
Singing Hills ...................................... Apr. 26
Gay Caballard ..................................... May 1
Country Fair ....................................... May 5
Sheriff of Tombstone ............................. May 7

RKO
Robbers of the Range ............................ Apr. 18
They Met in Argentina .......................... Apr. 25
Hurry, Charlie, Hurry ............................ May 2
Sunny ............................................. May 16
Sinful Vacation ................................. May 23
Tom, Dick and Harry ............................. June 13

20th CENTURY-FOX
Ride on Vaguer .................................. Apr. 18
Insurer of Hornleigh Goes to It ................. Apr. 19
Outlaw, The ....................................... Apr. 25
Great American Broadcast ........................ May 9
Cowboy and the Blonde ........................ May 16
Great Commandment, The ........................ May 23
Blood and Sand ................................... May 30
A Very Young Lady ............................... June 6
Man Hunt ......................................... June 20
Bride Wore Crutches, The ....................... June 27

UNITED ARTISTS
That Uncertain Feeling .......................... Apr. 18
That Hamilton Woman .......................... Apr. 30

UNIVERSAL
Model Wife ......................................... Apr. 18
Mutiny in the Arctic ............................. Apr. 18
Sky Raiders (Serial) .............................. Apr. 18
Flame of New Orleans .......................... Apr. 25
Black Cat ......................................... May 2
In the Navy Now .................................. May 28
Tight Shoes ....................................... June 13
Hit the Road ...................................... June 27
Unfinished Business ............................ Aug. 15

WARNER BROS.
Sing a Song of Sixpence, The .................. Apr. 19
Wagons Roll at Night, The ..................... Apr. 26
Thieves Fall Out .................................. May 3
Affectionately Yours ............................ May 10
Singing Woman ................................. May 17
Nurse’s Secret, The ............................. May 24
Million Dollar Baby .............................. May 31
is "Emergency Landing," produced by Jed Buell, with Carol Hughes and Forrest Tucker. It is now editing. Lack of studio facilities is holding up three other features. One, "Paper Bullets," a K. B. Production, was slated to go before the cameras as we go to press. Phillip Ford will direct this one for "Missing Army Hostess" follows "Bullets" as soon as the latter is completed at Talisman Studios. "Gambling Daughters," "Dangerous Cargo," and "Michael the Scout" will set the pack back in full whirl and it finally got going on April 7th. This musical sagebrusher, with singing cowboy George Houston in the saddle, is the third in a scheduled series of six westerns.

REPUBLIC

The biggest picture Republic has ever attempted will be released on its 1941-42 program, a historical adventure epic based on the Lewis and Clark expedition which blazed the trail from the Mississippi to the Pacific Northwest between 1803 and 1806. The picture will co-star three of Republic's top players, Gene Autry, John Wayne and Roy Rogers. Preliminary work on this picture will start within two weeks.

Another announcement from Republic was that the company is going to produce a revue called "The Ipecacapades of 1941" built around the Ipecacue show now playing key city engagements throughout the country. John Robert Norcross, producer and director of the revue, is being written now. The decision to make a picture of this sort is another indication that Republic's program for next season will not be so greatly modified. Since the first of the year studio executives have been looking for talent with special emphasis on those who are adept at musical work. A 50 percent increase in its musical output is expected. Arnold Alberti, J. Cohen, the producer and Joseph Santale will direct.

"Great Train Robbery" seems to be clicking at the box-office and the remake has gone on Republic's schedule -- "From Rags to Riches" -- Roy Rogers will make a p.a. tour immediately upon the completion of "Nebraska City." The starting date on this picture has been advanced to accommodate bookings... "Bonanza." Paramount, which has been sliding up, has become assistant to story editor Maurice Haunline.

IN PRODUCTION--"Thunder Over the Ozarks" (Weaver Brothers and Erlly), "Angels with Broken Wings" (Binnie Barnes-Edward Norris), "The Desert Bandit" (Donald Barry-Lynn Merrick) and "Saddlemates" (Three Mesquites).

PREPARING--"Puddin'head" (Judy Canova), "Down Mexico Way" (Gene Autry) and "Nebraska City" (Roy Rogers).

RKO-RADIO

The same terms obtained by Metro for "Gene With the Wind" will be asked for "Citizen Kane" when the Orson Welles picture goes into general release shortly. The deals will contain a guarantee against loss.

RKO and Carole Lombard aren't agreeing on a new contract because the actress wants her pact to specify certain top directors she prefers. George Schaefer signed a contract with Walt Disney to distribute two new features the first Mickey Mouse full-length feature and "Dumbo" which will have some new Disney characters. Negotiations are underway with Wesley Ruggles to form an RKO production unit. Two players for whom studio plans build-ups are Dennis O'Keefe and Michelle Morgan. RKO figures it has an outstanding new personality in Miss Morgan and it will film her first two American pictures one after the other. "Journey Into Fear" and "Joan of Arc." She will direct the latter film... On RKO's talent front, the studio made arrangements with Warners to borrow Dennis Morgan for two pictures. Gloria Swanson will return to the screen in "Father Takes a Wife" and RKO is already talking of an extension of her stay on the lot. Ben Piazza has returned to the studio to head the talent department which is so energetically canvassing the field for new talent... The RKO players--of the three important store buys at RKO--in the past month were... "The Mayor of 44th Street" in which RKO will spot the 1941 feature "Puddin'head" with Vicki Ballard and something called "Noel's" which William A. Seiter is directing for R. Wylie. Wyler will script from an idea she sold to headman Schaefer.

IN PRODUCTION--"Before the Fact" (Cary Grant-Joan Fontaine), "Tom, Dick and Harry" (Ginger Rogers-George Murphy), "My Life with Caroline" (Ronald Colman-Anna Lee), "Devil and Daniel Webster" (Thomas Mitchell-Anne Shirley) "Parachute with a Tail" (Robert Preston-Nancy Kelly), "Scattergood Pulls the Strings" (Guy Kibbee) and "Cyclone on Horseshoe" (Tim Heinti Marjorie Reynolds).

PREPARING--"Uncle Uncle" (Charles Mitchell), "Journey Into Fear" (George Arliss), "Plum Island" (Herbert Marshall), "On the Willows" (Charles Laughton), "Valley of the Sun," "Untitled Berger-McCartney," "Father Takes a Wife" (Adolphe Menjou-Gloria Swanson) and "The Great Scarface" (Judith Anderson).

CASTINGS: Judith Anderson, Greta Nissen, Dennis O'Keefe, Mildred Coles in "Lady Scarlet," "Molly Malone." "The Redhead" (Sonja Henie-John Payne), "Man with the Shoe" (George Montgomery-Osa Massen) "Belle Starr" (Gene Tierney-Henry Fonda).


Arthur W. Kelly, U.A. vice-president in charge of distribution, left here last weekend after working out a selling plan that met with the approval of the producers. Although the original idea of offering a program of 20 features in one block went overboard on certain objections, Kelly satisfied the group of U.A. film makers with a variation of the old plan of selling each picture individually, or each producer's output individually.

"The selling policy was unanimously agreed upon," Kelly stated before he departed. "I have been within the selling policy in regard to a number of situations, certain formulae for selling individual pictures were discussed. For these situations, there will be a sliding scale percentage going up to 50 percent of the gross for important pictures, therefore making it possible. Based on box-office results, for each producer to obtain maximum returns from his pictures."

United Artists will make its new season's product announce-
ment on April 28 and indications are that a program from 25 to 30 pictures including 5 short features to be made by Hal Roach. Details of UA's new program and distribution changes will be made known on that date. UA expects to get its selling season underway in May instead of July.

There are four leading men in Alexander Korda's forthcoming "Meric Ober" which "Yellow journalism" and Korda hopes to select virtu-

ual unknowns for the parts. Alan Marshal is one and Hans Jaray is another. The latter will be recalled as Schubert in the English-made "Unfinished Symphony"... There is a revival of the David O. Selznick figures in the rumors as part of a pact that will bring the two producers into the Barkerfeld fold. Goldwyn's friendship for Warners is well known. He had planned to the..."
The image contains a page from a document containing details of film releases from 1940-41. The text appears to be formatted in a list, with each entry including details such as the title of the film, director, cast, and release information. The document is likely a record of film releases, possibly from a film studio or distributor. The text is difficult to read due to the quality of the image, but it provides a structured list of film releases with key details for each entry.
ANGELS WITH BROKEN WINGS

Comedy — Shooting started April 8
Cast: Binnie Barnes, Edward Norris, Sidney Blackmer, Gilbert Roland, Jane Frazee, Marilyn Hare, Lois Ranson, Leni Lynn, T. Keenan, Gilbert, Mary Lee, Edward G. Robinson, Lee, Jimmy Durante, Director: Bernard Vorhaus
Producer: Albert J. Cohen
Story: Katherine Alexander, the owner of a dress shop, has five daughters. Deciding to marry Sidney Blackmer, her plans are interrupted when Blackmer's ex-wife, Binnie Barnes, learns that he has come into some money, shows up and demands to share the spoils. She says she is Blackmer's继承人 and the daughters eventually discard this and bring Blackmer and Alexander together.

DESERT BANDIT

Western — Shooting started April 9
Producer-director: George Sherman
Story: Donald "Red" Barry pretends to be a disillusioned ranger in order to track down a gang of smugglers.

THUNDER OVER THE OZARKS

Comedy — Shooting started April 3
Cast: Weaver Brothers and Elvy, John Archer, Kane Richmond, Loretta Weaver, George Ernest, Betty Jane, Franklin.
Director: Nick Grinde
Producer: Armand Schaefer
Story: Weaver Brothers and Elvy and their neighbors are made desolate when a cactus bites their babies. They find a new owner by the F. R. Government to one of their ancestors. They go to Washington and prove their case. The law gives them the money and they agree to pay off but not pay the compound interest, in anticipation of which the good people were rapidly becoming hopeless.

RELEASE CHART

IN PRODUCTION

<table>
<thead>
<tr>
<th>Title/Running Time</th>
<th>Cast</th>
<th>Details Rel. No.</th>
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</thead>
<tbody>
<tr>
<td>Jangle Girl, (Serial)</td>
<td>F. Gilford-T. Neat</td>
<td>1-2</td>
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1940-41

Arkansas Judge (23) | R. Rogers-Westervloes 17-11, 1-28, 016 |
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<tbody>
<tr>
<td>Back in the Saddle (25)</td>
<td>G. Armit-S. Buttrum 7-4, 21-1, 012</td>
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<tr>
<td>Barnyard Follies (67)</td>
<td>J. Archer-J. Storcy 16-19, 1-21, 060</td>
</tr>
<tr>
<td>Behind the Lines (2)</td>
<td>L. Noss-D. Devoreng 16-19, 1-21, 060</td>
</tr>
<tr>
<td>Border Legion (23)</td>
<td>R. Rogers-G. Hayas 16-19, 1-21, 060</td>
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<tr>
<td>Berry Bros. (20)</td>
<td>D. Keefe-L. Campbell 16-19, 1-21, 060</td>
</tr>
<tr>
<td>Captain Marvel (serial)</td>
<td>R. Rogers-P. Moore 7-27, 9-15, 051</td>
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<tr>
<td>Country Girl (57)</td>
<td>R. Rogers-P. Moore 8-24, 11-21, 060</td>
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<td>Friendly Neighbors (47)</td>
<td>R. Armit-S. Weavity 9-7, 11-21, 060</td>
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<tr>
<td>From the操作 Room (62)</td>
<td>R. Karme-R. Donnelly 5-3, 5-1</td>
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<tr>
<td>Gay Vagabond, A (—)</td>
<td>R. Armit-S. Weavity 9-7, 11-21, 060</td>
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<td>Girl from the South (60)</td>
<td>R. Armit-S. Weavity 5-8, 7-28, 060</td>
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<tr>
<td>Great Tin Roof Roper, The (64)</td>
<td>R. Steel-Mar. Stone 5-8, 7-28, 060</td>
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<td>Flower Peddler (1911) (66)</td>
<td>R. Karme-P. Langford 3-16, 10-18, 060</td>
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<tr>
<td>In Old Cheyenne (58)</td>
<td>R. Rogers-G. Hayas 3-27, 1-11, 060</td>
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<tr>
<td>Clove of the Eternal Mountain (Serial)</td>
<td>R. Rogers-G. Hayas 6-28, 7-11, 060</td>
</tr>
<tr>
<td>Louis from Louisiana</td>
<td>R. Rogers-G. Hayas 6-28, 7-11, 060</td>
</tr>
<tr>
<td>Details under title Lady from New Orleans</td>
<td></td>
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<tr>
<td>Juanita Randall (66)</td>
<td>R. Armit-G. Hayas 11-21, 060</td>
</tr>
</tbody>
</table>

1940-41 Features (53) Completed (45) In Production (6)

RKO RADIO

CYCLONE ON HORSEBACK

Western — Shooting started April 9
Cast: Tim Holt, Marjorie Reynolds, Ray Whitley, Emmett Lynn
Director: Edward Kelly
Producer: Bert Gilroy
Story: Tim Holt is instrumental in helping a poor contractor accomplish the job of stringing communication lines across a barren region of western territory against the opposition of a wealthy, discouraged contractor who lost the contract.

SCATTERGOOD PULLS THE STRINGS

Comedy-drama — Shooting started April 14
Cast: Gay Kibbee, Ken Hurd, Susan Peters, Emma Dunn, Bob Watson, James Corner
Director: Christy Cabanne
Producer: Jerold T. Brandt
Story: Scattergood (Bourgeois or Haykiss) contributes to the regeneration of an occaionally confused son — succeeds in proving the monk's innocence and sets a pardon.

RELEASE CHART

IN PRODUCTION

<table>
<thead>
<tr>
<th>Title/Running Time</th>
<th>Cast</th>
<th>Details Rel. No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Girl, A Guy and a Gong (91)</td>
<td>R. Murphy-L. Hall</td>
<td>10-13, 5-14, 120</td>
</tr>
<tr>
<td>Details under title: Three Girls, and a Gong.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Along the Rio Grande (66)</td>
<td>T. Holt-R. Reynolds</td>
<td>11-20, 1-21, 140</td>
</tr>
<tr>
<td>Bril and Daniel Webster, The</td>
<td>T. Mitchell-W. Huston</td>
<td>5-5, 8-11, 140</td>
</tr>
<tr>
<td>My Life with Carol</td>
<td>T. Mitchell-W. Huston</td>
<td>5-5, 8-11, 140</td>
</tr>
<tr>
<td>Parachute Battalion</td>
<td>R. Preston-S. Kelly</td>
<td>5-5, 8-11, 140</td>
</tr>
<tr>
<td>Tom, Dick and Harry</td>
<td>R. Rogers-G. Murphy</td>
<td>5-5, 8-11, 140</td>
</tr>
</tbody>
</table>

1940-41 Features (53) Completed (45) In Production (6)

BELLE STARR

Outdoor drama — Shooting started April 7
Cast: Gene Tierney, Henry Fonda, Randolph Scott, Elizabeth Patterson, Dana Andrews, Louise Beavers, Chill Wills, Olis Hurdland, Paul Burns
Director: Irving Cummings
Producer: Kenneth Meegowen
Story: Takes place at the end of civil war. Belle Starr (Mae Marsh) is...
MAN WITH THE SHOVEL

Drama — Shooting started April 7


Director: George Wagner

Producer: Jack Bernard

Story: A detective chief has a hunch that a man in prison is not the criminal he is supposed to be. Acting on this suspicion William Gargan finds out that the imprisoned man is merely a double for a top gangster.

HALFWAY TO SHANGHAI

Drama — Shooting started April 9


Director: Producer: Marshall Grant

Story: Tells of the hell-drivers along the Burma Road seeking to bring Chinese help to the embattled Chinese.

MEN OF THE TIMBERLANDS

Action — Shooting started March 28

Cast: Richard Arlen, Andy Devine, Willard Robertson, Francis MacDonald, HARDIE ALBRIGHT, Roy Harris, Gaylord Pendleton, Linda Hayes.

Director: John Rawlins

Producer: Ben Pivar

Story: Arlen, forester inspector, investigates the illegal cutting of timber to support a high-class living; no one man has the nerve to do it himself. Linda Hayes is one of their victims in a business scene.

TOO MANY BLONDES

Musical — Shooting started April 2


Director: Thornton Freeland

Producer: Joseph G. Sanford

Story: Helen Parrish becomes jealous of her husband, Eddie Vallee, and decides to divorce him. She learns he doesn’t mean enough. They decide to save the costs together and in the process fall in love again.
their releasing facilities for "The Westerner" until threatened by legal suits study by UA. However, product is always released in the Warner first run houses locally (L.A.), although other UA producers go into the custom box West Coast houses... Merian C. Cooper is en route to Hollywood from London where he supervised the shooting of background material for Walter Wanger's "The Eagle Squadron"... Edward Small has signed Douglas Fairbanks, Jr. for "The Corsican Brothers"... Niven Busch is the new story editor for Samuel Goldwyn and Bill Heebee, the unit's latest publicity director... Heebee has been signed to a year's contract and the press is cheating not only because Heebee is a top man, but because at times he will stay put. Goldwyn changes plans so often we sometimes imagine that he hires them by the day.

PREPARING--"The Little Foxes" (Betty Davis), "G-Men vs. Scotland Yard" (Iona Massey), "Sundown" and "Eagle Squadron." "Rhapsody" (Edward D. Morgan-W.Morris 1-11 3-8 Chailes" Bad Moonlight." 9-27. H 4-18. 10-18. 1.. M.Oberon-D. Cast the."-(tripos" screenplay W502 .Xavy another W.Lundigan-M. Wrixen Warner legal background, lead Hara" A action under Barrymore as in the Jack Fine de the "Many Brothers" background. New "Yankee background 24... succeed to "The Brothers". Sin" March 131 company's been formed "Eagle by Walter York. It threatened with "Your Alley" (Continued Title: 62) "Eagle by Irene Dietrich-J. Wayne 1940-41 "Blonde Victory (86)" (97) "Red High Rockne --(*) The Elephant's" title: "Rhapsody in Stripes" and "Sea Raiders." CASTING: Charles Bickford, Evelyn Keyes, Kay Lake, Frank Albertson, Ceci Kelly in "An Hour to Shanghai" June Clyde, William Gargan in "Hold on to Your Hats." Baccaloni is a basso buffo -- a singing comedian who, despite his operatic background, knows how to act... Henry Porter will direct "Hella-Popular." In town for a theatre engagement, Ted Lewis picked up a spot with Abbott and Costello in U's "Oh, Charlie" and is making a two reel as well.


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WARNER BROS.

Hal Wallis, who places great faith in the value of plays and novels as picture material, acquired "The Corn Is Green," the Ethel Barrymore stage hit, as a vehicle for Bette Davis and Idina Lupino.

As predicted in PB, Fredric March has been signed for the lead in "For Whom the Bells Toll" looking for new business and since the first of the year 26 players joined the contract roster... George M. Cohan will assist the film story of his life to be made under the title "Dooly Dandy Dody Dandy." with James Cagney playing the Conan character.

IN PRODUCTION--"Sergeant Wyrk" (Gary Cooper-Joan Leslie), "The Gentle People" (Ida Lupino-Thomas Mitchell), "Dive Bomber" (Errol Flynn "Manpower" (Edward G. Robinson-Marlene Dietrich), "Bad Man of Missouri" (Edward G. Robinson-Marlene Dietrich-George Raft) and "Flight Patrol" (James Stephenson-Ronald Reagan).


INDEPENDENTS

Edward Goldstone's University Film Productions are headquartered in the Fine Arts building. The former woman's head will make "No Greater Sin" as the company's initial picture. William Nigh as signed to direct.

A new independent organization has been formed by William Alley, commercial producer who expects to make commercial pictures and release them through a major company. Alley just finished a picture for the Firestone Company, reputed to be the most ambitious commercial film project attempted. It is extremely unlikely that Alley will succeed in getting the deal he wants, for no major film companies would want the criticism or controversy that the handling of an ad picture might involve.

Phil Goldstone, long absent from the independent scene, is planning to re-enter production and Edmund T. Lowe is scripting a screenplay around an untitled comedy based on aerial warfare.

Southern Pictures Corporation is another indie that might materialize into something. It is thinking of making a series of films with historical backgrounds.

PRODUCTION & RELEASE RECORD

(Woody Brothers

1940-41 Features (48) Completed (45) In Production (6)

RELEASE CHART

IN PRODUCTION

Title--Running Time Cast Details Rel. No.
Bad Man of Missouri (58) Bette Davis-M. Morris 11-23, 1940
Dive Bomber Errol Flynn-F. MacMurray 4-3
Fire Patrol Edward G. Robinson 9-27, 1940
Gentle People Ida Lupino-L. Lindsay 2-27
Manpower Marlene Dietrich-George Raft 7-27, 1940
Sergeant Wyrk (135) James Stephenson-Ronald Reagan 11-30, 1940

1940-41

Affectationally Yours (58) Bette Davis-J. Morgan 1-15, 1941
Bride Comes C. 0. C., The Bette Davis-J. Cagney 11-16, 1940
Calling All Hobos (60) Errol Flynn-L. Broderick 9-27, 1940
City for Conquest (101) G. Brenton, I. Schild 6-17, 1940
Dead End Reds (90) J. Robinson 6-19, 1940
Details under title: Men from Fleet Street
Father's Son (58) Bette Davis-J. Litel 11-16, 1940
Father Is a Prince (50) G. Mitchell-L. Bryant 8-10, 1940
Flight From Destiny (23) T. Mitchell-L. Fitzgerald 10-5, 1940
Footsteps in the Dark (53) E. Flynn-H. Marshall 11-2, 1940
For Me, the Wilderness (87) G. Cooper-B. Andrews 7-27, 1940
Great Mr. Nobody, The B. Albert-J. Leslie 12-11, 1940
Details under title: Men from Fleet Street
Great Lie, The B. Davis-G. Dietrich 11-16, 1940
Details under: Far Horizons
Here Comes Happiness (58) G. Cables-M. Anlau 12-14, 1940
Here Comes the Navy (60) I. Cagney-F. O'Brien Reissie 12-21, 1940
Highway West (74) G. Berton,J. Biss 11-30, 1940
Honeymoon for Three Bette Davis-J. Cagney 11-18, 1940
Kisses for Breakfast Bette Davis-J. Cagney 12-14
Details under title: She's Married
Kneecap B. Thomas-K. Short 11-13, 1941
Knockout (86) Bette Davis-J. Cagney 12-12, 1941
King of the Westerns (57) Bette Davis-M. Morris 10-5, 1941
Lady with Red Hair (81) M. Hopkins-B. Andrews 8-10, 1941
Letter, The (35) J. Davis-K. Short 9-30, 1941
Mary of the Mountains (123) B. Davis-B. Andrews 11-22, 1941
Million Dollar Baby (86) B. Davis-J. Cagney 11-11, 1941
No Time for Comedy (53) B. Russel-J. Seawart 12-5, 1941
Passage to Bollywood (90) B. Davis-J. Cagney 11-11, 1941
Passage from Hong Kong (90) B. Davis-L. Andrews 2-17, 1941
Sea Wolf, The (60) B. Robinson-J. Marshall 11-16, 1940
She Couldn't Say No (60) B. Dury-VD. Arden 10-19, 1941
Shadows on the States B. Foster-J. Halpern 12-28, 1941
Details under title: The Second Fleet
Shining Victory (86) B. Davis-J. Cagney 11-11
Details under title: Winged Victory
Shut in the Dark, The B. Dury-V. Arden 12-25, 1940
Details under title: No Hard Feelings
Singapore Woman (59) B. Davis-J. Thomas 12-15, 1941
South of Suez (86) B. Davis-J. Marshall 9-30, 1941
Strawberry Blonde (97) T. Cagney-D. Doffert 11-1, 1941
Three on a Couch (68) B. Davis-J. Thomas 12-19, 1941
Details under title: Thirty Days Hath September
Three on a Couch Reissue (59) B. Davis-J. Thomas 5-27, 1941
Tugboat Annie Sails Again (23) R. Mebanne-A. Stilley 10-26, 1941
Underground (90) B. Davis-J. Cagney 11-16, 1941
Wagon Roll at Night, The B. Dury-V. Arden 10-16, 1941
Details under title: Carnival.

FILM BULLETIN
POT O' GOLD . . . Here's a million dollar title and a million dollar star. Millions of people sit at home in taut hopefulness at a certain hour one night each week, uttering silent prayers that their telephone will ring and it will be the "Pot O' Gold." Millions of movie fans were thrilled to learn just a few weeks ago their favorite, popular Jimmy Stewart, won the Academy Award. So, any showman's sense must tell him that the title and the star are quite enough sales material to sock this attraction across to Mr. and Mrs. Public. But if he needs more, he can call upon names like Paulette Goddard, hot, swingy and kissable; Charlie Winninger, blusteringly funny, and maestro Heidt with his Musical Knights.

THAT UNCERTAIN FEELING . . . It all starts when wife Merle Oberon has hiccoughs, goes to a psychoanalyst to get rid of them, learns that they are "due to married life," and decides to get a divorce from Melvyn Douglas. She takes up with concert pianist Burgess Meredith, but after a steady diet of his eccentric, egotistic mannerisms gets the hiccoughs again and returns to Melvyn. This United Artists release has the sly Ernst Lubitsch as director.

POWER DIVE . . . Richard Arlen is a test pilot in this Paramount production, but heches to leave the field. Things become complicated when his brother, Don Castle, learns to fly against his wishes and steals his girl in the bargain. However, a thrilling climax in a test plane solves the flier's problem. Jean Parker, Roger Pryor, Helen Mack and Cliff Edwards are also cast.
'FREE AND EASY' TRITE FARCE
Rates • as dueller
M-G-M.
96 Minutes.
Robert Cummings, Ruth Hussey, Nigel Bruce, Judith Anderson, Reginald Owen, C. Aubrey Smith, Frederick Worlock, Tom Conway, Forrester Harvey, Bess Flowers, Claude King, Charles Coleman.
Directed by George Sidney.

"Free and Easy" would have been more aptly named "Trite and Dreary" as far as the actual entertainment values of this programmer are concerned. With England in the throes of its present struggle, this pre-War London drawing-room charade seems incredibly dated and its polite comedy dull and humorless. The capable cast of British and American players are unable to extract more than a modicum of laughs from such feeble material.

Based on the New York stage play of a decade ago, "The Truth Game," this high society plot deals with the adventures of an impoverished aristocrat (Nigel Bruce) and his fortune-hunting son (Robert Cummings). Cummings' amazing candor about his marital plans so intrigues the wealthy Judith Anderson that she consents to an engagement. But when Cummings meets his real heart interest, a penniless widow (Ruth Hussey), complications ensue which are straightened out by Miss Anderson "bowing out" in decidedly sporting fashion. That the picture was drastically cut is proven by a finale which leaves the penniless lovers "up in the air" as regards future plans or finances.

Ruth Hussey looks lovely and acts most acceptably as the charming widow, while Judith Anderson is compelled to caricature the part of the mannish Lady Joan. Both deserve better roles. The very-British Nigel Bruce and the American Robert Cummings do as well as could be expected as the debonair father-son combination, but Reginald Owen and C. Aubrey Smith are wasted in unimportant acting assignments.

George Sidney's direction is below par.

LEYENDECKER

'Scotland Yard' Timely, Suspenseful Detective Programmer
Rates • • as dueller or alone in action spots
20th Century-Fox.
97 Minutes.
Directed by Norman Foster.

The exciting backgrounds of war-born London make "Scotland Yard" a suspenseful, highly melodramatic detective film and put it a shade above the average programmer. The familiar plot of mistaken identity, a familiar story premise is highly improbable, Director Norman Foster has speeded up the action and kept audience interest alive throughout. Cast names are not especially strong, being composed, in the main, of Hollywood's English colony, but exploiting the title and subject should attract the action-lovers.

A notorious bank robber, Henry Wilcoxon, fleeing from the clutches of Scotland Yard, interrupts a disagreeable scene between Nancy Kelly and her officer husband, John Loder, about to leave for the front. After stealing a locket containing the couple's pictures, Wilcoxon also joins England's fighting forces and is horribly battle-scared. When physicians reconstruct his face to resemble Loder's in the locket, he returns to London and a wife who is agreeably surprised to find he has become a loving husband. Although Gestapo agents, threaten to reveal that the real Loder is in a prison camp, the masquerader devises their plan to take over his bank's gold reserve through unexpected aid from Scotland Yard and a wife now aware of the deception.

John Loder makes a polished and standing masquerader. Henry Wilcoxon is fine in his brief appearance as the bank robber. Edmund Gwenn is a comedy delight as the determined Scotland Yard inspector and Melville Cooper, Lionel Pape, Gilbert Emery and Doris Lloyd are other Brits in standout bits. As almost the sole American-born player in the cast, Nancy Kelly is lovely, well-poised and convincing in the role of the British wife.

LEYENDECKER

April 19, 1941
LADY FROM CHEYENNE . . . Universal presents the story of how women’s suffrage came to the territory of Wyoming. Filmed against the background of the rugged and boisterous pioneer West of post-Civil War days, it stars Loretta Young as a school-marm who wreaks political havoc, Robert Preston, Edward Arnold, Frank Craven, Gladys George and Jessie Ralph, while Frank Lloyd directs.
'IN OLD CHEYENNE' AVERAGE ROY ROGERS WESTERN

Rates ★ ★ for Western fans

Republic.
58 Minutes.


Directed by Joseph Kane.

Farrell had fierce Spanish advice which is fast becoming inadequate. The Mexican gang, led by Joe Dougherty, is out for revenge when McCoy does his too-obvious disguises. But while the guns are blazing and the chances are on, it will entertain all devotees of cowboy fare and fill the bill in action spots.

McCoy first enters the scene after his assistant U. S. Marshal (Ken Duncan) is captured while hot on the trail of a gang of counterfeiters on the Mexican border. McCoy and his comic pal, Ralph Peters, pick up some clues in a Mexican cantina, are taken to the villain's hideout by a girl who hopes to save the life of her captive father and are there trapped by Karl Hackett, a double-crossing bad man. McCoy finally escapes after disguising himself as a Mexican bandito and, after a fierce flight between the forces of good and evil, a posse of soldiers arrives in the nick of time.

Tim McCoy, who is beginning to resemble the stern-visaged William S. Hart of silent screen days, takes care of his fighting, riding and comparatively simple acting chores acceptably. Charles King, as a heavy-set bad man is the best of the supporting cast and Ralph Peters' comedy is good for a few mild laughs.

Peter Stewart's direction concentrates on action at all times.

LEYENDECKER

'OULTAWS OF THE RIO GRANDE' HARD-HITTING WESTERN

Rates ★ + in action spots

Producers Releasing Corp.
52 Minutes.

Tim McCoy, Virginia Carpenter, Charles King, Rex Lease, Karl Hackett, Ken Duncan, Ralph Peters, Phillips Turich, Thornton Edwards, Joe Dougherty.

Directed by Peter Stewart.

Another lively, exciting, semi-historical western, "In Old Cheyenne" is satisfactory entertainment for the action fans. With the youthful Roy Rogers taking care of the riding, fighting and a bit of crooning; his be-whiskered side-kick, George 'Gabby' Hayes for the character comedy and tomboyish Sally Payne to help out in the laugh department, this is on a par with the previous releases in the popular Republic series. The climax is as thrill-packed as any outdoor film can boast, making this a sure-fire box office draw wherever westerns are favored.

Rogers plays a newspaper man who is traveling to Cheyenne to get a story on the cattle-rustling and wholesale banditry—supposedly conducted by a legendary figure known as "Arapahoe Brown." Entroute he meets Joan Woodbury, a Spanish dancer, and when their train is held up both are forced to walk to town. The story becomes a bit involved as they meet the real Arapahoe Brown, who remains anonymous, but helps Rogers get the low-down on the infamous town leader actually responsible for the lawlessness in Cheyenne. Before Rogers can publish the facts he is captured and almost hanged but, in the rip-roaring gun battle, Arapahoe's name is cleared and the culprit and his gang are obliterated.

Rogers and his two standbys, Hayes and Miss Payne, give capable performances and keep things moving throughout. J. Farrell MacDonald contributes a fine dramatic bit. Joan Woodbury obliges with a Spanish dance as well as filling the heroine's role neatly and William Haade is outstanding as a villainous subordinate.

Outdoor photography is exceptional and Joseph Kane's direction is first-rate.

LEYENDECKER

'FLYING WILD' NOT UP TO PREVIOUS 'EAST SIDERS'

Rates ★ ★ — for action spot duals

Monogram.
(Sam Katzman Production).
65 Minutes.

Leo Gorcey, Bobby Jordan, Donald Haines, David Gorcey, Bobby Stone, Sunshine Sammy, Eugene Francis, Joan Barclay, Dave O'Brien, Herbert Rawlinson, George Pembroke, Forrest Taylor, Alden Chase, Dennis Moore, Mary Bovard, Bob Hill.

Directed by William West.

This, the fifth in Sam Katzman's 'East Side Kids' series, is strictly for the juveniles. Wildly implausible story and too obvious quickie production hold it down below the level of the other efforts. Presence of "Dead End" kids Gorcey and Jordan will bring fair grosses to pop action houses.

All of the 'Kids', except Gorcey, are doing elementary work around the airplane plant owned by Herbert Rawlinson. Gorcey rates even the sound of the word work, but proves himself a hero by frustrating the sabotage plot of George Pembroke, a doctor who uses a hospital plane to fly stolen planes of planes across the border. Joan Barclay, nurse on the hospital plane, and her pilot sweetheart, Dave O'Brien, along with the rest of the 'Kids', lend him ample assistance.

The 'Kids' are okeh with Leo Gorcey again turning in a good performance as the tough leader of the gang. Supporting cast are merely adequate. Some of the dialogue is fast and full of tough slang, but plenty of it is pretty banal. Photography is fair with some passable aviation stuff.

William West's direction stresses action all the way.

NOMAKER

A P R I L 1 9 , 1 9 4 1

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23
A thoroughly enjoyable, splendidly acted light comedy in the fanciful vein, "The Devil and Miss Jones" cannot fail to entertain better class audiences. It will not be so potent an attraction for action and rural houses. It's a fine initial producing effort for Frank Ross and Norman Krasna with the latter also taking a bow for a well-knit and interest-holding script. Others who deserve particular plaudits are Sam Wood, for the intumetuous human touches in the direction, Charles Coburn, whose delightfully-natural performance as the world's richest man who mixes with the common people ranks with the season's best. Concocted mainly for laughing purposes, the story has an undertone of present-day working problems, but this never intrudes enough to detract from the film's entertainments. Various extra selling will boost box office returns with word-of-mouth certain to be favorable. "The Devil" of the title is Charles Coburn, Miss Jones is a further demonstration that she is one of the screen's most accomplished light comedienne. Spring Byington's kindly saleslady is another standout as are the sparkling comedy performances from Edmund Gwenn, as an oil sales head, and from S. Z. Sakall, as Coburn's bewildered butler. Robert Cummings, who is not ideally cast as the youthful labor agitator, is more convincing in his romantic scenes.

'SIS HOPKINS' CANOVA CLICKS IN LIVELY MUSICAL

Republic. 98 Minutes.

Republic, who made the irresistible Judy Canova a star in "Scatterbrain," now have given her a first class musical starring vehicle. She was a natural for "Sis Hopkins" and it is her inimitable comedy that makes this streamlined version of the old stage hit a lively film musical. The plot has been modernized, fitted out with some new songs, Cbe a lively comic and chorus girls and the witty humor of radio's Jerry Colonna—all to attract today's moviegoers. But the character of the awkward hill-billy, Sis Hopkins, who invades his wealthy uncle's city home is essentially the same and, as played by the hilt by Miss Canova, will get laughs from the younger fans and the old-timers alike. Picture is slow in starting and is overburdened with lavish production numbers, but it will entertain all classes of audiences. This Republic special should click for big grosses in naborhoods and small towns but will require extra selling to attract large first-run audiences.

When the hill-billy Sis Hopkins leaves her Missouri farm to come live with her millionaire uncle (Chas. Butterworth) she encounters stiff opposition from his socially-ambitious wife and his daughter (Susan Hayward). Butterworth's decision to send Sis to the same college his daughter attends leads to mix-ups, but eventually her singing wins her the lead in the annual show. After rehearsals Miss Hayward plots to have Sis framed and kept away from the first performance, but Butterworth arrives in time to speed her through polce lines and make a big hit. Judy Canova is a hoot and puts over such new and catchy songs as "That Ain't Hay" and "Well, Well," the old favorite, "Some of These Days" and an aria from "Travatta." A girl next door is also smart and Elvia Allman (Cobina of radio fame) has some amusing broad comedy routines, but Charles Butterworth contributes by few mild laughs. Best of the others is Katharine Alexander as the social-climbing aunt. Bob Crosby, as the hero, sings and acts in pleasant but colorless style. Joseph Santley's direction is only fair. He might have given the film more.

'REACHING FOR THE SUN' HEART-WARMING COMEDY-DRAMA

Paramount. 88 Minutes.
Directed by William A. Wellman.

"Reaching for the Sun" is as refreshing different and, I dare say, surprising as a spring tonic--a saucy, delightful comedy which somehow manages to be warm and human at the same time. The story has the rare virtue of simplicity, its problems are those of everyday people and these are the filmgoers whose patronage will bring the picture above average grosses. It has the advantage of a painstaking production, some very good performances and skillful direction by William Wellman. Most of the critics are going to like this film. They will say that its social implications are labored and sometimes garishly put on, but as entertainment it is often irresistible, heart-warming and cheerfully optimistic in the face of chaotic world conditions. Favorable word-of-mouth advertising from the masses is another factor that will enhance its boxoffice value up and down the line.

Joel McCrea is a young man who loves the outdoors and simple life. He goes to Detroit to work on the assembly line of an automobile factory, but only because he wants enough money to buy an outboard motor so that he can fish for clams. His plan is interrupted when he meets and falls in love with Ellen Drew. They marry and a baby is born. The factory closes down and times become increasingly difficult and McCrea is forced to sell the last link with the world of his choice--the outboard motor. Unable to sympathize with McCrea's point of view, his wife is continually at odds with him. Finally they separate, and are united later when McCrea loses a leg. The young couple go to the woods and there find the happiness that city life was denying them.

Joel McCrea apparently revelled in this choice assignment. It is his best screen work--a sincere, convincingly performed whose difficulties are huddled with ease. Miss Ellen Drew draws a realistic and completely convincing performance of an average working man's wife. There is not a false note in her characterization and this picture should provide a turning point in her career. Edward Brophy easily leaps to the front line of film comics with an engaging performance of McCrea's pal who sees the pair through their vicissitudes with perennial good humor. Albert Dekker tends to overpower, Billy Gilbert comes through in his typical good style. Bodil Ann Rosing registers strongly as Drew's mother. William Wellman's fast-splitting comedy with human drama with unusual effectiveness.

WHAT THE NEWSPAPER CRITICS SAY

FREE AND EASY (Metro-Goldwyn-Mayer)

"...Vapid and completely inconsequential charade--just a lot of Eng-
lish accents saying little or nothing at all.""--Crowther, N. Y. Times

"...Sole semi-lollipop...dreary exhibit."--Barnes, N. Y. Herald

Tribune.

"...Trilling bit of nonsense and tomfoolery without being funny."--
Winston, N. Y. Post.

HANNA (Hollywood)
LEADERSHIP in READERSHIP

*READER INTEREST
The Element That Makes Every Subscriber a Potential Buyer of Every Advertised Product
SHORT SUBJECTS

FROM PHILLY
By JAY WALKER

S-W Lindy, in Southwest Philly, a naborhood of defense workers, now holding after midnite shows to take care of the movie needs of the 4 P.M. to Midnite work shifts...S-W Family having air-conditioning installed and being remodeled did not reopen shortly...The Ellis' Towers, Camden, had lucky escape from fire damage when a cafe in same building got too hot...After a stupid pinch by overly zealous local gendarmes, The S-W Phila, Record Cooking School is now giving away prizes ala quiz method...Local Columbians jukedent to Astor Theatre, N. Y. Tuesday last, for screening of "Penny Serenade," Charles Coburn's gum-shoe into town, bewildored the passing of "old school method of acting learning under a master" for the newspaper interviewers...Sam Rosen cut and lovely evening at the 16th Street. He also played host to Edith Fellows ("Her First Romance") whom he dined at the Showman's Club where she paid her second visit to the Monogram exchange...Benny Harris, hustling American Film Exchange boss, set the stage on fire with his enthusiasm over his S-W Capitol date on Select's "Missing Girls" pic...Daily News has a "Yo-Yo" championship thing going the rounds of S-W nabe houses as a Spring stimulus for Eids...Due to success of the twin horror bill at the Studio ("Ape" and "Chamber of Horrors") which got an unexpected 3 weeks, Sam Rosen now has Willie Goldberg interested in the Monogram-distributed "After Mein Kampf"...The Ellis' have settled their difficulties with Edgar Moss and 20th C. Fox..."Great Dictator" now in seventh week at S-W Stanton with no end in sight, Elmer Hollander says it is just like a vacation...A steam shovel has started excavation for the new EKO exchange on the site of the old church on 13th St., south of Vine, Charlie Zagrains, it is being said, has already started to reform in preparation for occupation of quarters on such holy ground...The A. C. piers did land-office business over the Easter Holiday weekend, as summerlike weather drove hundreds of thousands to the seashores and kicked hell out of local movie business...I. Hirst, the burlesque impresario, in Chicago trying to effect a deal with the midwest opposition wheel...The Lewen Pizer-Charles Segall suit was postponed again, Segall has filed a countersuit against Pizer, alleging that the latter committed fraudulent acts against the partnership. The equity action specifically names Quality Premium Distributors and Paramount Pictures as two firms from which Pizer received concessions for his own theatres to the detriment and at the expense of the parties. Segall also states, as did Pizer in his suit, appointment of a receiver to handle the company's properties, an injunction and an accounting...David Dietz will be back in town next month in the Joe Louis-Abe Simon Fight picture...Perry Bloch has great hopes for his new Constance Bennett Cosmetic premium deal. It looks good...H. J. Schadd takes possession again of the Astor and Strand, Reading, on May 1st. He will close them down on the 4th for remodeling...Alvin on neck; scenes showing out cigars in celebration of that new little baby girl...Willis Kent, producer of "Mad Youth," sexer, was in town to arrange distribution...First movies in Wilmington this Sunday...Joe "Adam" Kennedy is recuperating at the Stetson Hoep. from appendectomy.

FROM BOSTON
By BARCLAY

Major interest sought to defeat the Independent Exhibitors, Inc, second Boston arbitration on a technical point when, in the Abe Garbose plea for return of a national release date for Athol, Mass., the defense claim that the matter was one of run, not of censorship, and did not come under arbitrator's jurisdiction. John Daly's jurisdiction...Daly ordered a second hearing for Monday, April 14, at which time Garbose was asked to bring proof that the filing of the petition as a clearance case was justified...George S. Ryan, anti-trust lawyer who won the Independent Exhibitors, Inc, first case when he secured "any run" for Ben Gold of Nashua, N. H., is also representing Garbose...Arthur K. Howard, business manager of the Independent Exhibitors, Inc, has been the motivating factor in these, the first two cases to come up in Boston under the Recent Decree set-up...Garbose contended that the greater portion of "his" business was done in second run territory, he was forced to play behind Boston and Fitchburg, whereas, at one time, he got his product out of the can...Garbose, alleging that such clearance unreasonable," asked for an award eliminating the said clearance and ordering that the films of the said distributors shall be available for the York and Capitol theatres in Athol, Mass., on national release dates...Defendants named included Paramount, MCM, 20th-Fox, Warner, RKO, M & P Theaters Corp, Maine & New Hampshire Theatres Co, (Paramount affiliate), and local RKO, and Loew's Theatres holding companies...The George A. Giles Co, circuit, built up by the late George A. Giles who was an officer of the MPTOA, is also cited...Frank Lydon, president of the Independent Exhibitors, Inc, has been conversing rapidly at his home, after a critical illness. Lydon plans a vacation to North Carolina before returning to his job as operator of the Hamilton in Dorchester..."Mr. and Mrs. Smith," billed with the revival of "Vivacious Lady," did substantial business at the RKO Memorial all week and was the only bill to be held over in town..."Road to Zanzibar" was outstanding at the Metropolitan, from where it moved to the Paramount & Fenway..."Bad Man" was disappointing at Loew's Orpheum..."Andy Hardy's Private Secretary" was just another one of those things at the local twin Loew's houses...Revival of the "Great Dictator," originally roadshowed here, was good for two weeks...The open-airs are opening..."Sea Wolf" and "Here Comes Happiness" were normal at the Paramount & Fenway...Abe Weinger comes to Boston as branch manager at U. A. following the transfer of J. J. Dervin to the southern territory as district manager...Ralph Snider, circuit owner, plans to open a new motion picture house in Portland next month..."A Girl, A Guy and a God" and "Scotland Yard" were fair at the Fenway and Paramount...Ernie Doreau, manager of the Mid-town, Conn., for Independent Exhibitor member Morris Pouzner, has a baby girl...Several bits of propriety were censored out of "Vampire Bat" in Massachusetts as was a scene showing the placing of Georgianna's body on an operating table and placing in a steel-walled casket, on neck; scenes showing fluid flowing into bottle, presumably blood from Georgianna's body...Ed Carroll is opening the Imperial in South Boston with a 20 cent top. Afternoon prices are 15 cents for adults, while children get in for 10 cents at all times.
SIS HOPKINS ... Republic re-establishes its newly-acquired standing in the big-time with this lavish musical comedy starring the hill-billy sensation, Judy Canova, and featuring Bob Crosby and his Bobcats, Charlie Butterworth, Jerry Colonna, the calliope-ton-siled comedian of the Bob Hope show. Susan Hayward, Katherine Alexander and Elvia Allman, the "Cobina" of radio fame. Joseph Santley handled the megaphone.

THE GREAT SWINDLE
Jack Holt's latest for Columbia finds the two-fisted hero cast as a fighting insurance company adjuster who uncovers evidence of arson in a spectacular warehouse fire. With his usual daring, the burly actor closes in on the arson ring and finally exposes the leaders. The cast includes Jonathan Hale, Henry Kolker, Marjorie Reynolds and Sidney Blackmer.
LADY FROM LOUISIANA

STARRING

JOHN WAYNE
ONA MUNSON

WITH
RAY MIDDLETON
HENRY STEPHENSON
HELEN WESTLEY

Screen play by Vera Caspary, Michael Hogan and Guy Endore * Original story by Edward James and Francis Farquhar * Director—Bernard Vorhaus

STIRRING ROMANTIC ADVENTURE

Dazzlingly set in America's most glamorous city...New Orleans the Paris of America...its French Quarter...its Mardi Gras.

A Republic PICTURE
'FLOW' OF PRODUCT

Many people in the film industry talk about the necessity of a "steady flow" of product, as though the quality of that product is inconsequential. MO WAX points out that the public doesn't care about the regularity of the supply; it wants good pictures. That's why blocks-of-five is better than the old block booking system.

EDITORIAL On Page 3

HEARST vs. KANE

"...We are to be treated to a motion picture that William Randolph Hearst believes to be a portrayal of his own life ... But there is something that will linger painfully in our memory, and that is the spectacle of the titular heads of a three billion dollar industry running madly from the hollow terror of a cheap, worn-out blackmailing trick."

From CITIZEN HEARST STRIKES BACK
By David Hanna and John Anderson

THE INDEPENDENT EXHIBITORS TRADE JOURNAL
"Sneak previews of 'A WOMAN'S FACE' indicate it's Joan Crawford's greatest personal triumph!"
—JIMMIE FIDLER, Nationwide Columnist

"ORNCHIDS TO JOAN CRAWFORD IN METRO'S 'A WOMAN'S FACE'!"
—WALTER WINCHEL in Nationally Syndicated Column

GOOD NEWS TRAVELS FAST!

it started as a whisper...

coast-to-coast columnists spread it...

now all America will say:

"A WOMAN’S FACE' IS YOUR FORTUNE!"

(from M-G-M, of course)
'FLOW' of PRODUCT

Minnesota has its anti-Consent Decree law and the exhibitors in that state have guaranteed themselves the blessings of compulsory block booking—at least until the Federal Government decides to do something about this abrogation of its authority.

Perhaps the Northwest theatremen will be happier and more prosperous under the new law than under the Decree, although we find it a bit difficult to view it as a "victory" for the exhibitors. A law that compels the distributors to compel exhibitors to buy all or none of their pictures (even with a 20 percent cancellation privilege) seems like something for the film companies, not the exhibitors, to cheer about.

Passage of the Minnesota anti-Decree law has encouraged proponents of a similar measure in Michigan. Principal backer of the Snow bill in that latter state is Cooperative Theatres, which recently issued a resolution stating the reasons for its desire to substitute the block booking practice for the Decree's blocks-of-five plan. Chief among the factors prompting the Michigan group to fight for the old system of selling is that it will "give Michigan exhibitors more assurance of a steady flow of product than the Consent Decree permits."

That attitude sums up the basic philosophy of very many people in the movie business. "A steady flow." Exhibitors and producers alike talk about that "flow," as though what constitutes the flow is of little concern.

The public, who ultimately must be satisfied if the industry is to prosper, doesn't give a hoot about the flow of product. They want good motion pictures—as many good ones as possible, not a steady diet of bad ones. In recent years there has always been that "steady flow," yet the number of people attending film shows weekly has dropped substantially. Obviously, the factor of regularity with which films are delivered does not inspire the public to rush to theatres. QUALITY is what interests the ticket buyer, and if the film industry were to continue to operate on the theory that it merely needs to furnish a continuous supply of pictures, with little regard to quality, eventually it would lose its steady flow of customers.

Since the Decree's adoption we have been preaching the hope and belief that the blocks-of-five plan and the requirement of advance trade showings will stimulate the film producers to honest and diligent effort. Better pictures can be made and will be made, but Hollywood must be required to make them. The old block booking system encouraged incompetence and carelessness. Blocks-of-five will make the producers go back to work.

And let's not worry about a "steady flow" of pictures. As long as there is a public demand for movies, the supply will be forthcoming.

MO WAX.

MORE TAXES

The following bulletin was issued several days ago by P. J. Wood, Secretary of the I. T. O. of Ohio, under the heading, PROTEST IMMEDIATELY:

"We have just received information from Washington that the House Ways and Means Committee is considering a proposal to tax film rentals 5%. As the terms of the contract between the theatre owner and the distributor provide that any such taxes shall be borne by the theatre owner, this tax, if adopted, would mean a gross receipts tax of 1 1/2%, the latter figure being arrived at upon the assumption that film rentals average 33 1/3% of the gross.

It means that each and every theatre owner would pay an additional tax of the following amount: Theatre owners paying $100 weekly in film rental, a tax of $5.00 per week; $200—$10, $300—$15; $500—$25; $1,000—$50. The foregoing proposal is in addition to the one now under consideration by the House Ways and Means Committee of reducing the exemption figure from 20c to 9c.

While theatre owners are just as desirous as any other business people of contributing to the defense program, it is palpably unfair to expect them to accept the imposition of taxes from two sources—on what they sell and on what they buy.

If a film tax is necessary, it should be imposed upon the distributor, where it rightfully belongs, and not upon the theatre owner who, from all indications, will be weighed down with an admissions tax upon all admissions beginning at 10c."

Wood urges exhibitors to protest to the chairman of the House Ways and Means Committee, Robert L. Doughton.
"THE WAGONS ROLL AT NIGHT" FAMILIAR DRAMA HAS ATMOSPHERE

Rates • • + generally

— HOLLYWOOD PREVIEW

Warners.
84 Minutes.
Humphrey Bogart, Sylvia Sidney, Eddie Albert, Joan Leslie, Sig Ruman, Cliff Clark, Charley Fay, Frank Wilcox, John Ridgely, Clara Blandick, Aldrich Bowker, Gary Owen, Jack Mower, Frank Mayo.

Directed by Ray Enright.

A combination of "The Barker" and "Kid Gainsford," the situations in "The Wagons Roll at Night" are familiar to all — it is the old, old story of the tough carnival man who wants to keep his convent-raised sister away from the grimy atmosphere of the tents andenegro with the inevitable complications. To compensate for the shoddiness of the yarn there is an authentic, atmospheric production and the lion scenes are extremely well done, lending action and suspense to the proceedings. Ray Enright's direction is brisk and one's interest never lags. Too, there are some very fine performances and they help lift the picture, which will cause a stir in the first runs and deluxe houses than it will when it hits the neighborhood and action runs, where its heavy melodrama will be more appreciated.

Bogart is the owner of a third rate carnival whose biggest attraction is Sig Ruman's lion act. The show gets into more trouble than usual in Healyville when a lion escapes and is cornered by grocery clerk Eddie Albert. Bogart offers Albert a job with the show. Some months later, Ruman is too drunk to go on and Eddie replaces him with great success. The drunken tamer is fired. Some days later he returns and picks a fight with Albert and is hurt. To avoid trouble, fortune teller Sylvia Sidney takes him to Bogart's farm, where Albert meets and falls in love with his boss' sister, Joan Leslie. Bogart learns of this and also discovers that Sidney is secretly in love with Albert. He plots to dispose of the younger man by persuading him to go into a cage with a mad lion who has just killed a man. Sidney and Leslie arrive at the show in the nick of time. They force Bogart to enter the cage where Albert is holding off the animal — none too effectively. Albert escapes but Bogart is seriously injured. As he dies he begs forgiveness.

Bogart gives a vivid, convincing performance and his understating makes much of his characterization convincing. Sylvia Sidney might have drawn a more auspicious role for her return to the screen after a lengthy absence but she endows the part with the talent of a trooper. Eddie Albert is excellent as the youthful lion tamer and Joan Leslie makes an innocuous role appealing. Sig Ruman couldn't be better as the heavy and Cliff Clark rates a mention for his realistic enactment of the ringmaster and Barker. Clara Blandick stands out in the supporting cast.

HANNA (Hollywood)

"ZIEGFELD GIRL" PRETENTIOUS MUSICAL LACKS PUNCH

Rates • • • on names only

— HOLLYWOOD PREVIEW

MGM.

134 Minutes.

Directed by Robert Z. Leonard.

Films boasting a galaxy of stars like Stewart, Lamarr, Garland and Turner simply don't flop at the boxoffice and for that reason alone, "Ziegfeld Girl" will draw good grosses generally. Unfortunately, however, business on this musical will never approach top figures, because critical displeasure and unfavorable word-of-mouth reaction will slow it down considerably after the first runs.

"Ziegfeld Girl" is saved by typical Metro appurtenances. It has the stars and the production is lavish. Further, it has a star-making role by Lana Turner, who will set the boys ga-ga. But, beyond that, it offers little in an entertainment way. The story is a hodge-podge of several plot threads and the dramatic incidents lose much of their effect by telegraphing their climaxes far in advance. Audiences will enjoy Judy Gar-land's warbling and a lively Gallagher and Shean interlude. On the other hand, Tony Martin's fixed grin and bad pipes should have been left on the cutting room floor. There are plenty of girls, but their charms are hardly displayed in good Ziegfeld style. They strut around in costumes resembling fish, snakes and whatnot, with Disney trees and Dali art glued to their hands. Lovers of show girl "art" are going to be vastly disappointed. Shades of Florenz!

This is what happened to Ziegfeld girls. Judy Garland, born in a dressing room, becomes a Ziegfeld girl and leaves her vaude-villian father, who gets a belated opportunity at her instigation and is a hit. Hedda Lamar is a foreign beauty married to a long-haired violinist who can't make a living. By chance she gets the opportunity to become a show girl and she sails off in a blaze of indignation. Hedda keeps company with Tony Martin, but it is purely a platonic relationship and eventually her husband comes back to her. Lana Turner is the inevitable Brooklyn beauty whose path is paved with thorns. Her success as a show girl brings her to the attention of Ian Hunter. He sets her up and keeps her lavishly and expensively. This busts up her romance with James Stewart, poor, honest truck driver, who turns to bootlegging in order to get some quick dough. By this time, Hunter has given Turner the bum's rush, she is kicked out of the show and makes for the gutter. Brought back home in a state of collapse, Stewart forgives her. A new Folies is opening that night, she leaves her sick bed and goes, passes out in the lobby and dies. (This end has been changed to a happy one, we understand.)

Miss Turner is called upon to do everything but "cross the ice" and somehow she manages to be sympathetic and believable. Jimmy Stewart is wasted in a role that any half-baked juvenile could play. Miss Lamarr is pretty and that's that. Ian Hunter is suave as the playboy. Giving one of the best performances of his career, Edward Horton is the picture's most satisfactory player as Ziegfeld's right hand. Phillip Dorn is pretty bad as Heddy's violinist. Charles Winninger and Al Shean go over as Gallagher and Shean.

HANNA (Hollywood)

WHAT THE NEWSPAPER CRITICS SAY

THE LADY FROM CHEYENNE (Universal)

"...Amiable and ingratiating little period western roughly festooned with good-humored suspense and entertainment."—Ager, P. M.

"...Saw is singularly unfunny and the six-shooter uproar is definitely unexciting... Blundering entertainment."—Barnes, N. Y. Herald Tribune.

"...A lot of fun in a satirical, impudent and, at times, bawdy manner..."—Boehn, N. Y. World-Telegram.

"...Unpredictability compensates for lack of interest and variety taken the place of quality... Fails to jell."—Winston, N. Y. Post.

THE BAD MAN (Metro-Goldwyn-Mayer)

"...If this film were offered as something mediocreo in the Class B league, no eyebrows would be raised. But with that cast and a major league build-up, please accept a kiss from this corner, Leo..."—Winston, N. Y. Post.

"...Static, cumbersome, dreary..."—Boehn, N. Y. World-Telegram.

"...Witty drama, full of dire epithets and little exciting action..."—Dana, N. Y. Herald Tribune.

"...Static and loquacious... Actors just talk on and on, and what they have to say is, unfortunately, uninteresting."—T. M. P., N. Y. Times.

FILM BULLETIN
CITIZEN HEARST STRIKES BACK

DAVID HANNA and JOHN ANDERSON

After a prolonged agony of indecision, RKO has definitely decided to release "Citizen Kane." So far as the majority of reviewers are concerned, the picture will be welcomed for its promise of far-reaching technical advancement and intellectual maturity. But it is no secret to any of us that the picture has made enemies and its ultimate release represents a serious challenge to what has hitherto been considered a powerful section of the American press.

Concerning the efforts of the Hearst outfit to suppress the picture, the magazine TIME (3-31-41) had this to say, "MGM Headman Louis B. Mayer...was warned that the release of Kane would mean a good old-fashioned Hearstian attack on Hollywood—lots of stories on the intimate facts of the intimate lives of the movie colony. Hearst gossip—dishing Adela Rogers St. John was placed on the firing squad."

Against this open blackmailing threat the producers showed their characteristic courage; they lined up in a solid front—against RKO!

Time continued: "RKO, having few theatres in which to show its films, was reminded of its reliance on the theatres of other major companies. There were warnings that the Hearst attack would harm the whole industry."

There is nothing in this behavior that is not typical of Hollywood studio executives when all or any part of the industry is under attack, whether the salvos are coming from some corrupt, discredited politician in a last desperate attempt to save his office, or an old hand at character assassination like Gaffer Hearst. When faced with the problem of protecting their own, the celluloid Caesars respond to their duty with the forthright directness of Japanese waltzing mice.

We cannot thank Hollywood for the release of "Citizen Kane." If the picture had not received such widespread and enthusiastic publicity in the pages of magazines like Life, Time, Friday, etc., and in those newspapers that still remain impervious to Hearstian displeasure, there can be no doubt that the Hearst organization would have succeeded in strangling "Citizen Kane" at birth.

So it is that we ordinary people are to be treated to the spectacle of seeing a motion picture that William Randolph Hearst believes to be a portrayal of his own life. If Mr. Hearst really believes this to be so, we might be tempted to conclude that such an opinion represents a certain amount of wishful thinking on the part of the ancient publisher. It has already been stated here that the picture seems to combine certain incidents of several well established public lives. In this instance, we might recall the remarkable romance of Cyrus MacCormack and his opera-singer-wife-who-couldn't-sing, Canna Walska. We can remember reading about the antics of the mature and robust couple, down to the last titillating detail, in no less a Sunday periodical than the stimulating Hearst American Weekly. In those democratic pages, rich man and thief, society matron and prostitute, mingle with a kind of republican equality unsuspected in the rest of the Hearst organization.

Though the high priests of Hollywood have thus unwittingly succeeded in defying the Great God of Yellow Journalism, they have not done so without offering up one sacrificial victim to the knife of Hearstian vengeance, and in TIME of April 28, we learn how the knife is thrust; "The attack began suddenly. First there was a brief communiqué in...William Randolph Hearst's Los Angeles Examiner. Next morning the item was blown up into a front-page spread. Across the continent the story spread to make headlines in the New York Journal American and many another Hearst paper en route. Burden of the tale told by Hearstlings: a number of American Legion Posts, several other veteran societies...had found subversive propaganda in the broadcasts of CBS's Free Company, particularly in a program written and directed by Orson Welles.

"All this suggested a renewed spring drive by the Hearst press against Orson Welles, and it coincided strangely with the release dates of Mr. Welles' film, "Citizen Kane." The first drive had for its objective the suppression of the movie on the grounds that it looked too much like an unflattering portrait of Citizen Hearst.

"Unfortunately for Hearst strategy, the Free Company, a non-commercial series of democratic propaganda plays, operates under what is virtually a Government monopoly. The company's Chairman, Arthur Boyd, pointed out that he is a dollar-a-year man with the Department of Justice and had shaped the Free Company on official advice from his good friend Solicitor General Francis Biddle."

The above statement effectively exposes the present attack upon the personality of Orson Welles as one of the filmsiest and most cowardly yet concocted by the Hearst organization. So far as the box-office receipts of "Citizen Kane" are concerned, the Hearst campaign of slander against Welles will be just about as effective as his recent drive against the passage of the Lend-Lease bill. Hearst's efforts to smear the character of an excellent actor and director will soon be forgotten. But there is something that will linger painfully in our memory, and that is the spectacle of the titular heads of a three hundred billion dollar industry running madly from the hollow terror of a cheap, worn-out blackmailing trick. What a commentary on the courage of Hollywood's leaders that they couldn't steel their nerves against the petulant treble of a peevish, old, old man.
'MODEL WIFE' FAMILIAR YARN, BUT CHARMING
Rates ♦ ♦ + for family houses; good dualler elsewhere

HOBBYWOOD PREVIEW

Universal.
62 Minutes.
Produced and directed by Leigh Jason.

For "Model Wife" Universal has revived the ancient set of complications about the young couple compelled to keep their marriage a secret. Even the most casual filmgoer long ago memorized this familiar and threadbare plot, but by dint of clever handling a large portion of it has been made amusing and entertaining. The department store background, the performances of the principals and the sympathetic direction of Leigh Jason manage to give it a certain verve and charm. The finale, however, suffers because of one of those instantaneous movie regenerations which simply is not convincing. But they say that audiences want

their endings happy, so last minute heroics and lessening of spirit remain strong in action and neighborhood houses, but elsewhere "Model Wife" will require dual support.

Powell and Blondell are married employees in a department store owned by Lucille Watson, who has decided ideas on the conduct of her workers. Things reach an impasse when Lee Bowman, Watson's son, comes to work in the establishment and makes a play for Blondell's affections. The situations that result are rich in comic implications and the script and performers make the most of them. The story begins to bog when Watson, learning of Bowman's refusal by Blondell, fires Powell. A separation and plans for a new start do not evolve easily. After suffering humiliation at the hands of Powell and Ruggles, erstwhile trusted executive, Watson sees the error of her ways, reemploys Powell and Blondell back together again.

There is not a bad performance from any member of the cast and Leigh Jason's direction makes up much of the hook realism and sympathetic.

HANNA (Hollywood)

'RISE ON, VAQUERO' FAST-MOVING CISCO KID PROGRAMMER
Rates ♦ ♦ for action spots

20th Century Fox.
64 Minutes.
Directed by Herbert I. Leeds.

Adroitly mixing outdoor action, comedy and a dash of romance "Ride On Vaquero" is an entertaining entry in the Cisco Kid series. Cesar Romero, whose box office stock is on the rise, again shines in his debonair bandit characterization—a portrayal which appeals to women patrons as much as these adventure films please the action fans. This

latest programmer has a fast-moving plot which never takes itself too seriously and slows down merely to permit a well-placed laugh-provoking interlude. Picture is excellent supporting fare and, with additional selling, will lend strong support in action and neighborhood spots.

Here a woman's treachery lands Cisco and his pal, Gordillo, in jail, but he is released by a U. S. Army colonel with orders to secretly aid in breaking up a kidnap gang. When he learns that the kidnappers are signing his name to ransom notes, Cisco comes out in the open and invades a dance hall where a former girl friend (Mary Beth Hughes) is entertainer. With her aid he learns that the local sheriff, saloon keeper and banker are actually members of the kidnap gang. Cisco rescues the abducted

man from a burning cabin during a gun fight but he is forced to surrender and be jailed. Again Miss Hughes comes to his rescue and, after he forces the three kidnappers to sign a confession, Cisco and Gordillo are free. A sequel.

"The plaid brunette, Lynne Roberts, and the voluptuous Mary Beth Hughes are neatly contrasted leading women, although the latter's youth is a handicap in making her hard-boiled dance hall dame a convincing portrayal. The roly-poly Chris-Pin Martin and the wide-eyed negro, Ben Carter, each furnish numerous laughs and William Demarest has an amusing bartender bit. Romero and Miss Hughes perform a graceful tango without breaking the story continuity.

Herbert I. Leeds' direction is first-rate.

LEYENDECKER

'ROAR OF THE PRESS' ACTIONFUL MELODRAMA
Rates ♦ ♦ for action and neighborhood duals

Monogram (Scott R. Dunlap Production)
72 Minutes.
Directed by Phil Rosen.

Nicely handled, interesting, timely, and, for once, pretty authentic newspaper meller, featuring a swell performance by Wallace Ford as a mighty busy reporter. Director

Phil Rosen can take bows for not over-doing the action in a fast moving pic in which plenty of things are happening every minute of the way. On production, photography, other mechanics this one rates OK.

One of the "Roars of the Press," story has Wallace Ford, reporter, just wed to Jean Parker, emeched in a hot story to the extent that he is constantly kept from his bride's company. The deaths he is investigating lead to fifth columnists posing as one of those "guard American" committees and Ford is abducted by a trigger man in their employ because he knows too much. When Ford refuses to talk they kidnap his wife. It is mainly through her ingenious

manner of getting word to the authorities that the phonies are captured.

Supporting cast is very good and boasts quite a few known names. Jean Parker is pretty and believable as the neglected bride. Suzanne Kaaren, Betty Compson, Dorothy Lee, Evelyn Knapp and Maxine Biono are okeh as the other "widows." Jed Prouty is satisfactory as the city editor, while Harlan Tucker, Robert Frazer, Paul Fix and Matty Fain are well cast as fifth columnists or rackeaters. Practically everyone on the Monogram lot appears in bit parts as reporters or detectives.

NOMAKER

'CHINESE DEN' OUTMODED BRITISH-MADE MELODRAMA
Rates ♦ as supporting dualler only

Film Alliance.
73 Minutes.
Paul Lukas, Jane Baxter, Robert Douglas, Kay Walsh, Wallace Donalds, James Woodburn, Jerry Varno, Mayura.
Directed by George King.

Even as a supporting dualler in action spots, "Chineze Den" will scarcely pass muster despite a hard tried and a well-developed characterization by Paul Lukas. Produced in English in pre-war days, this film employs an outmoded technique and a tripe East Meets West plot harking back to silent screen days. It's slow-moving and falsely melodramatic and cannot compare to such action films as "Convoy," "Night Train," "Blackout" and other recent output from the British studios. In their elaborately-furnished Chinese bungalow in the interior of Malay, a wealthy Oriental (Paul Lukas) keeps his British wife (Kay Walsh) in luxury and boredom. While Lukas is on a trip to Singapore to bring his wife's sister for a visit, Miss Walsh meets a handsome neighboring planter and the expected romance results. When Lukas finds out about the illicit affair, he wreaks a horrible revenge on both the planter and his wife and then goes through the traditional suicide ceremony before his Chinese altar. Jane Baxter, who plays the wife's pert and level-headed sister, joins Lukas in giving a smooth performance but Robert Douglas and the other London players fail to rise above the inadequate direction by George King.

LEYENDECKER

FILM BULLETIN
THE GREAT LIE (Warner Bros.)

"...Pict is the sappiest kind of romantic drivel, but so convincing is the acting, so deft the direction, that the whole thing turns out to be something it intrinsically isn't."—Bochel, N. Y. World-Telegram.

"...Smooth and intelligent directing...If not a top-flight effort, at least a domestic melodrama which sounds as if people were involved."—Winston, N. Y. Post.

"...The acting is impressive, the direction of Edmund Goulding makes for class, but the story is such a trifle that it hardly seems worth the while."—Crouther, N. Y. Times.

MAY 3, 1941

7

"THE BLACK CAT" FIRST-RATE CAST IN MEDIocre THRILLER

Rates • • • for action spots; fair dueller elsewhere

Universal.

70 Minutes.

Basil Rathbone, Hugh Herbert, Broderick Crawford, Gale Sondergaard, Bela Lugosi, Anne Gwynne, John Eldridge, Gladys Cooper, Cecilia Loftus, Alan Ladd, Claire Dodd.

Directed by Albert S. Rogell.

"The Black Cat" has fine marquee value, but its thoroughly synthetic horror plot makes it mediocre entertainment generally. Here are all the ingredients for a successful mystery thriller, including an Edgar Allan Poe title, a weird setting, and a cast including Basil Rathbone, Gale Sondergaard and Bela Lugosi in sinister roles; Hugh Herbert for wacky comedy relief and Gladys Cooper and Cecilia Loftus for dramatic work—everything, that is, except a story with a spark of originality. After an effective opening scene, the over-abundance of clinging hands, shrieks, secret panels and faces at the window during a stormy night becomes more tiresome than chill-inducing. The title and cast will attract above average business in action spots if properly exploited.

WASHINGTON MELODrama' MODERATE MYSTERY DUALLER

Rates • • as dueller

—HOLLYWOOD PREVIEW

MGM.

78 Minutes.


Directed by S. Sylvan Simon.

Despite the dubious exploitation element of controversy over the matter of shipping foodstuffs to conquered countries, "Washington Melodrama" is far from the "snack hit" anticipated by Metro. It is a formula melodrama, laboredously told with little suspense or action. The comedy is forced and the incorporation of a couple of musical sequences fails to lift the opus from its minor classification. A so-so dueller that will mildly entertain, but not excite, the not-too-discriminating filmgoer.

Frank Morgan is a millionaire working on behalf of a bill to permit the shipment of food to countries starving under Nazi domination. He is opposed by a group headed by newspaper publisher Kent Taylor. Morgan leads a lonely life; his wife, Sara Hayden, and daughter, Ann Rutherford, take frequent and lengthy trips away from home. So when he meets Anne Gwynne, chorine in a Washington niterie, it is inevitable that they become fast friends. But the relationship is purely a platonic one and when his family returns from South America, Anne says goodbye and Morgan makes her a present of a sum of money. Anne is killed in a tussle with Dan Dailey, Jr., m.c. at the night club, who wants to cut in on the money.

Charlie Chan boards a treasure ship, set to sail for the South Seas, to search for his missing No. 2 Son. This programmer will suffice as supporting fare on action duellers.

MEN OF BOYS TOWN (Metro-Goldwyn-Mayer)

"...a modestly suspenseful mystery film, but slightly below average as regards direction and supporting cast. Although laden with suspense-looking characters and weird camera effects, the plot is a strictly routine one employing such familiar story ingredients as the torn treasure map with pieces held by four separate parties. More imagination is needed to win new film followers for this de-vitalized Oriental sleuth and his meddling No. 2 Son. This programmer will suffice as supporting fare on action duellers.

MAY 3, 1941

7

WHAT THE NEWSPAPER CRITICS SAY

MEN OF BOYS TOWN (Metro-Goldwyn-Mayer)

"...Plain and tautly reassembled cliches out of the cabinet marked Pathos, Lacking completely the sparkle which did distinguish the first...Catchpenny tale."—Crouther, N. Y. Times.

"...Isn't a single sincere touch at the heartstrings in it...So artificial, so obviously contrived that it even takes away from the merit and persuasion of the original."—Bochel, N. Y. World-Telegram.

"...Does a nosedive...Pops out all over with purple blobs of sentimentality...Makes you slightly sick at your stomach."—Winston, N. Y. Post.
TREND in exploitation is toward all-out campaigns handled by permanent field staffs. Five of the producers are now definitely committed to the policy of permanent staffs. Right now exploitation of pictures has reached an all-time high with number of men in the field actively cooperating with theatres. Why this concerted concentration on exploitation?

A partial explanation may be found in the fact that other industries are set to grab a larger segment of the wage earner's dollar. Public utilities are pushing sales of electrical appliances. Refrigerator and radio manufacturers are selling their products with big newspaper campaigns offering attractive deferred payments. Finance companies are begging John Citizen to borrow dough to buy himself a new car. Department stores offer three-month payment plans and credit coupon books. So what happens? The average wage earner is mortgaged up to his eyebrows. He has tied up his future earnings indefinitely, so that the price of movie tickets for himself and family is too often handed over to the installment boys.

Paramount Pictures is one company that is fully awake to this serious challenge to the box-office. Advertising chief Robert Gillham and his exploitation manager, Alec Moss, are taking concrete steps to combat it. They have placed their permanent field exploitation stay on a high plane where the men assume the dignity of executive contacts. These field men are seasoned campaigners, who can sit down with newspaper editors and work out a service of news and features from the studio and home office that will find reflection in the paper's columns. The same thing applies to contacting radio executives. In the theatre field, managers of individual theatres are contacted as well as circuit heads, and a serious effort made to serve each and all intelligently. Specific cooperation is offered to any theatre, large or small.

An intelligent effort also is made to work with national organizations or groups whose interests dovetail with the theatre. A current example is the tie-in with Good Housekeeping's Motion Picture Service, which has selected Paramount's "There's Magic In Music" as the picture for May for their Club study program. Alec Moss has contacted 300 of these clubs throughout the country, urging them to get in touch with their local theatres playing the picture, who are all set to cooperate in every way. On their part, the women members of the clubs engage in house-to-house and personal phone calls, as well as bringing the picture to the attention of churches, social and civic clubs and other local organizations, stressing this as a "finer motion picture" because of its fine musical background.

And here is an "Alec Moss Special" that we can't find in our exploitation manual as ever having been done before. The Paramount picture, "Power Dive," not only has a tie-up contest with the famous Piper Club airplane concern, but this tie-up is used as a springboard to hook into a bigger contest for "I Wanted Wings," available to every theatre. Here we have a definite effort made to use one picture directly to build seat sales for a bigger picture following.

What a wham-o campaign Paramount has put in back of "I Wanted Wings." Here is a campaign so solid and meaty that we've got to crowd the data and throw it at you in chunks, hoping you can digest it all in a few words. Here goes:

Never has the Army cooperated on a picture as they are doing on this one. National Defense being what it is today, the Government considers this picture, made with the full cooperation of the Army, to be as important as they as it is to the producer. The inspiration for the national drive comes right from War Department headquarters in Washington.

Take the campaign in North Carolina. It is typical of the pattern set for the entire country. Everything is being done in close collaboration with all Army units—air bases, recruiting offices, air schools, air corps national guard units, R. O. T. C. units. In the city of Charlotte the Army recruiting men are personally distributing a special herald on enlistment that bears the imprint of the local theatre in connection with the picture showing. A mobile recruiting office travels from town to town, plugging "I Wanted Wings" with the showing of a special 16-mm short that does a great job for the recruiting service as well as selling the picture. Army officials are more than enthusiastic over it. Recruiting offices are even making tie-ups for the local theatres. They also make dates with schools and colleges to show this special short. Orders have gone out right from Washington Army Headquarters calling upon all units and personnel to render these specific services to help the picture showings. Army officials feel that "I Wanted Wings" is a 100 percent contribution to National Defense and an invaluable aid in recruiting the air service. Hence the amazing cooperation which is being extended.

A "Flying Cadets' Day" is set aside in each locality as a build-up for the local showing and a special drive for enlistment. In large cities like Charlotte, a parade is scheduled, with all local military organizations participating. In this city is being held a series of Army flights. A big new Army base was dedicated with appropriate ceremonies. The State Governor participated in a special ceremony. What is being done in North Carolina is a blue-print of what the Army is doing throughout all sections of the United States to help the picture and national defense. And the job is being done with Army precision and thoroughness.

Here is a solid campaign backed by the Government itself in the face of a national emergency. This splendid Army cooperation is available to every theatre that plays the picture. It keeps zooming with power-dive force right to the box-office of the smallest theatre. Tied in closely with every activity are the 15 field representatives who handle the work locally as the playdates come up. Letters are sent out 'way ahead of playdates from the home office, getting the theatre "in the mood" for whamming over a big campaign. These many activities radiate out from the desk of Alec Moss in Paramount's home office. This gent coordinates, supervises and directs all these activities. One of the keenest practical showman-minds in the business, Moss is rendering concrete service to every Paramount exhibitor.
COLUMBIA

Columbia's policy of maintaining the smallest of contract lists has been abandoned in favor of an intensive campaign to bring a number of top names into the fold under long term pacts. Underlying this change of heart is the near conclusory conclusion reached by Columbia and the other lesser majors that the Consent Decree will call upon these companies to compete with the bigger outfits on an all-out, manhimaged scale. Under the Decree new importance will be attached to stars of boxoffice importance and the smaller outfits mightily figure that their chances of borrowing from the Big Five will become increasingly difficult. The leading companies are not ready to be so magnanimous about "lending" as they have been in the past. Harder bargains will be struck and Columbia wants to be in a position to trade.

Last week the studio announced that Barbara Stanwyck and Henry Fonda will repeat their comic co-starring of "Lady Eve" in a Wesley Ruggles' production called "The Doctor's Husband." At the same time it was stated that Miss Stanwyck had been signed by Columbia on a straight three-year contract, calling for two pictures a year and giving Columbia preemptive rights to her services. The deal marks a reunion between studio and player—Miss Stanwyck having been a Columbia star between 1929 and 1934. The other players given contracts recently are Claire Trevor and John Hubbard. They bring the total number of artists on the Columbia payroll to 40, 21 male and 13 female. Of course, many of Columbia's deals are special picture commitments, but in the future look for less of these and more of the type just closed with Stanwyck.

Incidentally, the acquisition of Miss Stanwyck may be considered another feather in the Harry Cohn chapeau in view of the fact that her performances in "Most John Doe," "Lady Eve" and the shortly to be released "Pioneer Woman" have caused the star to be called one of the "hottest" properties in town. There is barely a major studio in town whose representatives have not knocked at the Stanwyck door during the past few weeks offering tempting contracts of every description.

They say that the reason Jack "Tobacco Road" Kirkland is in town is to discuss a co-producing deal with Robert Sherwood at Columbia. Missish Osh's unwillingness to leave "Life With Father" may mean a break for Helen Chandler in "Ladies in Retirement"—Columbia is one of three studios, 20th Century and RKO being the others, bidding for screen rights to Clarence Budington Kelland's new novel, "The Silver Spoon"—Ralph Cohn has been promoted and his first higher-budget picture will be "Most Likely to Love"—Penny Singleton and Arthur Lake handled the musical moments of "Blondie Goes Latin" with such dispatch that it is only natural that their next domestic comedy will have a western background embellished with music and possibly Columbia's western stars, Tex Ritter, Bill Elliott, Charles Starrett and Buck Jones. It will be titled "Cowboy Joe"—Larry Darmour is back in Hollywood after conferences with Columbia's New York executives. May 8 is the starting date of his next Elliot Queen mystery called "The Devil To Pay in.

IN PRODUCTION—"Our Wife" (Ruth Hussey-Melvyn Douglas), "Heaven Can Wait" (Robert Montgomery-Rita Johnson) and "Time to Lay" (Kay Harris-William Tracy).


METRO-GOLDWYN-MAYER

When mighty Metro, after months of negotiation, signed Shirley Temple to a contract, it was generally agreed that this studio, above all others, could revue the moppet's career. Several stories were announced for her and she was finally assigned to "Barnacle Bill" opposite Wallace Beery. At the last moment her parents had Shirley removed from the cast and now Miss Temple will do "Kathleen." When that picture is completed, Metro and the erstwhile boxoffice champion will part company.

Ann Revere, veteran stage actress and screen bit player won the role of Ma Baxter in "The Yearling" after a score of top flight actresses were tested. MGM will stage "We Fought at Arques" in Los Angeles with Edgar Selwyn and Robert Sinclair directing; Norman McLeod will megaphone "Pawnee Sky" which will be a headline on Metro's next season's program...Rip Stevens has left New York for Hollywood and the male lead opposite Nelson Eddy in "The Chocolate Soldier"...As predicted in the last Studio Size-ups, Melvyn Douglas will be Garbo's leading man in her new untitled comedy under George Cukor's direction..."We Were Dancing," from Noel Coward's "Tonight at 8:30" playlets, is being developed for the screen as Norma Shearer's next picture, which Sidney Franklin will produce...Howard Dietz is back in New York after a brief visit to the coast for conferences.

IN PRODUCTION—"Unholy Partners" (Clark Gable-Rosalind Russell), "Get Away" (Robert Sterling-Donna Adams) and "Barnacle Bill" (Virginia Weidler-Wallace Beery).

PREPARING—"The Yearling" (Spencer Tracy), "Smillin Through" (Jennette MacDonald), "Untitled Tarzan" (Johnny Weissmuller).

CASTINGS: Ann Revere in "The Yearling"; Brian Aherne in "Smillin Through".

MONOGRAM

Tom Keene has been signed by Monogram for a series of westerns. Four stories are being readied for immediate production to take advantage of the now favorable weather.

Added as a special feature on its current program, Monogram will release "Silver Stallion," picture built around the story of a wild horse, on its May schedule. Producer Edward Finney directed the film.

Monogram has closed a five year contract for the distribution of its product in Great Britain with Pathe Films Ltd. Negotiations were concluded by W. R. Johnston with William J. Goll, Pathe's managing director during the latter's visit to Hollywood.

May will see the release of five Monogram pictures—"Silver Stallion," "House of Mystery," "The Pioneers," "Redhead" and "King of the Zombies.

IN PRODUCTION—"Wrangler's Roost" (Range Busters) and "The Gang's All Here" (Frankie Darro-Keye Luke).

PREPARING—"Wanderers of the West.

PARAMOUNT

Consent Decree selling will call for extra showmanship from Hollywood, and Paramount, realizing this, is mapping big time cam-
campaigns for some of its forthcoming features, with special emphasis on stunts designed to attract national attention. In a few weeks, "Caught In the Draft" will be previewed at Fort Ord and "Shepherd of the Hills" will be unveiled after a trek to the home of Harold Bell Wright. "The Great Man's Lady" will tee off to a distinguished audience composed of wives and widows of great Americans. "World Premieres" will feature a burlesque jumlet with a showing of the picture slated in a freight yard.

Picturesque Texas Guinan will be the subject of a film to be produced by Paramount on its next season's program. From the "hello sucker" gal's heirs, Paramount has acquired her scrap books and other material, dating from the time she was a screen actress to her hey day as the queen of New York's night life during prohibition. The studio wants Ann Sheridan for the title role. We wonder what effect this will have on Republic's plans to film Guinan's story. Last year that outfit bought a biography of her and we understand a screenplay has been partially completed.

Robert Sisk, who left RKO recently, was signed as associate producer here... A survey of shooting and preparing films discloses that 18 Paramount pictures are headlined by three stars... Para may co-star Bob Hope and Jack Benny in a comedy... Preston Sturges is toying with the idea of doing a musical... Frances Farmer will be co-starred with Albert Dekker in "Among the Living."... Betty Field is back in Hollywood where she is testing for the part of Maria in "For Whom the Bells Toll."

IN PRODUCTION—"Hold Back the Dawn" (Charles Boyer-Olivia de Havilland), "Aloma of the South Seas" (Dorothy Lamour-John Hall), "The Parson of Panamint" (Charlie Ruggles-Ellen Drew), "World Premiere" (John Barrymore-Frances Farmer), "Nothing but the Truth" (Bob Hope-Paulette Goddard), "Henry Aldrich for President" (Jimmy Lydon-Charlie Smith), "Forced Landing" (Richard Arlen-Eve Gabor) and "Birth of the Blues." PREPARING—"Among the Living" (Albert Dekker-Susan Hayward), "Sullivan's Travels" (Preston Sturges), "Secrets of the Wasteland," "Reap the Wild Wind" (Paulette Goddard) and 'Glamour Boy.'

Despite our prediction of dire consequences, Republic's "The Great Train Robbery" is cleaning up at the boxoffice and the success of this streamlined action yarn with the old time label has resulted in a series of such pictures being planned under the auspices of producer-director Joe Kane. The titles assembled are "Ten Nights in a Barroom," "Nellie the Beautiful Clock Model," "Lost in the Big City," "Sink or Swim" and "The Black Crook."

Maurice Hanline is through as Republic's story editor and the post has been assumed by Francis Langton, formerly at Paramount. Harriet Parsons has become a producer-director and she will make three features next year in addition to the 12 "Meet the Stars" shorts on her schedule.

IN PRODUCTION—"Nevada City" (Roy Rogers-George Hayes), "Saddlemates" (Three Mesquites) and "Jungle Girl" (Frances Gifford-Tom Neal).

PREPARING—"Puddin' Head" (Judy Canova).

CASTINGS: Ruetie Keaton in "Puddin' Head." DIRECTOR ASSIGNMENTS: George Sherman to "Ten Nights in a Bar Room."

RKO-RADIO

The news of the week was that George Schaefer had concluded a deal with Samuel Goldwyn to have RKO release the next two Goldwyn production. The former U. A. producer is again actively

NEW RELEASES

(For details on these pictures see Release Charts on Following Pages)

COLUMBIA

Her First Beau---------------------May 8
She Knew All the Answers----------May 15
Naval Academy----------------------May 22
Advise the President----------------May 30
Time Out for Rhythm----------------June 5

METRO

People vs. Dr. Kildare-------------May 2
People vs. Dr. Kildare-------------May 2
Woman's Face----------------------May 9
I'll Wait for You-------------------June 16
Love Crazy------------------------May 23
Billy, the Kid---------------------May 30
Buried in the Basement-------------June 13
Blossoms in the Dust---------------June 27

MONOGRAM

Pioneers, The---------------------May 3
House of Mystery-------------------May 7
Silver Stallion--------------------May 14
Redhead---------------------------May 16
King of the Zombies---------------May 23

PARAMOUNT

Reaching for the Sun----------------May 2
There's Magic in Music-------------May 9
Pirates On Horseback---------------May 23
I Wanted Wings--------------------May 23
One Night in Lisbon---------------June 13
West Point Widow-------------------June 20
Parson of Panamint----------------June 27
Caught in the Draft---------------July 4
Shepherd of the Hills---------------July 18
Kiss the Boys Goodbye-------------Aug. 1
Aloma of the South Seas----------Aug. 8

REPUBLIC

Country Fair----------------------May 5
Sheriff of Tombstone--------------May 7
Desert Bandit--------------------May 12
Gay Vagabond--------------------May 12
producing after a year's idleness. "The Little Foxes" is underway, with Paul Davis and Richard Carlson in the leads. William Wyler is directing.

The deal came as a surprise to Hollywood, although Goldwyn's friendship and confidence in Wyler might have foreseen the terms. As is known at present, Goldwyn will utilize RKO's distribution facilities for "The Little Foxes" and his next production, "The Professor and the Madman." With such an arrangement, the producer will have the same rights accorded to him on any other picture he may make.

"The Little Foxes" is a story of the Soil, and the deal came into being because of rumors that Schaefer is dictating with Frank Capra and Robert Riskin to release future films from the famed duo. Capra and Riskin announced there would be a sale of their personal pictures; it was expected they would do "Doc" and they are seeking a similar deal to their old deal at Columbia. There seems a good chance that RKO will land them.

William Randolph Hearst's vilification of Orson Welles is disgusting the majority of Hollywoodites but none of them are willing to use his authority in defense of the actor-producer. At this writing, the Hearst rags are quiet, but the heat is far from off and we predict that as the picture goes into release the campaign of hate will turn into a scathing indictment of Welles' personal life.

Fresh money in the RKO set-up may dislodge Floyd Odium, his Atlas Corporation, and other interests, paving the way for a shorter period of time. This fact, more than the objections of Murray Silverstone, are deemed to have played a large part in killing the deal which would have made Sol Lesser the studio's production chief. Lesser's recommendation came from Odium.

Lee Marcus and Marcus Sisk are through as RKO producers in the most recent shake-up move. Somewhat understandable is the Marcus ouster, but his status as producer increased considerably in the last couple of years and, in this writer's opinion, has been one of the most valuable members of the RKO production fraternity. He has already been grabbed by Paramount.

That was a news accident experienced by Thomas Mitchell on "The Toll of the Toll" and Daiky Webster" set when a carriage overturned and threw him out. The character actor's condition is less serious than originally believed and he will be ready to resume work in two weeks.

RKO has first call on Ginger Rogers' services for the next three years under the terms of a contract recently concluded between star and studio. It calls for two pictures the first year and an uncertain number during the succeeding semesters. The pact makes no mention of outside deals, but an understanding is said to exist permitting her to make such films providing RKO's okay stands.

"Citizen Kane" will have its local premieres at the El Capitan Theatre, the first time this house has shown a motion picture and manager Matt Allen, who loathes movies more than anything else, must be tearing his hair despite the pleasant prospect of a sell-out opening. He is not the only one to be worried. Hal Roach will come to Hollywood and a top spot in "Joan of Paris" opposite Michele Morgan. The first of the new series with George Sanders and Wendy Barrie, "The Private Life of the Queen," is also a picture to watch. Richard Wallace has been signed to direct "Obliging Young Lady." Constantin Bakaleinikoff has replaced Dave Dreyer as RKO's musical director—"the latter failing to get together with the company on a new contract.

In Production—"Little Foxes" (Goldwyn); "Bette Davis-Richard Carlson), "Before the Fact" (Cary Grant-Joan Fontaine); "Tom, Dick and Harry" (Ginger Rogers-George Murphy); "The Devil and Daniel Webster" (Thomas Mitchell-Walter Huston); "Parachute Battalion" (Robert Preston-Nancy Kelly); "Father Takes a Wife" (Adolphine-Monjou-Gloria Swanson); "Lady Scarface" (Denis O'Keefe-Judith Anderson and Donald Crisp); "The Valley of the Sun" (Charles Laughton), "Valley of the Sun" and "Unfilled Bergen-McCarthy.

Castings: David Kirkland in "The Devil and Daniel Webster"; Joseph Cotten, whom Mitchell-Wright signed, Abe Burrows, Edward Brophy, Edna May Nicole, Arthur Shields, Ed Hooper in "Gypsy Palace"; James Craig in "Valley of the Sun"; Ethel Merman in "Little Foxes." Director Assignments: George Marshall to "Valley of the Sun."
In the Release Chart, the date under "Details" refers to the issue to which cast, director, plot, etc., appeared. "Rel" is the release number. There may be variations in the Running Time in states where there is censorship. All new productions are on 1940-41 programs unless otherwise noted.

**HEAVEN CAN WAIT**

**Cast:** Robert Montgomery, Rita Johnson, Claude Rains, James Gleason, John Emery, Edward Everett Horton, Evelyn Keyes.

**Director:** Alexander Hall

**Producer:** Everett Riskin

**Story:** Romance of a telephone-player proof who assumes the personality of a murdered industrial magnate.

**OUR DRAMA**

**Drama — Shooting started April 15**

**Cast:** Melvyn Douglas, Ruth Hussey, John Hubbard, Charles Coogan, Leonard Carey.

**Producer-director:** John Stahl

**Story:** Douglas is a composer whose unremorseful wife drives him to drugs. He is released from prison, and through the efforts of Ruth Hussey, begins to accomplish some praiseworthy work. His wife re-enters his life to his horror but Hussey's spirituality and understanding helps her win Douglas' affections.

**SON OF DAVY CROCKETT**

**Western — Shooting started April 17**

**Cast:** Bill Elliott, Walter "Dub" Taylor, Iris Meredith, Lloyd Bridges, Edgario Bosch.

**Director:** Lambert Hillyer

**Producer:** Leon Barsha

**Story:** Bill Elliott is the son of Davy Crockett who investigates the pollution of a water stream, captures those responsible and discovers the motive to be an attempt by certain parties to prevent a portion of the country from joining the union.

**TILLIE THE TOILER**

**Comedy — Shooting started April 28**

**Cast:** Kay Harris, William Tracy, George Watts, Jack Arnold, Benny Bartlett, Daphne Pollard.

**Director:** Sidney Salkow

**Producer:** Robert Sparks

**Story:** Kay Harris plays Tillie who after graduating from stenography school is employed by a dress firm. Without authority she stages a fashion show and subsequently accomplishes the success she needed for the concern.

**Release Chart 1940-41**

**1940 Features (50) Completed (40) In Production (3)**

**METRO-GOLDWYN-MAYER**

**1940-41 Features (50) Completed (40) In Production (3)**

**BARNACLE BILL**

**Drama — Shooting started April 17**

**Cast:** Wallace Beery, Virginia Weidler, Marjorie Main, Leo Carillo, Donald Meek, Barton MacLane.

**Director:** Richard Thorpe

**Producer:** Milton Benn

**Story:** Where there is an old bank teller who, to the ambitious talk of Virginia Weidler, acquires a new boat and achieve considerable success in so doing he ends racketeering within the fishermen.

**GET-AWAY**

**Drama — Shooting started April 18**

**Cast:** Robert Sterling, Donna Adams, Van Heflin, Charles Winninger, Don Davis, Jr.

**Director:** Richard Rosson

**Producer:** Walter Reuben

**Story:** Robert Sterling fights the influences of former associates after leaving prison.

**Release Chart**

**Title — Running Time**

**Cast Details Rel No**

**ABANDONED**

**Walter Brennan — Wife**

**GABLE, Joan**

**Details under title: Uniform**

**1940-41**

**Meet Boston Blackie (64)** — "M. Morris—H. Hudson 17-28, 20-29, 26-30

**Missing Ten Days (—)** — H. Harrison B. Verne 17-28, 28-29, 22-30

**Neil Academy (—)** — P. Rapier — W. White 6-17, 10-17, 20-30

**Nobody's Children (52)** — K. Bowers — W. White 3-17, 6-17, 9-17, 20-30

**North from the Lone Star (—)** — P. Elliott — D. Pay 2-22, 5-22, 8-22

**IN THE CLIMB (50)** — F. D'Amico — F. Hearne 1-19

**Officer and the Lady (The)** — "E. Hudson — K. Bennett 3-19

**One Way Street (—)** — A. Louis — E. Hayden 1-19

**Outlaws of the Fujimani (50)** — S. T. Piero — E. Rosson 3-19

**Peony Serenade (118)** — L. Donn — R. Grant 11-2, 4-21

**Phantom Lady (—)** — A. Loomis — R. Bennett 10-19, 12-19, 12-20

**Pinto Kid, The (—)** — B. Stirling — C. Keys 6-15, 1-19

**Person in the Stone (—)** — B. Stirling — C. Keys 3-19, 5-19, 7-19

**Return of Daniel Boone (—)** — D. Elrod — D. Taylor 3-22

**Secrets of War (—)** — "E. Hudson — K. Bennett 3-19, 5-19, 7-19

**She Got Her Way (—)** — A. Loomis — R. Bennett 17-28, 20-29, 22-30

**Skidmark's Full of Gold (—)** — J. R. Boyce — E. F. Hayes 2-22, 5-22, 8-22

**West of dinosaurs (—)** — B. Stirling — C. Keys 5-22, 7-22

**Wild Cat of Tucson (50)** — B. Elliott — W. Taylor 9-21, 12-21, 21-21

**Details under title: Round-up**
Evelyn Brent, Mijail Rasunyan, John Milion, Vicar Corin, John Gallaudet, Bobby Dillon.


RELEASER CHART

IN PRODUCTION

Title—Running Time Cast Details Ref. No.
Alman of the South Seas D. Lonmur-J. Hall 3-21-37, 84
Haven's Yoyo Day D. Lonmur-D. Tilly 1-19, 180
Parson of Panama C. Rosse-D. Ehrick 1-14-67, 82
Name of the Truth D. K_-_M. Melson 5-24, 102
World Premiere J. Barrows-F. Farmer 1-19, 127-1

1940-41

Aldrich Family in Life C. Corbin-J. Eyring 3-9, 1-21, 404
Arise Mr. Love (112) C. Colbert-R. Milland 11-2, 11-10, 100
Border Vigilantes (61) W. Boyd-R. Hayden 11-5, 14, 405
Caught in the Draft (19) H. Williams-D. Scott 11-6, 22, 92
Croke Strip (81) D. E. F. Brown-R. Ingersol 6-5, 11-10, 405
West Point (78) W. Powell-D. Ewbank 6-15, 19-2

IN PRODUCTION

Title—Running Time Cast Details Ref. No.
I Want a Divorce (92) D. Powell-J. Biondi 6-9, 9-20, 405
I Wanted Wings (150) D. Johnstone-R. Milland 8-7, 6-20
In Old Colorado (67) W. Boyd-G. Hayden 11-2, 35, 405
Kiss the Boys Goodbye (50) D. Amacke-G. Martin 3-1-3, 1-4, 82
Lady Eve, The (99) D. Young-R. Taylor 12-27, 21, 192
Las Vegas Nights (89) F. Roach-E. Fonda 11-5, 3-1, 92
Lucky Thirteenth (81) B. Murray-M. M. Murky 11-5, 3-1, 92
Mad Doctor, The (90) B. Risher-D. Ewbank 7-15, 11-4, 401

1941-42

Career under Title: The New Yorkers

Catch on a Dime (41) J. MacDonald-E. Ewbank 5-1, 11-8, 405
Bombed Caravan (62) W. Boyd-R. Hayden 6-11-10, 405

IN PRODUCTION

Title—Running Time Cast Details Ref. No.
Lane Rider Go to Glory (138) O. Houston 3-25

IN PRODUCTION

Title—Running Time Cast Details Ref. No.
Roller Coaster (14) J. A. B. P. Hope 7-4, 12, 405
Over the Border (14) J. A. B. P. Hope 7-4, 12, 405

Production

Title—Running Time Cast Details Ref. No.
The Gold Rush of 1940 (90) F. M. Murray-J. Deker 9-5, 15-7, 403
Reaching for the Son (90) J. McQuain-D. Ewbank 8-15-8, 405
Round Up the (90) F. D. Brown-R. Ingersol 8-10, 14, 405
Selling Out (90) F. D. Brown-R. Ingersol 8-10, 14, 405
Shepherd of the Hills (48) J. Wayne-R. Fonda 16-5, 17-8
Texas Rangers Ride Again (92) L. D. Brown-R. McMurtry 8-15, 11-7, 405
There's Magic in Music (88) A. Jones-F. Terry 6-5, 5-5, 405
Three Men from Texas (90) B. Brown-E. Fonda 9-5, 15-7, 403
White Horse (52) W. Boyd-J. Horne 4-1, 11-4, 405
Virginia (110) M. Cross-F. Murray 7-5, 23-4, 405

IN PRODUCTION

Title—Running Time Cast Details Ref. No.
Montana Riders (92) B. Brown-E. Fonda 12-5, 23-4, 405
Dead Men Walking (92) B. Brown-E. Fonda 12-5, 23-4, 405
Run for Your Life (102) B. Brown-E. Fonda 12-5, 23-4, 405

1941-42

The Boy That Was (29) J. Lonman-J. Moore 5-1, 10-4, 147

1940-41

The Girl That Was (29) J. Lonman-J. Moore 5-1, 10-4, 147

1940-41

Title—Running Time Cast Details Ref. No.
Along the Missouri (68) H. Williams-D. Scott 6-9, 9-20, 405

1941-42

The Gold Rush of 1940 (90) F. M. Murray-J. Deker 9-5, 15-7, 403
Reaching for the Son (90) J. McQuain-D. Ewbank 8-15-8, 405
Round Up the (90) F. D. Brown-R. Ingersol 8-10, 14, 405
Selling Out (90) F. D. Brown-R. Ingersol 8-10, 14, 405
Shepherd of the Hills (48) J. Wayne-R. Fonda 16-5, 17-8
Texas Rangers Ride Again (92) L. D. Brown-R. McMurtry 8-15, 11-7, 405
There's Magic in Music (88) A. Jones-F. Terry 6-5, 5-5, 405
Three Men from Texas (90) B. Brown-E. Fonda 9-5, 15-7, 403
White Horse (52) W. Boyd-J. Horne 4-1, 11-4, 405
Virginia (110) M. Cross-F. Murray 7-5, 23-4, 405

IN PRODUCTION

Title—Running Time Cast Details Ref. No.
Roller Coaster (14) J. A. B. P. Hope 7-4, 12, 405
Over the Border (14) J. A. B. P. Hope 7-4, 12, 405

Production

Title—Running Time Cast Details Ref. No.
The Gold Rush of 1940 (90) F. M. Murray-J. Deker 9-5, 15-7, 403
Reaching for the Son (90) J. McQuain-D. Ewbank 8-15-8, 405
Round Up the (90) F. D. Brown-R. Ingersol 8-10, 14, 405
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White Horse (52) W. Boyd-J. Horne 4-1, 11-4, 405
Virginia (110) M. Cross-F. Murray 7-5, 23-4, 405
NEVADA CITY

Western — Shooting started April 25
Cast: Roy Rogers, George Payne, Sally Payne.
Producer-director: Joe Kane
Story: A man endeavoring to gain control of California's transmission facilities by starting a war between two lines with each taking the other responsible, Roy Rogers gets to the bottom of things and routes the heavy.

SADDLEMATES

Western — Shooting started April 15
Cast: Bob Livingston, Rob Steel, Rufe Davis, Gail Storm.
Director: Les Oleckeb
Producer: Lou Gray
Story: The Three Mesquites are members of the Red River Range Patrol and end the troublesome activities of an obnoxious Indian chief.

RELEASE CHART

IN PRODUCTION

Title — Running Time Cast Details Ref.
Jungle Girl, serial (53) Republic P. Gifford, T. Neal 2-34

1940-41

Angels with Broken Wings (53) J. B. Barnes, E. North 1-19
Avalanche Judge (53) J. Rogers, Weaver, Weaver 1-3
Back in the Saddle, serial (52) J. Rogers, Weaver, Weaver 3-11
Baroness Tilly (56) I. Archer, J. Storby 10-15, 12-13
Behind the Mask (58) I. Salton, D. Vayenker 11-16, 12-20
Border Legion (58) J. Rogers, H. Hayes 10-19, 17-6
Buccaneer (58) D. O'Keefe, L. Campbell 11-16, 17-27
Captain Marvel (serial) T. Tyler, P. Costall, I. 1-11, 3-28
Calico Kid (55) J. Seabrook, P. Moore 7-27, 9-13
Country Fair (55) Lulu Belle and Scotty 3-5
Duel Bandit (55) J. Barry, L. Marrock 3-12
Fugitive (55) J. T. Costall, P. Sullivan, I. 3-5
Frontier Vagabond (55) J. Barry, R. Moran 8-20, 10-6
Gay Desperado (53) J. B. Barnes, R. Bennett 2-19
Girl from Havan, serial (49) O. Coee-C. Carleton 7-24, 9-11
Great Train Robbery (57) J. Rogers, H. Hayes 2-22, 14-1
Hit Parade of 1941 (56) R. Baker, L. Langford 10-8, 10-15
In Old Cheyenne (58) J. Rogers, H. Hayes 2-22, 14-1
King of the Royal Mounted (serial) L. Dougherty, C. Zane 3-18
Lady from Louisiana (56) J. Rogers, J. Zane 4-12, 7-1, 11-1
Lost under title: Lady from New Orleans
Lost star (54) J. L. Thompson, R. Steele 11-16, 12-20
Man Betrayed (56) J. C. Carew, P. Dooley 1-11, 2-7
Meet the Missus (49) J. Karm, R. Donnelly 9-21, 11-9
Moby Dust (53) J. C. Serrell, J. Park 9-21, 11-9
Melody and Moonlight (57) J. Doons, C. Allen 8-4, 10-21
Miss District Attorney (58) O. Coee, R. Fuller 1-21, 3-26
Mysterious Dr. Satan (serial) J. Wilcox, E. Cinnelli 10-3, 12-13
Okahoma Renegades (57) J. Livingston 6-8, 29-26
Pals of the Foes (serial) Three Mesquites 3-18, 3-18
Pettermal Politics (57) J. Karm, R. Donnelly 4-2, 10-2
Phantom Cowboy, serial (57) 3-2, 7-7
Details under title: Two Sun-Dance Shooters
Prairie Pioneers (58) J. B. Livingston, J. Steele 3-16, 2-7, 10-5
Ridin' Bandit (59) J. Autry, J. Barnett 7-24, 9-11
Robin Hood of the Fools (59) J. Rogers, W. Reynolds 11-9, 11-1
Rocky Road (58) J. H. O'Brien, P. Gable 1-11, 2-7
Sheriff of Tombstone (58) J. Rogers, H. Hayes 3-4, 5-5
Singing Out the Blues (58) J. Autry, J. Parance 7-8, 11-10
Sis Hopkins (99) J. C. Wilson, W. Shores 2-8, 8-14,
Sons of Liberty (58) J. B. Barnes, J. Autry, J. 3-5, 11
Thunder Over the Ozarks (58) J. Weaver, E. Elvey 1-19
Title — Running Time Cast Details Ref.
Bad Man From Rio (58) J. B. Livingston, J. Steele 9-21, 11-11
Trail Blazers (58) J. B. Livingston, J. Steele 9-21, 11-11
Tula Kid, The (57) J. B. Barnes, W. Walters 6-9, 8-12
Two-Gun Sheriff (55) J. Barry, L. Yerkey 9-21, 11-10
Under Texas Skies (57) Three Mesquites 9-16, 10-26
Who Killed Aunt Maggie (70) J. H. B. Barney, J. B. Barnes, 9-21, 11-9
Wimmin Whitey (56) J. B. Barnes, J. Donovan 4-21, 4-10
Young Bill Hickock (59) J. Rogers, H. Hayes 8-21, 10-32

 reminisced for the dance hall

1940-41 Features (53) Completed (37) 2-17-41
Westerns (6) Completed (5) 1-31-41

DUKE WOODY

Western — Shooting started April 25
Director: David Howard
Producer: Bert Gilroy
Story: Duke Woody, a young cowboy, is a strongman during the gold rush days and is given the harshest punishment.

FATHER TAKES A WIFE

Comedy — Shooting started April 11
Cast: Adolph Menjou, Gloria Swanson, John Howard, Desi Arnez.
Director: Jack Hively
Producer: Lewis March
Story: A nurse falls in love with a man who is suspected of being a murderer.

LADY SCARFACE

Drama — Shooting started April 14
Cast: Dennis O'Keefe, Frances Neal, Judith Anderson, Rand Brooks, Mildred Coles, Eric Blore, Lee Bonnell, Marion Martin, Horace McMahon, Andrew Tombleson.
Director: Frank Woodruff
Producer: Cliff Reid
Story: The life of a young woman who is brought up by her mother.

THE LITTLE FOXY

Drama — Shooting started April 28
Cast: Bette Davis, Richard Carlson, Teresa Wright, Charles Dingle, Carol Benton, Patrice Collie, Dan Duryea, John Marriott, Jessie Grayson.
Director: William Wyler
Producer: Samuel Goldwyn
Story: The adventures of a young woman who is brought up by her mother.

DANCE HALL

Comedy — Shooting started April 21
Director: Irving Pichel
Producer: S. L. Wurtzel
Story: The adventures of a young woman who is brought up by her mother.

DRESSED TO KILL

Mystery — Shooting started April 28
Cast: Lloyd Nolan, Hugh Hughes, Sheila Ryan, Ben Carter.
Director: Eugene Forde
Producer: S. L. Wurtzel
Story: The adventures of a young woman who is brought up by her mother.

FILM BULLETIN
good, Billy Roy.

**Producer:** Alexander Korda

**Story:** A period story with Boston as the background; Mebe O'Connell plays a schoolgirl who has never married. The reason is told in flash-backs her romances with four men none of whom she married.

**RELEASE CHART**

**1940-41 Features**

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<td>Serials (4)</td>
<td>Completed (4)</td>
<td>In Production (0)</td>
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**IN THE NAVY**

**Comedy with music — Shooting started April 14**

**Cast:** Bud Abbott, Lou Costello, Dick Powell, Claire Dodd, Andrews Sisters, Dick Foran, Gary Brener, Sammie O'Kea, Condos Brothers, Butch and Budie.

**Director:** Arthur Lubin

**Producer:** Alex Gottlieb

**Story:** Bud is a radio singer who wears a fake eye patch. His pal, John, joins the Navy and tries to keep his identity a secret. Claire Dodd is a nurse who is very interested in Bud. The two are later revealed to be a couple.

**RAPHSODY IN STRIFES**

**Comedy — Shooting started April 22**

**Cast:** Robert Paige, Anne Gwynne, Nat Pendleton, Elisabeth Risdon, Charles Sullivan.

**Director:** Albert S. Rogoff

**Producer:** Ken Goldsmith

**Story:** Situation revolves around a prison escape.

**RELEASE CHART**

**1940-41**

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<td>Man Nobody's Sweetheart Now (60)</td>
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<tr>
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<td>(60)</td>
<td>R. Arlen, A. Devine</td>
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EXPLOITATION PICTURE
of the issue

5IS HOPKINS . . . Every theatre that gave its audiences the treat of "Scatterbrain" need only remind them that the same, the one and only Judy Canova is back again in a bigger, better show. Judy was nothing less than a wow in "Scatterbrain" and Republic lost no time in giving her the stardom she so richly deserves. As the poor, gawky farm girl who is brought to the big city by her rich uncle, Judy suffers all the humiliation tossed on her head by a snobbish cousin, only to win out in the end. This yarn is embellished by a big musical production, with Judy contributing her own inimitable brand of eccentric singing and comedy. For added marquee support, the showman has Charles Butterworth, radio's Jerry Colonna, Bob Crosby and His Orchestra. Sell Judy Canova to 'em; she's terrific!

FLAME OF NEW ORLEANS... Rene Clair, director of that English masterpiece, "The Ghost Goes West," works for Universal in this, his first American picture. Marlene Dietrich (who else?) is starred as a great lady with a sort of Jekyll & Hyde character who is forced to decide financial security offered by Roland Young, and a rollicksome, adventurous life with Bruce Cabot. Also offering complications to the choice are Mischa Auer, Andy Devine, Melville Cooper, Eddie Quillan, Laura Hope Crews and Frank Jenks. Joe Pasternak produced the Norman Krasna story.

THE WAGONS ROLL AT NIGHT... Warner Bros. sustains its action-packed picture reputation with this story of carnival life starring Humphrey Bogart, Eddie Albert, Joan Leslie and Sylvia Sidney. Albert, in the role of country grocery-boy turned lion tamer in Bogart's carnival, falls in love with Bogart's sister, Leslie. Bogart, infuriated, sends the boy in with a mad lion, but at the last moment saves Albert's life by entering the cage himself. Roy Enright directed.
'UNDER AGE' EXCITING LITTLE RACKET MELODrama

Rates ★ ★ in action houses; good dawller

—HOLLYWOOD PREVIEW—

Columbia.
60 Minutes.

Directed by Edward Dmytryk.

When Hollywood really wants to be ingenious there is no stopping the town. "Under Age" is an ace example—a first rate melodrama for which a brand new racket has been especially concocted. It deals with roadside auto courts which hire hostesses to lead unsuspecting male travellers to their establishments where they are taken down the line for as much as the traffic will bear. The picture has plenty of action and while the performances and production leave something to be desired, the material is absorbing and it will intrigue action fans. There are numerous exploitation possibilities for the smart showman.

After being released from a detention home, Nan Grey and her sister, Mary Anderson, try to lead the straight and narrow. They are eventually lured into the model racket conducted on a large scale by Leona Maricle. Mary goes for it in a big way—she likes the excitement and the simple pleasures that go with it. Her enthusiasm leads her to the point where she knows more than is healthy and is disposed of. Grey leads an uprising of the hostesses and the enterprise is exposed. The girls are aided by Tom Neal, young jewelry salesman, who has been victimized by the racket.

Leona Maricle as "Mrs. Burke," major domo of the outfit gives a really note-worthy performance of the cool, shrewd mastermind. Alan Baxter, her first lieutenant, conveys the necessary quality of cunning and cruelty. Nan Grey is sympathetic and Mary Anderson proves herself a newcomer worth watching. Tom Neal just about gets by in the male lead. Others in the cast are average.

Edward Dmytryk's direction makes the most of the script's action elements. The piece has pace and excitement.

HANNA (Hollywood)

WHAT THE NEWSPAPER CRITICS SAY

"...You'll get the thrill of a life-time, because no other flying service film has touched this one for excitement, spectacular flying and accuracy in detail."—Booehnel, N. Y. World-Telegram.

"...The Army is going to receive many young men direct from the theatre. The picture's flying portions are that thrilling. Performances are good."—Winston, N. Y. Post.

'BILLY THE KID'S FIGHTING PALS' LOW-BUDGET WESTERNER

Rates ★ + in minor western spots only

Producers Releasing Corp.
62 Minutes.
Bob Steele, Al (Fuzzy) St. John, Phyllis Adair, Carleton Young, Hal Price, Charles King, Edward Piel, Sr., George Chesebro, Julian Rivero, Bud Buster.

Directed by Sherman Scott.

"Billy the Kid's Fighting Pals" is acceptable western entertainment for the younger fans and those of their elders addicted to outdoor action fare. Made on a modest budget and with a cast of good second-string cowboy actors, the film moves fast without wasting precious moments for singing or romantic interludes. Bob Steele's current association with the Three Mesquites should aid the box office draw in action spots.

The story deviates but slightly from the Robin Hood formula after Steele and his two pals, Al St. John and Carleton Young, ride into a town called Paradise to right the numerous wrongs prevailing there. Steele persauds the comic St. John to masquerade as a new marshall whose shooting they witnessed while Steele and Young work undercover. After a murder or two and several exciting gun battles, the one responsible for the mob rule is revealed as the town's most respected citizen.

Bob Steele rides, shoots and uses his fists with his customary flourish and Carleton Young is an excellent helper in these departments. Al St. John's silent day's slapstick methods are still good for a few laughs. Julian Rivero and Edward Piel, Sr., are good and Sherman Scott's direction passes muster.

LEYENDECKER

MAY 3, 1941

BOB CROSBY • RUTH TERRY
GERTRUDE NIESEN • EDDIE FOY, JR.
MARI WILSON • CLIFF NAZARRO
JOSEPH SANTINI—Screenplay by Karl Brown
A Jack Towne and Will Gross—Original story by Sammy Cahn and Saul Chapin.
THEY DARE NOT LOVE...George Brent and Martha Scott have the starring roles in this Columbia drama about two people who brave the Gestapo to save their compatriots imprisoned in concentration camps. By a ruse, they are forced to sail back to Austria, but on their last day on the boat, it is captured by a British naval cutter and their future looks bright again. Paul Lukas is cast as a Gestapo agent whose mission is to bring Brent back for prosecution.

REACHING FOR THE SUN...Starring Joel McCrea and Ellen Drew and produced and directed by William A. Wellman, this Paramount offering tells of a clam-digging Michigan woodsman who yearns for an outboard motor, and goes to work in a Detroit automobile factory to make enough money to buy it. He meets and marries Ellen Drew, then languishes more affection on the motor than on his wife. Albert Dekker and Eddie Bracken are co-workers in the factory. But we still can't get over anyone—ANYONE—preferring an outboard motor to Ellen Drew.
The WILD WAVEY BABES ARE CALLING!

Calling YOU to the

7TH

NATIONAL CONVENTION

VARIETY CLUBS OF AMERICA!

MAY 15-16-17

TRAYMORE HOTEL

ATLANTIC CITY

THREE SOLID DAYS
AND NIGHTS OF
FUN AND PLEASURE

...YOU will mingle
in the greatest
turnout of indus-
try people ever
assembled!

HAPPY EXHIBITORS!
GLEEFUL DISTRIBUTORS!
GAY PRODUCERS!

. . . . . . . All at
their mellowest!

REGISTRATION FEE
(Which includes the ENTIRE
round of activities)
$20.00 Per Person
Send checks to James Balmer,
Variety Clubs of America,
William Penn Hotel, Pitts-
burgh, Pa.

FOR HOTEL
RESERVATIONS:
Write Henry Friedman,
Ardmore Theatre Bldg.,
Ardmore, Pa.

THE PROGRAM:

MAY 15th
REGISTRATION
BOAT RIDE & FISHING PARTIES
PRODUCER-EXHIBITOR FORUM
MONSTER BOXING SHOW

MAY 16th
BUSINESS SESSIONS
VARIETY NIGHT CLUB PARTY
CALCUTTA POOL
"BEAT" DALLAS PARTY

MAY 17th
GOLF TOURNAMENT
BOARDWALK PARADE
VARIETY CLUB CIRCUS
UNITED ARTISTS COCKTAIL PARTY
CONVENTION BANQUET

APLOGIES TO PETTY
SHORT SUBJECTS
FROM PHILLY
BY JAY WALKER

A prominent local inde circuit head has received his questionnaire from the draft board. Although married and having children, his large and regular income may make him eligible for conscription...Lester Kreiger was upped to g. m. of S-W city theatres, with Ed Hinchen coming in from N. Y. as head buyer for the Philly zone...John Schaeffer and Jack Weiss have dropped their poster exch. idea and Schaeffer returns to inde film distribution. He will operate thru Clark Film...The Censor Board will now look closely at all foreign newreels following disclosure by the local gendarmes (radical and alien squad) that German propaganda stuff was exhibited at a Bund meeting on Der Adolph's birthday, with the Nazis cheering their flag and hissing the Statue of Liberty. The Nazi films are distributed locally by Peter Krekmann, of the North German Lloyd office...Ten T will tender a testimonial to farewell dinner to Louis (Pop) Korson before he leaves for the West Coast, where he will live...Charlie Dutkin is doing nicely in his second command appearance at the Naval Hosp. We'd like to hear from some of his friends, or, better still, see them...The local Allied unit is busy with its investigation into the shorts shortages of certain majors, who sold more briefies on the weekly payment plan than they delivered—leaving the exhibitors holding the well known bag...There will be only one burlesque circuit operating locally next season. I. Hirst closed a deal with the mid-west circuit whereby performers will play all houses on both wheels. The Troc will remain open all summer; the Shubert is slated to reopen the latter part of Aug...Charles Goldfiner may get word from Uncle Sam any day...Abe Altman, the former circuitman, visited the Street last week...With the coming of Daylight Saving, exhibs reported generally that bus. is even worse than before. Some are inclined to attribute the lull in recent months to the draining effects of conscription. Others blame the slump on poor pic..."Fantasia," which will be released generally after all, exited from the Aldine Sat. House shutters until Wed., when "That Uncertain Feeling" enters...First slot machine movies in this vicinity debuted in Trenton last week...A large delegation of locals will trek to the Seashore for the annual Variety Club convention, May 15-16-17...Harry T. Jordan, Jr., of the Trans-Lux, reported to the Army, with assistant Thomas Speck moving up and Charles Judge coming over from the Arcadia to assist...Republic's Roy Rogers will appear with the rodeo at the Arena, week of May 12...Columbia booker Jim Flynn won a thousand bucks in some sort of a contest...The B & B Circus hits town the 19th...Lunch at the Showmen's Club is getting to be the thing on the Street...S-W now featuring Defense Workers Matinees in a half dozen naborhood spots—to satisfactory bus.

FROM BOSTON
BY BARCLAY

Frank Lydon, local Allied prey and Eastern Regional vice-prexy, is convalescing in Pinehurst, N. C., from his recent critical illness...Mrs. Lydon is with him...Expressing appreciation of the testimonial given him before his departure, Lydon wrote Arthur K. Howard, local Independent Exhibitors biz manager: "To you, as chairman, and to all my friends who participated, Mae joins me in saying thanks...Yes, 'Thanks A Million' for the marvelous testimonial with which I was presented..."Many of the group who arranged it, will be so kind as to convey my thanks to all of those fine fellows who helped to make this one of the happiest events of my life..."Richard Rubin, Independent Exhibitors director, is going to town in the rejuvenation of his State Theatre in Saugus...A. J. Moreau, long a prominent New England theatre man and for the past eleven years manager of the Paramount Theatre set up in Maine, New Hampshire and Vermont, died in Portland on April 22. Early in the winter, he was ill with double pneumonia. Following a Florida convalescence, he returned to Portland in March and resumed his duties..."Road to Zanzibar" has been the surprise news in Boston, pulling an ample crowd at three M & P Theatres Corp de luxe houses, the Metrop, Fenway, and Paramount..."Nue Girl" was called with'The Man Who Lost Himself," rated a holdover at Keith's Memorial..."Ziegfeld Girl" and "Blonde Goes Latin" was held for a second week at Loew's State and Orpheum..."Night In Rio" had a strong first stanza at the Metropolitan..."Adam Had Four Sons" and "Blonde Inspiration" proved a clack at the Paramount and Fenway..."Mr. and Mrs. Smith," plus "Vivacious Lady," was below expectations at the RKO Memorial...Arthur K. Howard has named secretaries for the New England Theatres Division of the Motion Picture Committee Cooperating for National Defense...Other members of the Independent Exhibitors on the local picture include Abe Garbose, Nate Hochberg, Charles Hodgdon, Max Levenson, Frank Lydon, Joe Mathieu, Morris Pouzar, Herman Rifkin, Al Samonky, E. Harold Stoneman, Leon Task, Phil Smith, and Nathan Yannins...John Dervin is now Northeastern Divisional manager for U. A. Abe Weiner, formerly salesman here for U. A., has come on from Pittsburgh to succeed Dervin as local Exchange manager...Fred Frechette is now managing the Garden in Springfield for Herman Rifkin of the Independent Exhibitors, following the resignation of Carl Janogor. Frechette has been replaced as manager of the Jefferson for Rifkin by Dick Uder...Phil Smith of the Independent Exhibitors has opened eight theatre offices in the ghettos of Clevealnd, Milwaukee, Detroit, Minneapolis, and St. Louis...Continued here April 28th was the appearance plea of Abe Garbose, operator of the Capitol and York in Athol, Mass. Attorney for Garbose and the Independent Exhibitors, Inc., in the matter has been anti-trust attorney George S. Ryan, who urged that inasmuch as the Consent Decree was in the nature of remedial legislation, it should not be interpreted as a mere attempt to remedy the illegitimate practices at which it is directed.
MODEL WIFE... Hollywood's perennial newlyweds are at it again, this time in a comedy where Joan Blondell is a model in an ultra-exclusive shoppe and Dick Powell, the publicity man for the joint. Things become complicated when the owner's son starts making passes at Joan, while Dick can do nothing about it since disclosure of their marital status means loss of jobs. The support in this Universal comedy comes from Lee Bowman, Charlie Ruggles and Lucille Watson.

THE BIG BOSS... The Brother Act comes into its own again in this Columbia offering concerning corrupt politics. John Litel and Otto Kruger are brothers, each of whom chooses a different path in boyhood only to become bitter political enemies as men. Kruger becomes the big boss of the state, while Litel works his way up honestly to become the reform governor, unaware that the boss is his brother. When a murder is committed, it is traced to Kruger, who discloses to the governor their relationship. Rather than prosecute his kin, Litel plans to resign, but Kruger repents and gives himself up. Gloria Dickson plays a wise-cracking political reporter.
Don't let a good thing die... crowd on the steam while the goings good. Remember... one ringer never won a championship yet. It takes constant ringing of the pin... continued plugging for the "ace."

Capitalize on the big pictures... press your advertising luck with continuous advertising.

Settle on a standard minimum but keep the glamour shining.

And we've got everything you need to give your house that "good-show-here-tonight" look... Trailers... Lobby Displays... General Accessories for any picture...

Press your advertising luck with the 3 Best Seat Sellers in the industry.
TELEVISION IS HERE!

"...Make no mistake about it, television is here... a factor in the entertainment business today... The problem resolves itself down to this: which branch of television — home or theatre — will dominate the purveyance of attractions to be offered through the new medium?"

From Editorial by MO WAX, Page 3
WITHOUT QUESTION THE HILARIOUS LOVE
AND LAUGH FROLIC OF THE YEAR!

She Knew All The Answers

JOAN BENNETT • FRANCHOT TONE

with JOHN HUBBARD • EVE ARDEN • WILLIAM TRACY

Based upon a Cosmopolitan Magazine Story by Jane Allen • Screen play by Harry Segall, Kenneth Earl, Curtis Kenyon

Directed by Richard Wallace • Produced by CHARLES R. ROGERS
TELEVISION IS HERE!

Make no mistake about it, television is here. True, it has not reached a degree of technical perfection, but that is a mere matter of time. Television is a factor in the entertainment business today and it must be thought about as such.

Last Friday night, May 9th, an invited audience, including many of the film industry’s leaders, gathered in the New Yorker Theatre to view the first demonstration of theatre television presented by RCA on a screen measuring 15 x 20 feet. The program consisted of several close-up talks, the last-minute news by Lowell Thomas, a round table discussion of television, a playlet featuring radio’s Parker Family, a telecast of a motion picture newsreel and the middleweight championship boxing match between Billy Soose and Ken Overlin, which was being fought at Madison Square Garden.

It was truly a remarkable exhibition. While it might be said that the test was not a severe one, in view of the fact that everything seen on the screen was being televised only a few blocks away, the clarity of the images and voices surprised most of those present.

Of principal interest was the fight. This was the type of event which probably will be first offered the public through the new medium. Although working without the special lighting needed for television, the RCA engineers presented a picture that was quite clear. Every blow could be clearly seen and some of the more vicious punches were heard. A tribute to the demonstration was the fact that the audience soon lost its consciousness of the experiment and became engrossed in the fight itself.

How will television affect the motion picture industry?

There are two branches—home and theatre—each being diametrically opposite the other in its relation to our industry. Home television will unquestionably create a powerful new competitive factor to plague theatres. Theatre television, on the other hand, is potentially a terrific stimulant for theatre business.

The problem resolves itself down to this: which branch of television—home or theatre—will dominate the purveyance attractions to be offered through the new medium? It is a matter of great importance to theatremen.

Commercial sponsors will undoubtedly be willing to pay huge sums to telecast the big sporting events to homes free of charge for the advertising value. If they step into this field and control it, the movie industry will suffer a staggering blow at the box-office. If, however, we immediately recognize the tremendous possibilities of televised events sent exclusively to theatres, there is an opportunity to harness the potentialities of television to its logical and natural ally, the motion picture industry.

T. F. Joyce, Vice-President of RCA Manufacturing Company, told Film Bulletin that plans are already under way to telecast the first big sporting event from New York to a theatre in Philadelphia. When this is done, the industry and the public will become television conscious overnight. Why wait until that event takes place? Television is here, so let’s start thinking about it!

MO WAX.

PRODUCERS ATTENTION!

A year ago the following item appeared in Ed Sullivan’s syndicated Hollywood column. It bears periodical repetition.

"I asked David O. Selznick what changes he foresaw in Hollywood as the result of the German destruction of the European market for the United States films... 'The immediate consequence will be that Hollywood will have to make pictures for the American market,' he said.

"'From now on, instead of making a lot of tripe, we will have to concentrate on making pictures that will hit the jackpot. As a result, the industry will be strengthened because actually we all have made pictures of which we should be thoroughly ashamed. Every studio will have to reduce its operating costs and overhead, and this should prove helpful, because it means that the industry will eliminate quite a number of second-raters who have been engaged because they were related to important people, or for other equally unimportant reasons.'"

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GALA RETURN RELEASE OF HIT THAT MADE HYSERTI

The Stars of "Philadelphia Story"
THE COMEDY CAL HISTORY!

Two great stars, at the peak of their popularity, in a show jam-packed with unrestrained fun! The roaring romance of a serious-minded young professor and a dizzy dame with millions—not to forget that leopard on the loose! Its laughs are bigger than ever!

NEW PRINTS! NEW POSTERS!
NEW ACCESSORIES!

KATHARINE HEPBURN • GRANT
in a HOWARD HAWKS PRODUCTION

BRINGING UP BABY

with CHARLES RUGGLES • BARRY FITZGERALD • MAY ROBSON
WALTER CATLETT • FRITZ FELD • Directed by HOWARD HAWKS
Associate Producer CLIFF REID • Screen Play by DUDLEY NICHOLS and HAGAR WILDE
'AFFECTIONATELY YOURS' SPRIGHTLY SCREWBALL COMEDY

Warner Bros. 85 Minutes. Merle Oberon, Dennis Morgan, Rita Hayworth, Ralph Bellamy, George Tobias, James Gleason, Hattie McDaniel, Buttery McQueen, Jerome Cowan, Renie Riano, Frank Wilcox, Grace Stafford, Carmen Morales, Murray Alper, William Haade, Pat Flaherty, James Flavin. Directed by Lloyd Bacon.

Fast-paced comedy a trifile on the screwball side. "Affectionately Yours" ranges high percentage of laughs, even though slapsquicket is sort of several times. Tonotchtoph performances by a capable cast keep this moving at a lively pace. The situations, gags, the breezeiness of both direction and dialogue, and the aura of naturalness about the whole charming thing makes this a picture that will send audiences out with a smile.

It is far-fetched at times, but since the laughs are coming fast and furiously, who cares? The tag situation in the maternity section of a hospital is a pip and good for a belly laugh in anybody's theatre.

'THEY DARE NOT LOVE' WEAK DRAMATIC EFFORT


"They Dare Not Love" is a trite little Columbia feature unworthy of the competent people connected with it. With an anti-Nazi theme to make it box-office value even more dubious, the story is one of those incredible melodramatic concoctions that recalls the old silent days. It deals with terror and tyranny while the heroine and hero grope hopelessly in the dark for a solution, which comes from an unexpected source. The dialogue and devices employed are so antiquated that intelligent audiences will hardly be impressed. George Brent and Martha Scott are only fair marquee names and hardly important enough to attract much attention to this weak offering. This is for the lower portion of dual bills only.

'ONE NIGHT IN LISBON' SPICY AND SPARKLING ROMANTIC COMEDY


For the first time the present World War has been used as the background for a spicy, sparkling and sophisticated romantic comedy — almost a bedroom farce — which kept the preview theatre audience in stitches during most of its ninety-seven minutes. Edward H. Griffith's latest production is based on John Van Druten's play, "There's Always Jumbles" and brings up to the moment with scenes during a blackout and the bombing of London and a Nazi spy plot in Lisbon. But these alarms never intrude too much upon the pure entertainment nature of the picture and even the spy incident is used for comedy, not melodrama. The numerous admirers of Fred MacMurray and Madeleine Carroll will adore the picture, in which they both give outstandingly fine performances. It will gross good-plus returns at the box office in almost any location.

Madeleine Carroll, a thoroughly conventional British heiress, meets Fred MacMurray, a Texas aviator who has just flown over one of our planes to England, in a shelter during a bombing. He falls in love at sight and before the eventful night is over has met and insulted her fiancé, John Loder, called upon Madeleine in her bedroom, made a luncheon engagement for the next day and is planning to carry her off to Lisbon to take the Clippin for the United States. Madeleine Edgar Barrier MacMurray's whirlwind courtship, but she is swept off her feet and agrees to go to Lisbon with him. Madeleine is doing war work for a high government official, who gives her a decal note to the British Minister in Lisbon, which he knows a ring of Nazi spies will try to steal. Loder and MacMurray's ex-wife turn up in Lisbon and add comedy and complications to the romance. Madeleine is kidnapped by the Nazi spies, but MacMurray, Loder and the British government rescue her and capture the spies. MacMurray decides that after he and Madeleine are married he will return to London and fly for Britain. Miss Carroll is lovely, gay and charming as usual. Fred MacMurray is excellent as the dashing Texan and gives the smoothest and easiest performance of his career. Patricia Morison looks like a million dollars as Fred's ex-wife. John Loder is delightful as the bewildered and slightly stodgy Naval officer. Billie Burke, less flashy than usual, has a small role as Madeleine's American friend. Edmund Gwenn, as the government official, Dame May Whitty, Reginald Denny and Billy Gilbert stand out in the cast.

CRAWFORD (Hollywood)
THE GREAT AMERICAN BROADCAST: ANOTHER ZANUCK MUSICAL TREAT

Rates • • + generally


Darryl Zanuck sticks to his sure-fire formula for smash musicals — with exceptionally entertaining results — in "The Great American Broadcast." This latest cavalcade of music and comedy traces the history of radio from the days of crystal sets up to the first nation-wide hook-up and there's nary a dull moment in the entire 90 minutes running time. The story is necessarily sketchy and may not adhere strictly to dates and facts but these are minor flaws in a sparkling film show. Alice Faye's swell delivery of the catchy Gordon & Warren songs, the applause-getting specialties of the Weire Bros., the Four Ink Spots and the swift-footed Nicholas Bros. and the broad comedy of Jack Oakie all combine to make this a musical treat for all types of audiences. This almost equals "Alexander's Rag Time Band" and it's a shade ahead of the more recent "Tin Pan Alley." This is a box office winner.

The film opens in 1917 as John Payne, a penniless flyer, and Jack Oakie, a telephone lineman, quit their respective jobs to unite in a new and coming field — wireless entertainment. With the aid of Cesar Romero's capital and the singing of Oakie's girl, Alice Faye, they stage the first free broadcast for owners of crystal sets, but stormy weather makes it a failure. Another of Payne's ideas — a ringside description of the Willard-Dempsey fight brings them success, but unhappiness for Oakie when his pal wins Miss Faye. Oakie and Romero become owners of a radio station, but Payne has a misunderstanding with his wife and a split-up results. Although Payne sinks into obscurity, the remorseful Oakie brings him back to participate with Miss Faye, in the first nation-wide broadcast. Alice Faye, who looks and sings her best in these elaborate musicals, is equal to all the acting demands of her part. John Payne, as the hero, and Cesar Romero, in the somewhat passive role of "the other man," are both good, but Jack Oakie steals the show with his juicy comedy moments.

During the dramatic moments, the comedy scenes and the song numbers, Archie Mayo manages to inject numerous human touches — a true test of directorial excellence.

LEYENDECKER

WHAT THE NEWSPAPER CRITICS SAY

THE GREAT AMERICAN BROADCAST (20th Century-Fox)

"...Amusing and entertaining...Gay and diverting, though a little bit on the foolish side as to its romantic plot."—Thirer, N. Y. Post.

"...Fast paced and frequently amusing... Full of beguiling entertainment when it is sticking to the emergence of radio as an entertainment form."—Barnes, N. Y. Herald Tribune.

"...Consistently diverting... Moves with considerable zip, and if you are in search of pure, unalloyed fun, you'll find it."—Boehnel, N. Y. World-Telegram.

"...Easily the best musical...since 'Alexander's Ragtime Band'...Checkful of delightful entertainment."—T. M. P., N. Y. Times.

THE GIRL IN THE NEWS (20th Century-Fox)

"...Breath-takingly suspenseful... Another spell-binding English thriller..."—T. S., N. Y. Times.

"...Full of suspense and interest...Outstandingly the most exciting
murd'r mystery of the season."—Boehnel, N. Y. World Telegram.

"...Worth your attention... Picture's suspense mounts to a degree rare in melodramas of this sort."—Winsten, N. Y. Post.

"...Singularly good screen melodrama... Lucid... but the clever staging and the forthright acting make "The Girl in the News" something to see."—Barnes, N. Y. Herald Tribune.

A GIRL, A GUY AND A GOB (RKO-Radio)

"...Sweet, screwy comedy produced flawlessly... Friendly nonsense... Good humor... Good casting."—Ager, P. M.

"...Fresh, funny and bright as a new penny... Clean, saucy humor... Funny things happen all the time."—Finn, Phila. Record.

"...Rib-ticklish... Harum-scarum humor... Most of it is extremely funny... Excellent nonsense."—T. S., N. Y. Times.

"...Slaphappy... Better-than-average farce."—Murdock, Phila. Ledger.

THE PEOPLE VS. DR. KILDARE: A LETDOWN IN THE SERIES

Rates • • as duellor

Hollywood Preview


Far below the standard set by previous "Kildare" pictures, "The People vs. Dr. Kildare" will find the going tough except where the series is particularly popular. The action is slow, the complications many and confusing; the performances and direction are on a par with the material.

Legal ramifications evolve after Kildare (Ayres) performs an operation on ice-skater Bonita Granville on the street. Paralysis evolves and she suing him and the hospital. It looks dark for the young doctor until he proves that the paralysis was not a result of the operation but from other causes. Another operation is performed, Granville can skate again and everyone is happy — that is, all but the spectator.

HANNA (Hollywood)
OF MEN AND THINGS

By JACK HARROWER

"Exhibitors are getting more showmanship-minded!" There is the considered opinion of William R. Ferguson, Exploitation Chief of M-G-M. And he certainly ought to know. His Honor Roll Exploitation Campaign membership is growing steadily with showman-managers qualifying from all parts of the nation. Ferguson only started his plan last September, and today it is being talked about wherever theatre men gather. Because every exhibitor knows he is being given a chance to go to town with a campaign, and get a chance for worthwhile recognition. At last the small theatre man gets a break, for heretofore, sad to state, most of these awards for exploitation campaigns have gone to favored few or to managers running the showy first-runs. Ferguson's plan for "giving credit where credit is due" pushes the showman in the humble spots up into the spotlight where his showman ability can be compared with men who are sitting in the more favored spots in key cities and de luxe houses.

* * *

If you are not familiar with the plan, it works as follows: If the exhibitor feels he has put over a really worthwhile campaign on an M-G-M picture, he sends in the campaign accompanied by photographs, tear sheets on contests and co-op tie-ups, to Ferguson's exploitation department in the company's New York office. When found worthy, it is incorporated in a Cooperative Service Sheet distributed to the M-G-M exchanges, salesmen and newspaper outlets. This recognition automatically makes him a member of the Honor Roll group. He receives an emblem in the form of a neat lapel button embossed with the head of Leo the Lion. The whole thing is as simple as that. And yet it has created a great pride in these showmen to be thus singled out, and they are wearing their emblems with justifiable pleasure.

* * *

Showmen who obtain the Honor Roll recognition six times within six months receive a handsome award plaque. Honor Roll buttons are not sent for each campaign—only the first. The Honor Roll showmen receive cards acknowledging Honor Roll acceptance of their campaigns when they make the grade, signifying that their material is being sent out on the Cooperative Service Sheet. The cards are numbered "Honor Roll Acceptance from 2 to 6. When the sixth card is earned within any given six months, the Award Plaque follows.

* * *

A lot of publicity goes with the winning of each campaign by any showman. As Jack Arthur of Famous Players Canadian Corporation said in a letter to managers of his company: "Such publicity does not do a manager any harm." He wrote his letter when Jack Nelson, manager of the Capitol North Bay theatre, became the first Canadian to be placed on the Honor Roll. They made a city celebration of the event up in North Bay. Mayor Charles Harrison presented the button to Manager Nelson at a dinner in the St. Regis Hotel. Nelson won his award for the campaign on "Escape," the feature of the campaign being a special section published by the local paper, the North Bay Nugget. A crowd of local dignitaries was present at the award dinner. The local showman's achievement was hailed as a big boost for the city.

Here are some acknowledgements from showmen to Ferguson on the occasion of being notified that they have been elected to the Honor Roll organization. They express better than anything else the reactions of theatre men in all sorts of situations on having their exploitation efforts suitably recognized:

"For some time now I have realized the constructive benefits to showmen in the M-G-M Honor Roll idea and the good it is doing in stimulating box-office efforts."—Ted Emerson, Omaha Theatre, Omaha, Nebr.

"May I express my sincere appreciation for the recognition extended my campaign and assure you that I feel it is a signal honor to receive this award. It definitely proves that those of us in the smaller towns are not 'forgotten men' and our efforts receive the same fair treatment as that of those who have far greater resources at their disposal."—Seymour L. Morris, Palace Theatre, Lockport, N. Y.

"The M-G-M Honor Roll emblem which I received for my campaign makes me very happy and I feel highly honored. We like to give every picture everything that we have and I want to assure you that I am endeavoring to merit an Honor Roll Award Plaque."—Matt Saunders, Loew's Poli Theatre, Bridgeport, Conn.

"I sincerely believe awards of this nature will tend to spur showmen all over the country to endeavor to achieve campaigns worthy of this mention."—J. A. Mercer, Majestic Theatre, Evansville, Ind.

"It was with extreme gratification that I received the Honor Roll emblem, and you may rest assured it will act as an incentive to do my utmost in getting 100 percent advertising and publicity values out of future pictures."—Frank W. Miller, Metropolitan Theatre, Morgantown, W. Va.

"We are going to try very hard to get five more mentions so that we can get the Honor Roll Award Plaque."—Cecil E. Vogel, Loew's State Theatre, Memphis, Tenn.

"It certainly gives one a feeling that the work we are doing in the field is not without recognition by the industry and makes one extend himself to merit such an appreciation."—Morris Rosenthal, Poli-Majestic Theatre, Bridgeport, Conn.

"Having been in this business for thirty years we become stale in our public approach, and many of us who have lived and sweated through hard times feel that we were the ones destined to write the book on selling pictures. I'm sincerely grateful for your recognition."—U. K. Rice, Carolina Theatre, Winston-Salem, N. C.

* * *

There are dozens more like the above, the writers ranging from Manager W. G. Van Schmus of the famous Radio City Music Hall to the managers of some little theatre in towns you've seldom heard mentioned. It is vastly encouraging. Showmanship is still with us and showmen, being human beings, are just as susceptible to a pat on the back as anybody. Ferguson and M-G-M are giving them that mental "lift" and the moral support that is needed in a business that can take the heart out of a man at times. More power to the Honor Roll idea. It's bringing the names of many obscure showmen to national attention—on merit.

FILM BULLETIN
COLUMBIA

Samuel Bronston, who was to have produced a program of pictures independently, has apparently abandoned that plan in favor of a deal with Columbia whereby the distributing organization will release "Martin Eden." The Jack London story, which Bronston will produce in collaboration with B. P. Schulberg, has not director or cast been announced.

Columbia is lining up a flock of starlets and calling them all "most promising discoveries." The latest is Janet Blair, a dance band vocalist who hails from Altoona, Pa. Her screen debut will be in a singing spot in "You'll Never Get Rich," the Fred Astaire-Rita Hayworth musical.

Larry Darmour signed a new deal with Frederick Donnay and Manfred B. Lee, authors of the Ellery Queen novels, assuring the producer of material for four more films in the detective-mystery series to be produced next season for Columbia.


METRO-GOLDWYN-MAYER

The first important production personally to be added to the MGM staff in some time is Wesley Ruggles, who has been signed to an exclusive term contract as a producer-director. Negotiations are now underway to bring Claude Binyon into the Metro fold, he being a close collaborator of Ruggles. The author was associated with him on numerous pictures.


Speaking of "Lady Be Good," that picture is reported to be a prize package and its director, Norman McLeod, has been signed to a term contract and assigned the directorial reins of "Panama Hattie," which will also star Ann Sothern.

Thoroughly pleased with the reception accorded "The Happiest Man on Earth," MGM is planning another short story adaptation, "The Tell-Tale Heart" by Edgar Allen Poe.

J. P. Marquand has arrived in town to assist on the film version of "If. M. Pulham, Esq."... "Billy the Kid" has been sneak previewed and there are reports that this outdoor film and "Lady Be Good" will go a long way toward putting the jinx that has been pursuing most of Metro's product in recent months. Florence Bates has been signed to a term contract by Metro... An interesting cast has been assembled for "Smilin' Through" now in production. Brian Aherne plays the male lead and Jeanette MacDonald's husband, Gene Raymond, will portray her unsuccessful suitor. Also in the cast is Patrick O'Moore, of the stage's "Ladies in Retirement," who will make his American screen debut in this picture... The next Hardy feature, "Andy Hardy's First Job" will be bolstered by the appearance of Judy Garland in one of the leading roles.

IN PRODUCTION — "Get-Away" (Robert Sterling-Dona Reed), "Barnacle Bill" (Wallace Beery-Virginia Weidler). "The Yearling" (Spencer Tracy-Ann Revere). "Life Begins for Andy" (Mickey Rooney-Lewis Stone) and "Smilin' Through" (Jeanette MacDonald-Brian Aherne).

PREPARING — "Untitled Tarzan" (Johnny Weissmuller), "The Chocolate Soldier" (Nelson Eddy-Rise Stevens), "New York Heartbeat."

CASTINGS: Adeline de Wailly Reynolds, Telly Marshall in "The Yearling"... Patrick O'Moore in "Smilin' Through"... Beulah Greer, Ray McDonald in "Young America"... Ann Sothern, Robert sterling in "Ringside Maisie"... Marjorie Main in "Honeysuckle"... DIRECTOR ASSIGNMENTS: sóyan shown to "New York Heartbeat"... STORY IDEAS: "Susanna Was a Lady" by B. O. Douglas... "The Inside Story" by Joseph Harrington... "The Ambush" by Clyde Brion Davis... "The Eagle's Claw at Midnight" by William Lippman.

MONOGRAM

Scott R. Dunlap will produce the Buck Jones "Rough Riders" series which may indicate that Monogram attaches a good deal of importance to the series and the group will have higher budgets than are usually accorded westerns.

Taking the place of two pictures originally planned for release on the 1941-42 program, Monogram has announced two films to be added to its new season schedule. These are "Murder by Appointment," which replaces "The Fighting Cadet," and "Man with Many Faces," which is being substituted for "Night Edition."

A busy Monogram producer last week was Sam Katzman who branched out into large scale production methods when he bought a musical revue, "Silk, Boom, Bash." Katzman plans first to present this as a stage attraction before filming it for the screen. Stories being prepared by writers for the Katzman unit are "Mr. Wise Guy," "Bevery Blitzkrieg," for the Dead End Kids, and "Trail of the Vampire," in which the youngsters will share honors with Bela Lugosi.

Lindsley Parsons has three weeks in preparation, W. Ray Johnston and Tom Carr have headed East for business conferences.

IN PRODUCTION — "Wanderers of the West" (Tom Keene), "Preparing — "Mr. Wise Guy" (Dead End Kids), "City Limits," "Army Hostess," "Isle of Lost Men."

PARAMOUNT

Having completed the job of cataloguing its story properties, Paramount will assign writers to develop treatments for submission to production head DeSylva. The studio expects to salvage several valuable stories from its accumulation of unproduced material.

With "Citizen Kane" now at Hollywood's El Capitan, the first time this legit house has played a motion picture, talk that Paramount is negotiating for the spot as a first run showing for its product has been revived. Paramount has been seeking a Hollywood theatre for years.

Mitchell Leisen has been signed to direct two pictures annually over a two year period. The contemplated remake of "The Vir-
The arrival of Herbert Yates at the studio set off the most intensive production drive ever attempted by Republic. 21 pictures will get underway during the next 12 weeks, many of these 1941-42 releases.

The first week in June has been set for the starting of "Ice-Capades of 1941." Republic is planning to drop its "Higgins Family" series. This new preview system which has the Hollywood press burning is making it plenty tough for the independent to arrange screenings of its forthcoming product. Republic had to transport the members of the trade press to Riverside for a showing of "Rookies on Parade."

IN PRODUCTION — "Puddin'head" (Judy Canova-Francis Lederer) and "Kansas Cyclone" (Don Barry-Lynn Merrick).

PREPARING — "Hurricane Smith." "Ice Capades of 1941." "There Goes My Wife" (Ruth Donnelly-Roscoe Karns), "Under Fiesta Stars" (Gene Autry).

CASTINGS: Astral Albeyan in "Puddin'head"; Dorothy Lewis, Jerry Colonna in "Ice-Capades."

RKO RADIO

The Hollywood premiere of "Citizen Kane" occurred late last week with no mishaps, although many of the stars begged off at the last moment, presumably at the instigation of Hearst forces.

Graham Baker has been made an RKO producer and will take over three pictures that were being readied by Robert Sirk. There's a laugh in this situation in view of the fact that Gene Towne continually begged the spotlight when collaborating with Baker last year and even going so far as to plan his own publicity. An RKO publicity release says that Baker's new deal will not affect the status of the Towne-Baker corporation, but it is this writer's guess that the outfit will eventually fade from the production picture.

They have been threatening to do it for years — reunite Victor...
McLaglen and Edmund Lowe in their Sergeant Quirt-Captain Flagg characters. Deeming this a propitious time, RKO has signed the team to picture "The Madison Ready." Leslie Goodwin will direct and Howard Benedict will produce.

Edward Arnold has replaced Thomas Mitchell in "The Devil and Daniel Webster." Charles Coburn will assume the role originally scheduled for Mitchell in "Unexpectanted Uncle." George Abbott, who had written the picture in a joint venture with RKO, has been cancelled. Wait Disney declared that he would close down his plant in the event of a strike. The reason RKO was able to lure Samuel Goodwyn away from UA and Warners was its offer of a guarantee of negative costs on the pictures RKO will handle.

IN PRODUCTION — "The Devil and Daniel Webster" (Edward Arnold-Walter Huston), "Father Takes a Wife" (Adolphe Menjou-Gloria Swanson), "The Little Fugitive" (Bette Davis-Robert Mitchum), "The Falcon" (George Sanders-Wendy Barrie), "Outlaw Trail" (Toll-Holt-Jean Waldo), "Look Who's Talking" (Edgar Bergen and Charlie McCarthy).

PREPARING — "Joan of Paris" (Michele Morgan), "Unexpectanted Uncle" (Charles Coburn-Dorothy Comoinglee), "Valley of the Sun.


20th Century-Fox

To the rapidly growing list of names on 20th Century-Fox's production roster was added that of John Brahms, famed European and English director, who for the past four years has been under contract to the British Columbia, Brahms's first assignment on his new long contract will be the direction of "Wild Geeze Calling."

The addition of Brahms brings the total number of directors at 20th Century to 21.

20th Century has decided to go easy on war and defense subjects at the moment only five pictures are planned. The studio has decided to limit its output in view of the heavy atmosphere caused by the international situation. Further they feel that unless the material is extraordinary, filmgoers are disinterested in war stories at the moment.

"The Outlaw" has been given an indefinite release date by 20th Century due to the fact that the Hays office has refused to give the Howard Hughes production a "purify" seal. The move was presumably inspired by the recent ban on "sweaters." Such nonsense!

"Blood and Sand" will be previewed in Mexico before it is unveiled here...Leo McCarey is treating the Garrett and Carroll Graham yarn about film folk, "Quer People" as a possible production for Howard Hughes. Eugene Orridge and Ray McCarey have had their directors' caps renewed...Monty Banks will megaphone the initial Laurel and Hardy fun-film for 20th Century...Joseph Schenck has resigned as 20th's chairman of the board, but will continue his production activities pending the outcome of his appeal...By the end of May, 20th Century will have put 13 pictures into production.

IN PRODUCTION — "Belle Starr" (Gene Tierney-Henry Fonda), "Dance Hall" (Cesar Romero-Carole Landis), "Dressed to Kill" (Lloyd Nolan-Mary Beth Hughes), "Last of the Dusans" (George Montgomery-Lynne Overman), "Private Nurse" (Brenda Joyce-Jane Darwell), "Charley's Aunt" (Jack Benny-Ray Francis).

PREPARING — "21 Men and a Girl," "Wild Geeze Calling," "Rainbow over the Day."


UNITED ARTISTS

Edward Small will become a UA producer, making a series of pictures in which he will star. Cantor will also attend the financing.

Edward Small has embarked on his motion ambitious production schedule. "International Lady" has already started with Illona Massey, George Brent and Basil Rathbone in the cast. Next he starts "The Corsican Brothers" with Douglas Fairbanks. This will be followed by the Shirley Temple picture. Other features of Small's program which may or may not materialize are "My Official Wife," "Twin Beds," "Murderers' Holiday," "Valentino" and "Two Years Before the Mast."

To utilize some of his frozen English money, Small has acquired the American distribution rights to "Three Cockeyed Sailors." Katharine Brown has concluded two weeks of conferences at the studio and plans to produce East. There is talk that Mary Pickford may re-enter production in collaboration with Edward Small.

IN PRODUCTION — "International Lady" (Ilona Massey-George Brent) and "Illusion" (Buster Keaton)...

PREPARING — "Sundown," "The Eagle Squadron."

CASTINGS: Tom Brown, Marjorie Woodworth, Zona Petts, Slim Summervue in "Nagara Falls," Lawrence Goughsmith, Whifred Harris in "Illusion..."

DIRECTOR ASSIGNMENTS: Gordon Douglas to "Nagara Falls."

UNIVERSAL

Re-alignment of Universal's executive supervisory set-up has been announced. Milton H. Feld is to continue executive in charge on top set-ups. Included are the Abbott and Costello productions, the Mayfair pictures and "Mermaid in Distress." Universal has ambitious plans for Abbott and Costello budgets have been increased for those that are producing and those that are in the planning stage. In association with Jules Levey, Feld will produce the Mayfair productions, "Hellzapoppin," "Hold on to Your Hats," "Butch Minds the Baby" and "Mermaid in Distress." Jack Gross will head a production unit in collaboration with George Wagner and Joseph Bernard, Jr. Milton Schwartzwald and John Goldsmith, who have been assigned to the Dead End Kids-Little Tough Guys group and the Hugh Herbert vehicles.

Joe Gerhardenson, hitherto an associate producer, steps up to a supervisory spot, working with Paul Malvern, Marshall Grant and Cowan. This unit will produce the "idea" pictures, the Johnny Mack Brown westerns and U's two-reel musical shorts.

Ben Pivar continues as major domo of the Dick Forn-Léo Carrillo-Andy Devine action series.

Carol Bruce planned into Hollywood last week for a test and was assigned the feminine lead in "I, James Lewis." She will leave the cast of "Louisiana Purchase" after Patricia Ellis gets up in the part...Charles Boyer and Margaret Bullavan are to be returned to "Heartbeal." Is Universal having more trouble with Deanna Durbin stories than it would like known?


PREPARING — "Almost an Angel" (Charles Laughton-Deanna Durbin).

CASTINGS: William Gargan in "Flying Asalets"...Abbott and Costello, Andrews Sisters in "Ride 'Em Cowboy"...Carol Bruce in "I, James Lewis."

WARNER BROS.

With 13 pictures in the cutting room and 12 preparing, WB has a busy schedule ahead for May-June-July.

One of the plants offerings deals to Orson Welles is WB. The last time WB produced a film with Welles at the helm was "The Stranger." This time, the Racht-Robinson fund — even going so far as to intimate that fight scenes in the picture will be cut lest the flatcutoffs became too realistic. With so much activity on the lot, WB has more outside players working than at any time in its history...Jack Benny has been signed to a one picture deal and he will do "The Widow Couldn't Weep"...Richard Whorf, long associated with the Theatre Guild and Alfred Lunt and Lynne Fontaine, has checked into the studio to begin his acting-directing-writing deal...Frank Capra and Robert Riskin are wondering about filming a sequel to "Meet John Doe"...Ralph Bell's option was not lifted.

IN PRODUCTION — "Dive Bomber" (Errol Flynn-Fred MacMurray), "Manpower" (Robinson-Raft-Dietrich), "Navy Blues," (Ann Sheridan-Martha Raye-Jack Oakie), "Bullets for O'Hara" (Joan Perry-Roger Pryor) and "The Smiling Ghost" (Wayne Morris).


CASTINGS: Brenda Marshall in "Smiling ghost"...Hobart Bosworth in "Something for Oliver,"...Robert Young, Joan Blondell in "The Smiling Ghost"...Robert Young and Janet Gaynor in "In His Prime..."

DIRECTOR ASSIGNMENTS: Leo McCarey to "Bomber."...CONTRACTS: Elisabeth Fraser to term deal.

INDEPENDENTS

Astor Distributing Corporation and Majestic Pictures, both indy outlets, have merged and will be known henceforth as Majestic.

(Continued On Page 16)

M A Y 1 7 , 1 9 4 1
COLUMBIA

1940-41 Features (41) Completed (38) In Production (6)
Westerns (14) Completed (13) In Production (1)
Serials (14) Completed (12) In Production (2)

PRODUCTION & RELEASE RECORD

MEDICO OF PAINTED SPRINGS
Western — Shooting started May 5
Cast: Charles Starrett, Terry Walker, Four Symphonies, Richard
Tanner, Ramona. Directed by Lambert Hillyer.

THE DEVIL TO PAY (Larry Darmour)
Murder mystery — Shooting started May 8
Cast: Ralph Bellamy, Charley Grapewin, Margaret Lindsay, John
Beal, Spring Byington, Linda Hayes, H. B. Warner, James
Burke, Douglas Dumbrille, Sidney Blackmer, Walter Kingsley.

Released: May 1941

METRO-COLDWYN-PLAYER

1940-41 Features (50) Completed (41) In Production (4)

SMILIN' THROUGH
Drama — Shooting started April 30
Cast: Spencer Tracy, Gene Ekman, Ann Revere, Chill Wills, Adele

THE YEARLING
Drama — Shooting started April 30
Cast: Spencer Tracy, Gene Ekman, Ann Revere, Chill Wills, Adele
Director: Derwin Abrahams Producer: Harry Sherman Story: Set as an actual scientific expedition into the desert where they discover a secret gold mine owned by Chinamen and Ford rides to help to localize their claim, while the beavers try to prevent his doing so.

RELEASE CHART

IN PRODUCTION

<table>
<thead>
<tr>
<th>Title Running Time</th>
<th>Cast</th>
<th>Details Ref. No.</th>
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<td>(26) Completed (21) In Production (6)</td>
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<tr>
<td><strong>Westerns</strong></td>
<td>(24) Completed (12) In Production (1)</td>
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WANDERERS OF THE WEST

Western — Shooting started May 13

Cast: Tom Keene, Slim Andrews, Betty Miles, Sugar Dawn.

Director: Robert Young Producer: Robert Tansey Story: A man is shot and his son starts out to find the killer, using an assumed name. The murderer is also using a different name, and the two become pals before they discover each other's identity.

RELEASE CHART

1940-41 Features

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<td><strong>AMONG THE LIVING</strong></td>
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Director: Derwin Abrahams Producer: Harry Sherman Story: Set as an actual scientific expedition into the desert where they discover a secret gold mine owned by Chinamen and Ford rides to help to localize their claim, while the beavers try to prevent his doing so.

RELEASE CHART

IN PRODUCTION

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<td>(24) Completed (12) In Production (1)</td>
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CRIMINAL WITHIN (COMPLETED)

Drama — Shooting started May 2 — Completed May 9

Cast: Eric Linden, Ann Doran, Constance Worth, Ben Alexander. 
Director: Joseph Lewis Writer: El Durr Story: A murder takes place in an Army camp as Uncle Sam's daughters get their first taste of action.

PAFER BULLETS (COMPLETED)

Drama — Shooting started April 18 — Completed April 25

Cast: Joan Woodbury, Jack LaRue, Linda Ware, John Archer. 
Director: Vince Barnett Producers: Frank and Maurice Kozinsky Story: A gangster's gin moll helps a racketeer take over a big town — via the bullies loco.
RELEASE CHART

1940-41 Features (26) Completed (21) In Production (1) Westerns (26) Completed (21) In Production (6) Serials (4) Completed (4) In Production (0)

KANSAS CYCLONE
Western — Shooting started May 9
Cast: Don Barry, Lynn Merrick, William Haade, Milton Kibbee, Harry Worth, Guy Usher, Dorothy Sebastian, Charles Moore. Director: George Sherman
Story: Dean Barry owns a strip of property in New York City and decides to farm it. A big building overlaps one foot on her property and the owners hire a poor yokelman to try to trick her into selling, but he is a nice chap and finds her a radio job instead.

RELEASE CHART

1940-41 Features (26) Completed (21) In Production (1) Westerns (26) Completed (21) In Production (6) Serials (4) Completed (4) In Production (0)

Angels with Broken Wings (—) R.Barnes-K.Norris 4-19, 5-7
Arrested Judge (69) R.Barnes-K.Norris 4-12, 5-1
Back in the Saddle(23) G.Austy-Burnette 5-8, 5-24, 6-10
Barley and Hops (67) J.Archer-J.Vance 1-11, 1-17, 2-1, 2-7
Beloved the News (33) L.Nolen-Davenport 11-16, 12-5, 1-19
Border Legion (58) R.Rogers-G.Hayes 10-10, 12-4, 6-15
Buckskin Texas (61) C.Miller-L.Campbell 11-25, 12-19, 1-1
Captain Merry (serial) T.Tyler-P.Caughey Jr. 1-11, 2-8, 2-28, 6-6
Country Fair (75) L.Hollis and Scott 2-2, 5-15
Country Range (78) C.Miller-L.Campbell 3-7, 3-21
Friendly Neighbors (61) Weaver Family 9-3, 11-7, 1-11
Frontier Angerance (57) R.Harry-Moran 8-21, 10-10, 1-22
Gay Vancouver (40) R.Karna-Donnelly 4-5, 5-12
Girl from Havanoe (60) D.K.Cobb-H.Carrol 7-1, 7-11
Great Train Robbery, The (61) R.Barnes-M.Collins 2-8, 2-28, 6-10
Harley and the Texas Kid (57) R.Harry-Moran 4-9, 5-17, 6-24
Hill Parade of 1944 (60) R.Kody-L.Flangard 8-10, 12-10
In Old Cheyenne (50) R.Rogers-G.Hayes 5-2, 12-1
Jungle Girl (serial) P.Gifford-T.Neal 1-5
King of the Royal Mounted (Serial) R.Harry-Kibbee 2-17, 3-4, 3-17
Lady from Louisiana (65) W.Munn-J.Wayne 3-8, 4-22, 6-14
Lone Star Raiders (57) R.Harvey-R.Steele 11-16, 12-23, 6-6
Man Behind the Mask (58) R.Rogers-G.Hayes 1-11, 2-7, 12-1
Meet the Missing (68) R.Karna-Donnelly 9-21, 11-8, 12-18
Melody and Moonlight (59) D.Down-Allen 9-24, 10-6, 11-5
Missing Man, The (Serial) Rossy and Kelly 3-26, 4-1, 4-28
Missouri Limited, The (59) R.Barnes-K.Norris 1-1, 1-10
Mr. Great On (60) B.Kibbee-R.G.Hayes 6-4, 6-12, 6-28
Nevada City (60) R.Barnes-K.Norris 3-3, 6-10
Oklahoma Boundaries (57) R.R.G.Hayes 6-14, 6-21
Pals of the Pecos (56) Three Merchants 3-8, 5-8, 6-6
Pirates of the Range (57) R.Rogers-G.Hayes 1-12, 1-25, 2-15
Prairie Flower (57) R.Karna-Donnelly 2-8, 3-20
Prairie Rangers (56) R.Barnes-K.Norris 1-11, 2-8, 1-5
Prairie Schooner (56) R.Barnes-K.Norris 1-11, 2-8, 1-5
Prisoner of the Range (63) R.R.G.Hayes 6-11, 6-25
Riders of the Range (60) R.Barnes-M.Collins 3-2, 5-2, 6-10
Riders of the Range (63) R.Barnes-M.Collins 6-29, 7-6, 7-13
Rolling Gamble, The (60) R.Barnes-M.Collins 1-11, 2-8, 1-5
Sautical Lassie (69) L.Hollis and Scott 2-2, 5-15
Singing Hills (60) R.G.Hayes 6-3, 6-11, 6-25
Stagecoach, The (Serial) R.Karna-Donnelly 3-2, 6-7
Stolen Hearts (58) R.R.G.Hayes 2-3, 3-10
Texas Rangers (59) R.Harry-Moran 10-5, 11-21, 6-10
Trail Blazers (59) R.Harvey-Moran 11-1, 11-12

Tulsa Kid, The (57) Don-Barry-W.Lawler 6-29, 6-30, 7-16
Two-Gun Sheriff (56) D.Barry-L.Merrick 5-8, 6-24, 7-16
Under Texas Skies (57) D.Barry-L.Merrick 6-8, 6-16, 7-16
War揖s of Arizona (56) D.Barry-L.Merrick 6-8, 6-16, 7-16
When A Killed Aunt Married (57) J.Hubbard-W.Barnes 9-21, 11-1
Wyoming Wildcat (60) H.Barry-J.Donnan 11-29, 1-5, 6-17
Young Bill Hickok (56) R.Rogers-G.Hayes 8-24, 10-26, 11-5

OUTLAW TRAIL
Western — Shooting started May 9
Producer: Bert Gilroy
Story: Tim Holt's outfit robs to ranch and finds how few friends he has in the West.
He worthwhile rancher茧 Holt to join a gang of bandits in robbing a bank that his father owned. Then Holt goes straight, cleans up the whole district and becomes a T. S. Marshal.

THE GAY FALCON
Crook drama — Shooting started May 5
Producer: Howard Benedict
Story: A young man wins a radio contract in New York City and decides to try to solve the operations of a gang of jewel thieves.

RELEASE CHART

IN PRODUCTION

Tulsa Kid, The (57) Don-Barry-W.Lawler 6-29, 6-30, 7-16
Two-Gun Sheriff (56) D.Barry-L.Merrick 5-8, 6-24, 7-16
Under Texas Skies (57) D.Barry-L.Merrick 6-8, 6-16, 7-16
War揖s of Arizona (56) D.Barry-L.Merrick 6-8, 6-16, 7-16
When A Killed Aunt Married (57) J.Hubbard-W.Barnes 9-21, 11-1
Wyoming Wildcat (60) H.Barry-J.Donnan 11-29, 1-5, 6-17
Young Bill Hickok (56) R.Rogers-G.Hayes 8-24, 10-26, 11-5

REPUBLIC

20TH CENTURY FOX

1941-42

Burt Reynolds — starring in "The Fabulous Baker Boys," the musical comedy

CHARLEY'S AUNT
Comedy — Shooting Started May 12
Director: Archie Mayo
Producer: William Perlberg
Story: Jack Benny passes as his friendly aunt for the purpose of giving his investment to the front's marriage, but the real aunt appears and many complications result.

FILM BULLETIN
INTERNATIONAL LADY
Drama — Shooting started May 1
Cast: Bonita Maeser, George Brent, Basil Rathbone.
Director: Tim Whelan
Producer: Edward Small
Story: An F. E. I. man and an operator from Scotland Yard join forces in trying to catch scoundrels and airplanes being shipped from U. K., A. They discover a girl spy and both fall in love with her but continue their efforts to destroy her. The girl is killed while trying to save F. E. I. man's life.

RELEASE CHART
IN PRODUCTION
Title — Running Time
Cast Details Rel. No.
—— ——— ——— ——— ——— ——— ———
5002
B. 132 1.
A. Faye-D. Ameche
120 young
Kelly
101 8-10.
15
with
106
L. Nolan-L. Bari
C. Veidt-V. Hobson
8-9...
C. Romero-M. Hughes
G. Montgomery-M. A.
4-11.
G. Montgomery-L. Itobots
M. L'kwood-R. H'ris'n
V. McLaglen-D. O'Keefe
137 138 9-6.
1-31...
reconciliation
15
married
7-27...
Cast
Sik.
1-10.
J. Sabu-C.
125 B. Abbot
G. Harker-A. Sim
3-21
Rit
M. Stephens-E. Pallette
W. Lawson-N. Pilbeam
J. Wayne-T. Mitchell
4-4...
1940-41
Adventures of Tom Sawyer
T. Kelly — Reissue — 5-6.
Silk
Blackout
C. Whitfield-V. Wills-
Foreign 13-29.
B. Welcht
Limited
B. McLaughan O. D'Keefe
15-25...
Keh.
Chers for Miss Bishop (94)
M. Scott-W. Garran
10-6 — 22.
Row
Foreign correspondence (89)
S. W. Barbara
10-25.
Church
modern
Details under title: Personal History
Granger, The (150)
B. Stewart-F. Stafford
10-7 — 7-16.
Chap
Long Voyage Home, The (87)
J. Wayne-T. Mitchell
5-4 — 11.7.
Wan
Major Director — Frank Lloyd
M. Wayne-M. Hiller
New Wine (56)
J. Massey-A. Curtis
1-23 — 2.
Sky
Passion Hall (95)
W. Lawson-N. Flixman Foreign
1-12...
Put O' Cold
J. Stewart-P. Goddard
12-8 — 4.11.
Rei
Prisoner of Zenda (125)
R. Cohan-M. Carroll
Reissue — 5-46.
Silk
Road (87)
A. Menjou-I. Hubbard
7-21 — 2.
1.
That So Ends Our Night (117)
S. Sullivan-P. March
1-4 — 5.
Ex
These are the details under title: Reissue
That Hamilton Woman (129)
J. Leigh-1. Olivier
16-3 — 4.
No
That Uncertain Feeling (83)
M. Gerson-D. Douglas
11-16 — 6.
Laf
The Million Dollar Gamble (86)
F. C. Eyben
12-30 (12-55)
Topper Returns (85)
J. Blondell-E. Young
11-16 — 5-21.
Rei
Westerner, The (100)
J. Cooper-W. Brennan
17-2 — 9.
Silk

UNIVERSAL
1940-41 Features
(45) Completed (39) In Production (4)
Westerns (7) Completed (6) In Production (0)
Actions (7) Completed (6) In Production (0)
Serials (4) Completed (4) In Production (0)

I, JAMES LEWIS
Drama — Shooting started May 9
Cast: Franchot Tone, Walter Brennan, John Carroll, Carol Brule,
Nigel Bruce, Leo G. Carroll.
Producer/director: Charles Lamont
Producer: Ken Goldsmith
Story: A young man who can't get a radio spot for his band, takes the band to Hawaii. He meets a beautiful girl and makes a new band, the Lovers, of Hawaiian girls, and because of this, he makes a pineapple plantation and her father sponsors the band on the radio.

MOONLIGHT IN HAWAII
Romantic comedy with music — Shooting started April 30
Cast: Johnny Downs, Jane Fraze, Leon Errol, The Merry Macs,
Charlotte Gateson, Elaine Moray, Marie View, Pauline绘制
Director: Charles Lamont
Producer: Ken Goldsmith
Story: A young radio singer is married to a man who has been in a camp for a year and she is going to have a baby. The husband's family is discharged from the Army and promises to look after his wife's twin. Her twin sister has taken her place on the radio and there are many misunderstandings and complications.

RAWRIDE RANGERS (COMPLETED)
Western — Shooting started May 2 — Completed May 10
Cast: Johnny Mack Brown, Fuzzy Knight, Nell O'Day, Kathryn Adams, Harry Cording.
Director: Ray Taylor
Producer: Will Cowan
Story: An attempt to capture a band of bandits, a Texas Ranger joins the band and loses the love of his best friend. He finally captures the bandit, is made a captain in the Rangers and is forgiven by his girl.

RELEASE CHART
IN PRODUCTION
Title — Running Time
Cast Details Rel. No.
—— ——— ——— ——— ——— ——— ———
5002
Argentine Nights (25)
B. Rogers — Foreign 5-29.
Back Street (80)
M. Sullivan-C. Boyer
11-16 — 7.
S. Rogers
Back of the Carpet (70)
B. Coogan — Foreign 5-29.
Backman, The (70)
H. Darrow — Foreign 5-29.
Half a Mile (80)
J. Brown-P. Knight
16-7 — 11.
S. Rogers
Pilots (83)
A. Blakely-C. Goodrich
15-8 — 12.
S. Rogers
Hurry Me On The Lone Prairie (60)
B. Goodrich — Foreign 5-29.
Curtain Calls (4)
S. O'Brien-
D. Rogers
Dangers Game, A (61)
B. Rea—C. Devere
10.-5 — 6.7.
S. Rogers
Dark Streets of Cairo (30)
D. Curtis—D. DeMille
9-5 — 2.
S. Rogers
Diamond Frontier (71)
V. McLaughen
15-8 — 9.
S. Rogers

UNITED ARTISTS
Chaplin: Sold for 1940-41 (1) Completed (1) In Production (0)
Goldwyn: Sold for 1940-41 (1) Completed (1) In Production (0)
Korda: Sold for 1940-41 (3) Completed (3) In Production (0)
Lesser: Sold for 1940-41 (1) Completed (1) In Production (0)
Loew's: Sold for 1940-41 (1) Completed (1) In Production (0)
Lubitsch: Sold for 1940-41 (1) Completed (1) In Production (0)
Pascal: Sold for 1940-41 (1) Completed (1) In Production (0)
Korda: Sold for 1940-41 (1) Completed (1) In Production (0)
Rowland: Sold for 1940-41 (1) Completed (1) In Production (0)
Roosevelt: Sold for 1940-41 (1) Completed (1) In Production (0)
Selznick: Sold for 1940-41 (2) Completed (2) In Production (0)
Schnitzler: Sold for 1940-41 (1) Completed (1) In Production (0)
Szekely: Sold for 1940-41 (1) Completed (1) In Production (0)
Wagner: Sold for 1940-41 (2) Completed (2) In Production (0)
THE BLACK CAT...Showmen are never so content as when they have one of these shudder-shiver thrillers to ballyhoo. And Universal's "The Black Cat" conjures up all the exploitation tricks that have been used for two generations. Those you can't think of are presented again in the stunt-loaded press sheet turned out by the U ad boys. Find some way to scare the wits out of your public by your advertising and they will come to see the picture.

A WOMAN'S FACE CRADFORD IN GOOD ROLE

Some of the scenes which constitute the plot of "A Woman's Face" are being leaked, and they point to a very promising film. The story is not new, but the handling of it is.

Directed by George Cukor.

Cast as a horribly scarred social cast-off, "A Woman's Face" offers Joan Crawford a chance to play an actor's holiday. The part is meaty and sentimental, and Miss Crawford avails herself fully of its possibilities. Vastly different from anything she has done before, it will cause considerable comment among her fans and public. Crawford's portrayal and the acting of the other principals are redeeming features of a long, over-drawn story which sometimes bores rather than entertains. The flash-back device employed serves to slow up the tempo and make the many factors involved more complicated than they might be ordinarily. The production is typically Metro, there is plenty of atmosphere and an authentic background. George Cukor's direction is good considering the difficulties he must have encountered in the story. Most attention will center on Miss Crawford and boxoffice results will be gauged by the interest of the public in her startling characterization.

In trial for the murder of Conrado Veidt, the story of Joan Crawford's life leading up to that act is told by a group of witnesses. Horribly scarred during a fire when she was still a child, she sought to avenge herself, gradually becoming a blackmailer. She met and fell in love with Conrado Veidt, nephew of an oil king and like her herself of dubious character. Her disfigurement was removed by Melvyn Douglas, a surgeon, whose wife she had been blackmailing. Veidt prevailed upon her to accept a post as governess to his young nephew—the idea being to kill the boy which would have made him sole heir to his uncle's fortune. Crawford softened under the kindly treatment of the lad and when Veidt sought to perpetrate the deed himself, she killed him instead. Last minute testimony saves the lad, and Crawford is saved and she learns that Douglas is in love with her.

In a straight role, Douglas is outstanding, although his part is comparatively brief. Conrado Veidt is an effective heavy. The charming Osa Massen is interesting as Douglas' faultless wife. There are outstanding performances by Connie Gilchrist, Reginald Owen, Marjorie Main and Donald Meek.

HANNA (Hollywood)

THE FLAME OF NEW ORLEANS A SAD DISAPPOINTMENT

New Orleans' atmosphere, at least, is captured in this production and the story has a good deal of originality. Miss Doria Dietrich is particularly pleasing as the leading lady and it runs to 78 minutes.

Directed by Rene Clair.

Far from being the auspicious production expected, "The Flame of New Orleans" amounts to an unhappy American debut for famed director Rene Clair. The script may be blamed for much that is wrong—but Clair's direction didn't help it much. The proceedings are too genteel, the action restrained in spots where a little emphasis might have turned pallid titrates into genuine belly laughs. It is surprising, too, that the production is so lacking in atmosphere.

ROOKIES ON PARADE MILD MIXTURE OF MUSIC AND ARMY NONSENSE

Republic. 80 Minutes.

Directed by Joseph Santley.

Much army nonsense, some tuneful numbers and a capricious cast just about sums up the merits of "Rookies on Parade." This second draft comedy lacks the spontaneous humor of Universal's "Buck Privates," but its slapstick and hilarious honk will get laughs from naborhood audiences. Credit the cast with working hard to put over moss-covered comic situations and Director Joseph Santley with putting in that old reliable—a flag-waving song finale—to stir the average moviegoer. This is a fair dudler, but, with its timely theme, it can stand some extra exploitation, especially in naborhoods or small towns.

Bob Crosby and Eddie Foy Jr., a pair of irresponsible song-writers, are unexpectedly drafted soon after they get their long-await ed chance to write songs for a Broadway musical. In the army they encounter William Wright, wealthy 'angel' for the postponed show, and Ruth Terry, who broke her engagement to Crosby, becomes camp hostess.

Crosby is resentful of the army routine until his idea to write a army show is accepted and, of course, it becomes a huge hit. He also gets patriotic fervor and turns down an offer to sell the show to a Broadway producer in order to present it to Uncle Sam.

Eddie Foy Jr.'s antics and Cliff Nazarro's imitable double-talk routines furnish the comedy high-spots. The pert Ruth Terry's rendition of "Chula Chi Hua Hua" and the amazingly hard-boiled Gertrude Niesen's singing of the title number are both effective, although the latter player's vocal talents are otherwise wasted. Bob Crosby is a pleasant-voiced tenor who remains colorless and incompetent as an actor.

LEVENDECKER

WHAT THE NEWSPAPER CRITICS SAY

ROAD TO ZANZIBAR (Paramount)

"...Nonsense of the most delightful sort...Merriest musical movie that has come to town...Enormously funny."—Barnes, N. Y. Herald Tribune.

"...Steady barrage of gags...Things happen with the most casual and refreshing spontaneity...They're cooking with gas."—Crowther, N. Y. Times.

"...Audience laughs so hard you miss a good of the dialogue...This one is funny until it hurts."—Winston, N. Y. Post.

"...As funny—and often funnier—than "Road to Singapore."...Parodies tightly with good gags and flavored with tart humor."—Finny, Phila. Record.

WHAT THE NEWSPAPER CRITICS SAY

MODEL WIFE (Universal)

"...Sparkling cheating-censors comedy...Punchy comedy, full of flavor, nouns situations and lines."—Dana, N. Y. Herald Tribune.

"...Sprightly, good-natured little picture with any number of top-notch performances."—Thirer, N. Y. Post.

"...Plenty of good laugh authors."—Bookvehl, N. Y. World-Telegram.

"...Reels off in double-farce time and, skipping past some lurid spots, ends up just where it's expected to—"Ager, PM.

"...Spotty comedy...Often comes close to being a very funny entertainment, but just as often loses out because the dialogue, though generally sprightly, lacks that sparkle which sets good comedy apart."—T. M. P., N. Y. Times.

FILM BULLETIN
'KING OF THE ZOMBIES' NOVEL HORROR MELODRAMA

Rates ★★ for action and western houses, if exploited

HOLLYWOOD PREVIEW

Monogram
67 Minutes.

Here is a colorful and rather unusual horror-melodrama, which should satisfy the entertainment taste of those who thrive on weird situations, even if relieved by broadly humorous touches. It's all about a sinister German doctor on a lonely island in the Caribbean, who uses a band of zombies to intimidate and murder the crews of planes hired to his island by a false radio beam. There is a capable cast and the thrills are varied by the clever comedy of Mantan Moreland, who almost steals the picture and adds a great deal to its entertainment value. The film will be a good box office bet as a台上 in the locations for which it is slanted. Where exploited, it can bring surprising grosses.

A plane flown by Dick Purcell and carrying John Archer and his negro valet, Mantan Moreland, is lost over the Caribbean in the same district where a Navy plane vanished a week before. Purcell picks up a radio beam and follows it until he makes a crash landing on a lonely island owned by a sinister German doctor, Henry Victor. Moreland discovers that Victor is the leader of a band of zombies, who obey his orders. He has lured the Navy plane to the island, had the crew killed by the zombies, and is trying to torture the Admiral into revealing United States secret defense plans. The doctor keeps his wife in a state of hypnosis and her niece, Joan Woodbury, is a prisoner on the island. There are all sorts of thrills climaxed by Purcell's supposed murder by a zombie and the doctor is killed and the others radio for help.

Dick Purcell and John Archer give convincing performances as the two young heroes. Joan Woodbury does a good job in a rather difficult role. Henry Victor is properly sinister as the villainous doctor. Mantan Moreland once more shows himself to be an excellent comedian and is ably assisted in many of his amusing scenes by Marguerite Whitten, an attractive Negro girl. The rest of the cast are all good.

CRAWFORD (Hollywood)

WHAT THE NEWSPAPER CRITICS SAY

ZIEGFELD GIRL (Metro-Goldwyn-Mayer)

"...Another conventional musical show, only bigger... Musical sequences have all but one thing—invention."—T. S., N. Y. Times.

"...The lovely, shimmering legend conjured up by the phrase 'Ziegfeld Girl' takes an awful kicking around from the movie... Everybody gives its all to 'Ziegfeld Girl,' including the writers, whose all isn't good enough."—Ager, PM.

"...Song numbers are lavish and its costumes are glorious, so that it is always easy to look at even if it is difficult to listen to... Pretty repetitious and tiresome."—Boehnel, N. Y., World-Telegram.

"...Your money's worth if you are satisfied with quantity alone. Connoisseurs of the lavish, colossal and stupendous can consider it right up their pecock alley."—Winston, N. Y. Post.

TWOP GUN SHERIFF' BARRY WESTERN HAS ACTION

Rates ★★ for western fans

Republic
56 Minutes.

Don "Red" Barry works overtime, and with swell action results, to make "Two Gun Sheriff" a rip-roaring western drama. The pugnacious, hard-hitting cowboy star has a dual role — a bad man and his twin brother, the sheriff — and he contrasts the opposing parts to good effect. While the story contains many familiar situations, Director George Sherman has taken care that a full quota of shooting and fast riding will keep action fans interested throughout. This will entertain wherever westerns are favored.

In the story the upstanding sheriff of a western town has his outlaw twin brother, "The Sundown Kid," failed to protect him from danger. The Kid, however, escapes before the sheriff can explain his motives. Some time later, Jay Novello, head of a smuggling ring, rescues The Kid from law-men and persuades him to masquerade as his sheriff brother while they kidnap the latter and hold him in custody. The Kid carries off his masquerade successfully until his former flame, a dancing girl, recognizes him. When she is killed in cold blood by Novello, The Kid changes his tactics, saves his sheriff brother and meets a brave death himself.

Marin Sals manages to put considerable feeling into the part of the unhappy mother of the boys and Lupita Tovar does well as the love-torn senorita. Lynn Merrick is attractive — and completely colorless — as the sheriff's sweetheart.

LEYENDECKER

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MAY 17, 1941
AFFECTIONATELY YOURS... In this latest Warner Bros. froth-farcce starring Dennis (Kitty Foyle) Morgan, Merle Oberon, Rita Hayworth and Ralph Bellamy, Morgan plays a philandering foreign correspondent who dashes from an assignment to prevent his wife from divorcing him to marry Ralph Bellamy. Merle Oberon is the heckled wife and Rita Hayworth is cast as a wise-cracking fellow correspondent who would like to get her hooks into Devilish Dennis. George Tobias supplies dialect comedy.

ONE NIGHT IN LISBON... Produced and directed by Edward H. Griffith and starring Madeleine Carroll and Fred MacMurray (the threesome that made "Cafe Society" and "Honeymoon in Bali") the story takes place in war-torn Europe — first London where Fred is on the loose after delivering a bomber to the RAF. He makes a play for the lovely Madeleine, who leads him a merry chase to and in Lisbon. Patricia Morrison, Billie Burke, John Loder and Edmund Gwenn contribute support in this Paramount picture.
'HER FIRST BEAU' JUVE COMEDY-DRAMA HAS HEART APPEAL

Rates • • + in family and naborhood houses

Hollywood Preview


Directed by Theodore Reed.

Largely because of the sympathetic direction of Theodore Reed, “Her First Beau” emerges an eminently satisfactory program picture that will appeal to the Jane Withers-Jackie Cooper fans. The story emphasizes the familiar first romance angle, but it is played with considerable charm and not a little exaggerated humor. The cast is very good indeed and their performances help sustain the spectator’s interest. A natural for family audiences in naborhoods and

small towns, this will prove a diverting duster elsewhere.

Jane is a sort of tomboy whose young womanly instincts are aroused when her college student uncle, William Tracy, brings home handsome Kenneth Howell for a visit. She interprets his attentions as signaling their engagement and is somewhat disconcerted when he subsequently rushes blonde and beautiful Martha O’Driscoll. Meanwhile Jackie Cooper, Jane’s next door neighbor, succeeds in demonstrating a new glider he has built. He crashes, is slightly hurt and Jane realizes that he has first claim on her affections.

Cooper and Withers form a perfectly grand team of juveniles. Edith Fellows, as a romantic young busybody, supplies laughs. Josephine Hutchinson is human and warm as the mother and other fine performances are given by William Tracy, Edgar Buchanan, Kenneth Howell and Jonathan Hale.

HANNA (Hollywood)

'FRAIiGE ALIBI SUSPENSEFUL UNDERWORLD PROGRAMMER

Rates • • — as dawler in action spots


Directed by D. Ross Lederman.

A fast-moving, suspenseful underworld melodrama, “Strange Alibi” is satisfactory Class B fare in every respect but its marquee appeal. Arthur Kennedy and Joan Perry are capable but lacking in name draw and while the supporting cast is filled with familiar faces not one rates marquee lettering.

The story’s introductory scenes hold the interest, a later prison episode is tense and melodramatic and the climactic escape scene carries all the customary punch. Picture is made-to-order for action fans but it will have to be used as a supporting feature on discs.

The story is about an ambitious young detective (Arthur Kennedy) who takes a set-to with his police chief (Jonathan Hale) in order to safely join an underworld gambling ring and get some inside dope. Kennedy soon discovers that a crooked police captain is behind all the city’s graft and corruption, but he can’t reveal the fact, he is framed and jailed for the murder of Hale.

Only by means of a daring jail break is Kennedy able to produce his strange alibi—a dead gangster who saw the real killing—and proves the Governor is innocent of murder.

Arthur Kennedy lives up to the promise he showed in “City for Conquest” by giving a thoroughly capable performance as the detective-turned-gangster. Florence Bates is good as a friendly gambling house manager and Joan Perry is a likeable heroine. Ben Welden, Joseph Downing and John Ridgely know their gangster roles by heart while Jonathan Hale and Wade Boteler are adept at portraying defenders of the law.

D. Ross Lederman’s direction is speedy and punchy.

LEYENDECKER

'LADY FROM LOUISIANA' COLORFUL COSTUME DRAMA

Rates • • as dawler, except in first runs


Directed by Bernard Vorhaus.

An exciting and colorful costume drama, featuring a smash flood climax, “Lady From Louisiana” is good entertainment for the masses. The story has its weak points, chief among them being the bringing forward of the issue of reefering behind the New Orleans lottery and then dropping the solution in the confusion of the levee break. Despite this, the tale has drama aplenty, some lively humor and the film moves at a

swift pace throughout. Although not quite strong enough for a first-run attraction, this Republic special is certain to appeal to the average naborhood and small town moviegoer. Exhibitors will find that extra selling will show results at the box office.

The conflict in the story is brought about by the reform element, headed by sharp-tongued Helen Westley, who is working to outlaw the New Orleans lottery, promoted by the wealthy General Mirabeau (Henry Stephenson). The latter’s daughter (Ona Munson) has fallen in love with lawyer John Wayne without realizing that he is to aid Miss Westley in putting the lottery out of business. Stephenson’s co-workers have been fleecing lottery winners without his knowledge and when he learns the truth they have him shot by hired thugs posing as reformers. Miss Munson, of course, believes Wayne re-

sponsible for her father’s death and it is not until the crooked records are stolen and brought forth in court that she sees the handwriting on the wall.

The romance is capably handled by John Wayne, who makes a handsome and forthright lawyer, and by Ona Munson, who is attractive in a matronly way and does excellent dramatic work as the provocative heroine. But the real standouts in the cast are Helen Westley, who contributes one of her best shrewdly characterized performances, and by Henry Stephenson as the kindly, yet hot-tempered Southerner.

Bernard Vorhaus’ smooth direction deserves special mention.

LEYENDECKER

WHAT THE NEWSPAPER CRITICS SAY

STRANGE ALIBI (Warner Bros.)

“...More high-minded than original...A not too alarming masquerade.”—T. S., N. Y. Times.

“...Enter a ‘Sleep’—a B budget picture with no ‘Names’ but nevertheless, slick performances—which packs a wallop and rolls a pungent tale...Fast-paced, punch-packed, completely engrossing.”—Thirer, N. Y. Post.

“...Sordid and dreary melodramatics.”—Boschel, N. Y. World-Telegram.

THE BLACK CAT (Universal)

“...Dishes up a mixture of goose-flesh ingredients...Peacefully directed...Sufficiently spooky.”—Thirer, N. Y. Post.

“...More slow than sinister, it has all the ingredients of conventional horror melodrama...Generally fails to chill.”—A. W., N. Y. Times.

“...Somehow we couldn’t get scared...We will think of the laughs we get...rather than anything else.”—Dana, N. Y. Herald Tribune.

“...Confused...Cast much too good for such inferior highjinks.”—Boschel, N. Y. World-Telegram.

MR. DISTRICT ATTORNEY (Republic)

“...Plot and situations are from a familiar stencil...Inoffensive without straining one’s sense of justice.”—Winston, N. Y. Post.

“...For all its good acting, for all its flashes of humor and excitement, it needs a much stronger attack than authors and director have given it...Fair-to-middling.”—Boschel, N. Y. World-Telegram.

“...Has some good singing character...Has a fairly convincing chase climax. Beyond these virtues it is nothing more than a shabby, second-rate production.”—Barnes, N. Y. Herald Tribune.

LEYENDECKER
SHORT SUBJECTS
FROm PHILLY
By JAY WALKER

Practically all the members of Tent 13 poured down to the shore Thurs. for the Variety Club shindig and many undoubtedly will be poured back into town when the fun's over... Phila. Arbitration Board has three cases under consideration: Rose J. Hexter, operator of the Breeze, asks equal availability with Ben Fertle's Colonial and Jay Emanuel's Grand and Jackson, which play 7 days after S-W Broadway and Savilla. Mrs. Hexter claims that the Breeze formerly had the same availability, but has gradually been pushed back to 35 days after the S-W houses, despite the same admission scale as the opposition houses... David Silver, owner of the Earle, New Castle, Del., charges that M-G-M refuses to sell him product and asks the Board to order the distributor to serve him on same basis as other major... Bryant West, operator of Hollywood, Elizabethville, Pa., complains against the Motion Pictures limiting same availability as the Theatorium, Lykens, Pa. ...The local Trans-Lux is changing programs twice weekly, and Ted Schenker announced that S-W employees would receive two to four weeks salary when drafted... The Miss Philadelphia Contest gets going Mon. 18th when a regatta, that of Garbo Bros., of Athol, Mass., is already covered by five days of hearing. Although this might seem a long period of time, background of the matter was that the trouble, shutting off of national availabilities, has been long pending, and, at the time of the AAA filing, had practically reached the stage of an anti-trust litigation... Lucien Descoteau, Manchester, N. H., circuit owner and the third complainant, will seek to reduce protection over his houses when the plea is heard May 19... George S. Ryan, attorney for both Gold and Garbo and identified with the independent side of the film picture nationally, will represent Descoteau... Two other AAA pleas have been filed up to publication by Druker interests... Margaret Whittington, who was formerly a member of the Independent Exhibitors, Inc. The organization is not identified, however, with either of these two complaints... Arthur Lyden, who was identified in the matter of natonal taxes, favoring elimination of admission tax exemptions except for children's ten cent admissions and protesting adoption of a tax of five per cent on the film rentals... At a board of directors' meeting held recently, plans were discussed to test the members of our organization from unnecessary, unworthy relief drives... The plan adopted in New England coincides with the anonymous investigation committee's plan, which is based on the idea of national taxes, favoring elimination of admission tax exemptions except for children's ten cent admissions and protesting adoption of a tax of five per cent on the film rentals... At a board of directors' meeting here, the film rental tax "was opposed, it being unfair to expect the exhibitor..."... Even if the draft contains a provision that the tax should be paid by the distributor and not be passed onto the exhibitor, it would be difficult under the block-of-selling to prevent distributors from charging an additional five per cent to offset the tax... and, when the tax is passed on, the taxpayers will still be paying it in the form of film rentals."

FILM BULLETIN

M. Lawrence Daily, Notary Public, Phila.

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PHILADELPHIA
HER FIRST BEAU...Jane Withers makes the transition from the little girl stage to the jitterbugging adolescent in this Columbia comedy. Nursing a crush on mechanically-minded Jackie Cooper, Jane can't get him to notice her until handsome Kenneth Howell shows some interest. But Kenneth proves to be of fickle character, switching his attentions to Martha O'Driscoll and Cooper proves himself in a spectacular glider flight. William Tracy and Jonathan Hale have supporting roles.

ROOKIES ON PARADE...Republic's first conscription comedy features Bob Crosby (and his Bobcats), Eddie Foy, Jr., Ruth Terry and Marie Wilson and Cliff Nazarro. Bob, Eddie and Cliff are drafted and attempt to put on a show at the camp, hoping to later cash in on the publicity accorded the musical. But right and the Hays office triumph and Bob gives up the idea, thus winning a clear conscience and Ruth Terry. The cast includes Gertrude Niesen, William Demarest, and Sidney Blackmer. Joseph Santley directed.
ROOKIES ON PARADE

BOB CROSBY • RUTH TERRY

GERTRUDE NIESEN • EDDIE FOY, JR.
MARIW WILSON • CLIFF NAZARRO

JOSEPH SANTLEY—Director* Screenplay by Karl Brown,
Jack Townley and Milt Gross • Original Story by
Sammy Cahn and Saul Chaplin

A REPUBLIC PICTURE
LET'S FIGHT BACK!

Revision

...A slump, deep and depressing, has hit motion picture theatres... Whatever the cause, there is no sense in accepting it as inevitable and incurable. Let's fight back. Let's make good entertainment merchandise! Let's deliver it now! Let's tell the public about it—like showmen.

Editorial by MO WAX, Page 3

REVIEWS

'BILLY THE KID' GLORIFIED WESTERN
'CAUGHT IN THE DRAFT' SURE-FIRE HIT
'MAJOR BARBARA' SHAW-PASCAL TRIUMPH
'SHINING VICTORY' FINE DRAMA; ? FOR B. O.
'LOVE CRAZY' HILARIOUS FARCE
'SINGAPORE WOMAN' SULTRY, SEXY
'SUNNY' BRIGHT NEW VERSION

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"DEVIL DOGS OF THE AIR"

with MARGARET LINDSAY • FRANK McHUGH

Directed by LLOYD BACON

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... Particularly When Your Life May Depend On It!

Might! Thrilling!

And Pat Alone Three Miles In The Air!

The Link Trainer — teaching pilots 'blind flying'!

Screen Play by Malcolm Stuart Boylan & Earl Baldwin • Based on the Story by John Monk Saunders

A Warner Bros.-First National Picture

NEW PRINTS!
NEW ACCESSORIES!
NEW BUSINESS!
LET'S FIGHT BACK!

Exhibitors are facing a tough summer. A slump, deep and depressing, has hit motion picture theatres and it has brought the inevitable quest for a reason and a veritable deluge of answers. Conscription, poor pictures, defense work, war jitters, premature summer, absence of good premiums, too many premiums and countless other causes are blamed for the depression.

Undoubtedly all of these reasons contribute to the drop in grosses. If you asked our opinion, we would choose conscription, poor pictures and the abnormal weather in many sections as the problems most acutely affecting the nation's box-offices.

The young men who have been drafted were regular moviegoers—and they, with their dates, were the hublark of the week-end theatre business. Now they are gone and the girls they took to the movies listen to the free radio at home.

Hollywood has not done its share to help lick the slump. Apparently prompted by a desire to conserve its best product for release under the Consent Decree selling plan, most of the major film companies have disappointed exhibitors and the public in recent months. Several of the most reliable studios have delivered very few pictures to excite the public's interest and the movie-going habit has been allowed to lag.

Since Uncle Sam will not upset his defense plans and call off conscription, and since the weather man will hardly be able to influence the elements for the sake of theatre grosses, the cure for the box-office blues, if there is to be one, will have to be concocted from the ingenuity and the toil of the people in this industry.

Producers, distributors and exhibitors all can do something to break the slump. Hollywood must recognize its function as being a duty to extend its best efforts to provide entertainment that will give the people relief from the tension of world events. That means good entertainment, not slap-dash quickies. And that also means NOW, not in the distant future. The distributors can do their share by releasing pictures as soon as they are completed, instead of withholding them for blocks-of-five. Exhibitors, for their part, must overcome discouragement and SELL their pictures to the public.

There should be a campaign to make the public conscious of the relaxation value of a movie show. In these troubled times, more so than ever before, when people are plagued by newspaper headlines and radio commentators, the theatre offers a haven, a two-hour wonderland where the turmoil of the outside world seems pleasantly remote. For the sustenance of the morale of the American people, this temporary escape is vitally important.

Whatever the cause for the depression in our business, there is no sense in accepting it as inevitable and incurable. Let's fight back. Let's make good entertainment merchandise! Let's deliver it now! Let's tell the public about it—like showmen!

MO WAX.

MYERS' REPORT ON THE DECREED

On the 6-months birthday of the Decree, Abram P. Myers, General Counsel of Allied, issued a bulletin titled “Experience Under the Consent Decree.” Many comments pertinent to exhibitors, distributors and to the Department of Justice are contained in Mr. Myers' report.

A survey of Allied units reveals the fact that so few arbitration cases have been filed because many claims are being adjusted by distributors prior to the exhibitors filing for arbitration.

The bulletin takes the distributors' lawyers to task for “pettifogging" by submitting lengthy legal briefs in cases involving clearance, the purpose being to confuse the arbitrators and mislead them into the belief that the questions concern run rather than clearance and are therefore, beyond the arbitrator's jurisdiction.

"It was hoped," Myers says, "that the arbitration procedure would be kept so simple that exhibitors would have no need of lawyers save in the most complicated cases." He condemns the employment by the distributors of batteries of lawyers and urges the Arbitration Board to express its disappoval of these "legal tilting contests."

Efforts are being made in non-Allied territories to poison the exhibitors' minds against the arbitration system, the report continues. Leaders of circuit-dominated exhibitor organizations urge their members to shun the Decree's plan and accept conciliation, mediation and other will-o-the-wisps as a substitute for arbitration.

Alleging that the major distributors are still expanding their theatre chains, despite the Decree, Myers declares that "the future of the decree hinges more on whether it curbs the expansion of the defendants in the exhibition field than on any other point. If the present policy of permitting the affiliated chains to run wild continues, the utter worthlessness of the decree will be demonstrated and the struggle will be renewed."

Mr. Thurman Arnold, please note!
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ANT DRAGON

with Robert BENCHLEY

SEQUENCES IN MULTIPLANE TECHNICOLOR

DISTRIBUTED BY RKO RADIO PICTURES, INC.
'LOVE CRAZY' SCREWY AND HILARIOUS FARCE

Rates • • • Generally

— HOLLYWOOD PREVIEW —

M-G-M.

99 Minutes.


Directed by Jack Conway.

William Powell and Myrna Loy have turned from the usual type of sophisticated comedy to play broad farce in one of the screwiest slapstick dramas that has been produced in a long time. "Love Crazy" is built around the mad idea of a husband who feigns insanity to gain a postponement of a divorce suit his wife has instituted against him and finds himself in an asylum, from which he has great difficulty in escaping.

Nothing has been missed that will draw a roar of laughter. Powell has a field day, clowning his way through a series of gags with real comic cigar and Miss Loy is beautiful and calm as usual, which makes her participation in some of the hilarious scenes all the funnier. The film would be improved by a little cutting and tightening up, but Director Jack Conway has kept most of it moving at top speed. It is a sure-fire gloom-chaser which will do good-plus business in any location.

William Powell and Myrna Loy are preparing to celebrate their fourth wedding anniversary when he is caught in a ballyhoo elevator with a former sweetheart, how the wife of an apartment neighbor. When they try to escape through the roof Powell is left in the jungle by his head caught in the doors. Myrna's mother insists on her meeting an arriving relative at the station and Powell spends the evening with his former sweetheart. Myrna attempts to turn the tables on him by visiting the sweetheart's husband, but gets in the wrong apartment and becomes involved with an archery champion, Jack Carson. Myrna discovers that her husband lied to her about where he and his ex-sweetie spent the evening, leaves him and starts divorce proceedings. To postpone the divorce Powell pretends to be crazy by doing all sorts of mad things at a party. He is declared insane by experts, committed to his wife's charge and she puts him in an asylum, from which he escapes only after many difficulties. To avoid being recaptured, he disguises himself as a woman and hides in a Stay apartment until they are finally reconciled.

Gail Patrick is delightful as the girl of whom the wife becomes jealous. Jack Carson is a stand-out as the archery champion and Florence Bates is properly obnoxious as the mother-in-law. The balance of the large cast are all excellent.

CRAWFORD (Hollywood)

'SINGAPORE WOMAN' SULTRY, SEXY MELODRAMA

Rates • • — as dueller; can be exploited for more

Warner Bros. (First National)

64 Minutes


Directed by Jean Negulesco.

This is more a character study of a bad, bad girl than anything else. Brenda Marshall acts wanly all over the lot, and is stamped just plain no good from the word go. She improves a bit as we go along, and throws off the "jinx" stigma that she had picked up along her personal road to ruin, and she gets her man, respectably and without competition, for the fade-out. This isn't for the kiddies or blue-noses, but where exploited for the male transient trade, "Singapore Woman" should get pretty fair grosses.

Brenda Marshall, indirectly responsible for the suicide of a disapponted suitor, is a gin-sotted shuf when found in a low dive in Singapore. Underworld by David Bruce, who takes on the job of trying to save her from herself because he owes his success to her dead father. After taking her to his jungle plantation, Bruce tells Marshall he only pities her. She, however lures him on and he falls in love to her wiles. His fiancé, Virginia Field, arrives from the States. Bruce makes excuses and stalls until Field visits his plantation alone and learns the truth from Marshall, who offers to give Bruce up because she now loves him. Field spurns the idea and leaves. Bruce now learns that the tin mines owned by Marshall's father could be put in working order so he uses his savings for that purpose. When the mines are about ready to produce, who do you suppose shows up? None other than Marshall's husband, Richard Ainley, supposed dead. He hopes to chisel in for his share. In an automobile accident, both he and Marshall are badly hurt. When Marshall recovers she is told that Ainley died. Bruce is so bitter at her deceiving him that he refuses to go near her. He believes she and her husband were in cahoots to obtain the mines. Marshall sends him a bill of sale to the mines and he rushes to her waiting arms.

"Singapore Woman" is the first feature directed by Jean Negulesco who made a flash of the quick: short in Vitagraph recently. He has kept the story flowing smoothly, with plenty of atmospheric shots. Particularly good is the interior of the dive in Singapore's underworld.

NONAMAKER.

'THE COWBOY AND THE BLONDE' DULL PROGRAMMER INTRODUCES NEW "FIND"

Rates • • in naborhood duals only

20th Century-Fox.

68 Minutes.

Mary Beth Hughes, George Montgomery, Alan Mowbray, Richard Lane, Robert Con way, Robert Emmett Keane, Fuzzy Knight, Minerva Urecal, John Miljan, George O'Hara, Barbara Pepper, William Halligan, Monica Rantner.

Directed by Ray McCarey.

"The Cowboy and the Blonde" is pretty dull fare, but does serve a purpose in introducing a handsome new "find," George Montgomery. In the sort of role he can play with ease. With careful grooming, this ex-rodeo star can be developed into a Gary Cooper type and one certain to attract feminine fans. Plim is a satire on how movie stars are discovered, but the situations are stereotyped and the dialogue lacks sparkle. Although the title suggests a western, action fans will find this slow-moving and dull. A naborhood audience, impatient to see the main feature, was roused during this pro grammer, but expressed audible interest in Montgomery. As a supporting dueller, this just about gets by.

The behind-the-scenes plot shows how a temperamental blonde movie star (Mary Beth Hughes) becomes more tractable after she meets and decides to go "on the make" for one main feature, was roused during this programmer. The latter's tests show him to be stiff and unnatural as an actor, but the studio keeps him on the pay-roll to improve Miss Hughes' disposition. When Montgomery learns his real status, he returns to ranch life, but Miss Hughes follows him and convinces him that she really loves him.

Montgomery has a pleasant speaking voice and, despite the awkward "test" sequences, he exhibits a fine screen presence. Mary Beth Hughes is nicely competent as the temperamental star—a role which could have been a standout in the hands of a more experienced comedy actress. Alan Mowbray, Richard Lane and Robert Emmett Keane supply first-rate acting support and Fuzzy Knight gets a few laughs with his slapsick acting. Montgomery's stuntman is pal. Ray McCarey's direction is weak.

LEYENDECKER

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'MAJOR BARBARA' A SECOND SHAW-PASCAL FILM TRIUMPH
Rates • • • + in class spots; less in neighborhoods; n. g. for action houses

United Artists (Gabriel Pascal).

115 Minutes.

Wendy Hiller, Rex Harrison, Robert Morley, Robert Newton, Sybil Thorndike, Emlyn Williams, Marie Lohr, David Tree, Peter Dudley-Ward, Walter Hudd, Deborah Kerr, Donald Calthrop, Marie Ault, Torin Thatcher.

Directed by Gabriel Pascal.

Blending the brilliant direction of Gabriel Pascal and the inspired acting of Wendy Hiller with the wise and witty writings of George Bernard Shaw has produced another stimulating picture for adult audiences. Filmed in England under war-time conditions, "Major Barbara" is a triumph for all concerned and an amazing expression of British fortitude. Written as a play in 1906, the Shavian razor-edged dialogue retains all of its irony and satirical humor with many of the lines seeming particularly pertinent to today's events. The richly-comic characterizations and the Pauline plot devices do much to disguise the story's necessarily static qualities and lack of real action especially during the exposition of Shaw's plot and ideal human frailties. That this is a perfect class attraction goes without saying and that, if cleverly exploited, it will be a draw in all the better first-runs is almost assured. Lacking the Leslie Howard name and the human and romantic appeal of the play, it will be difficult to sell to neighborhood and small town audiences.

The title character, played by Wendy Hiller, is an earnest worker in the Salvation Army and a girl who prefers saving souls to taking her position as heiress to a munitions fortune. The father (Robert Morley), separated from his family for years, pays them a visit and pretends to take an interest in his daughter's work. When her superiors accept money from her father and from a millionaire distiller in order to continue their work, Barbara is disillusioned. Gradually her love for the conviction that her father's actions are actually a crime and that millions can be wisely distributed. After a tour of the vast munitions plant, she and her fiancé, a former college professor, decide to become partners to and distribute its wealth, despite its death-dealing source.

This entire cast deserves highest praise for contributing superb performances under difficult working conditions. Wendy Hiller gives a truly memorable portrayal—one which shines with a spiritual quality in the early scenes and intense feeling in the dramatic moments. Matching her in acting brilliance is Robert Newton as a hardened Lincolnean bully—a delightful portrayal which merits applause. Robert Morley is a good choice for the unctuous father, Rex Harrison is engrossing in the flagrant Anthony, Sybil Thorndike stands out in her Salvation Army appeal speech and such British stars as Emlyn Williams, Marie Lohr and Donald Calthrop are fine in small parts.

LEYENDECKER

'BILLY THE KID' A GLORIFIED WESTERN
Rates • • • generally; more in action spots

HOLLYWOOD PREVIEW

Metro-Goldwyn-Mayer.

94 Minutes.

Robert Taylor, Brian Donlevy, Ian Hunter, Mary Howard, Gene Lockhart, Lon Chaney, Jr., Donald O'Neill, Cy Kendall, Ted Adams, Frank Conlan, Frank Puglia, Mitchell Lewis, Dick Curtis, Grant Withers, Joe Yale, Earl Gunn, Eddie Dunn, Carl Pitti, Kermit Maynard, Ethel Griffies, Chill Wills, Olive Blakeney.

Directed by David Milner.

MGM have brought the life of "Billy the Kid" back to the screen with a costly and pretentious technicolor production, but still it's hard to imagine anyone in the modern Western. Robert Taylor plays a manly, virile and convincing portrayal of the youthful killer who is the terror of two states and the role is one of his finest. Perhaps his best, performance up to this time. The present narrative doesn't seek to whitewash the outlaw, but shows him as tough and deadly except in a few situations where his better nature rises to the surface. The elements of romance are almost eliminated from the story. Donlevy plays a sympathetic role for a change and does it extremely well. The scenic beauty of deserts and painted buttes are magnificent in technicolor, but in the night sequences the effect is somewhat inferior. The film will not be up to par for a Taylor vehicle, but it should go big with the men and all action fans.

The screenplay by Gene Fowler shows only the later episodes in the life of William Bonney, alias "The Kid." It is established in the dialogue that the Kid, when a boy of twelve, killed the brutal murderer of his father and fled from the law to become a killer famous throughout two states. He takes a job as a hired gunman for a crooked cattleman, Gene Lockhart, who is trying to drive an English rancher, Ian Hunter, from the district. After Lockhart's brother is stampeded a herd of the rancher's cattle, the Kid encounters a boyhood friend, Donlevy, the Englishman's foreman. They find one of Donlevy's men, mortally hurt in the stampede, and carry him back to the ranch.

The Kid is so much impressed by Hunter's spirit of fair play, that when he discovers with Lockhart and his gang he takes a job on the ranch and goes straight for a while. Hunter is murdered by Donlevy, a deputy U. S. Marshal, persuades the Kid to help him and the neighboring ranchers capture the killers and give them a fair trial. But when the Kid discovers that the real killers have escaped, he follows the four men and shoots them down one by one. Donlevy forces Lockhart to go with him in pursuit of the Kid and when they find him hiding in a shed, he kills Lockhart. The Kid refuses to surrender and Donlevy is forced to shoot him.

Ian Hunter is outstanding as the English rancher and Mary Howard, a newcomer to the screen, is attractive as his sister, Frank Puglia is fine as a feisty Mexican and Ted Adams is a strong, efficient Mexican whom the Kid carries about with him as a mascot. The other members of the cast are all good.

David Milner directed the film very capably, especially from the action standpoint.

CRAWFORD (Hollywood)

'THEY MET IN ARGENTINA' Rates • • + as secondary dueller only

RKO Radio. 76 Minutes.


Directed by Leslie Goodwins.

A lavishly-costumed musical, "They Met In Argentina" is mildly entertaining at best and a distinct disappointment as box office fare. The assets—a Rodgers-Hart musical score, colorful backgrounds and dances and the promising American debut of Alberto Villa, a romantic-voiced tenor—are more than offset by the pedestrian, weak comedy efforts and the woeful misuse of talented performers. Although this was planned as one of the motion picture industry's good will gestures toward South America, the picture is as unlikely to attract attention south of the equator as it does in U. S. theaters. This is an example of how an expected bill-topper slipped, during production, to the status of supporting dueller.

The plot might suffice for a musical comedy if the situations were handled with greater inventiveness by Director Leslie Goodwins. It tells of a young American (James Ellison) and his efforts to buy the favorite race-horse owned by a wealthy Argentinian cattle king (Robert Barrat). To keep the price down, Ellison poses as a buyer of prize bulls, but before the deal goes through Barrat's daughter discovers the deception. Ellison is tricked into paying a huge sum for a bull. After he rescues the girl's Latin fiancé from injury in a dangerous gauchito game, matters are straightened out. Ellison gets both the girl and the racehorse—the luckless South American fiancé gets the bull.

Alberto Villa (recently signed to a Paramount contract) has a secondary role as the Latin lover giving CinemaScope its first opportunity to display a fine screen presence and a rich voice for romantic songs. The only others who merit notice are Robert Barrat, as a wonderful cattle baron, and Joseph Buloff, as an "arranger." Maureen O'Hara is attractively costumed, but scarcely convincing as the Argentine "girl next door" for whom the Texas hero and Buddy Ebsen and the fiery Diosa Costello show to better advantage in their dances than in their comedy moments.

LEYENDECKER

(More Reviews on Page 20)
You know what happened when “Buck Privates” boomed...

**BUT BROTHER...WAIT TILL THIS ONE LETS GO!**

With ABBOTT & COSTELLO wackier than ever...THE ANDREWS SISTERS “jivin” new HIT tunes...and DANCING BEAUTIES steaming into NAVY maneuvers!

So Brother...

**GET THAT NAVY GRAVY**

from

**UNIVERSAL DECORATION DAY • MAY 30!**

NATIONAL RELEASE
PLAIN SHOW TALK
by NATE BLUMBERG, President UNIVERSAL PICTURES

PICTURES that take you out of the RED and deposit you into the FAT BLACK do not come along every day—and we all know it. When they do come you have to make the most of them. Every exhibitor in the United States is familiar with the wildfire hit made by Abbott and Costello in "Buck Privates". Every exhibitor who played it made money. Now Universal presents Abbott and Costello in a picture that will outdo even the phenomenal business of "Buck Privates". BUT, Universal hopes you are SET for it; SET to play it for extended time; SET to HOLD it so you can CASH IN on it! PREPARE for this baby right NOW. You don’t have to screen it. You don’t have to worry about it. You just have to COLLECT on it PROPERLY! If ever a picture in this business comes SOLID, this is IT!

IT’S set—if YOU’RE set!

Bud ABBOTT & Lou COSTELLO
DICK POWELL
IN THE NAVY

with THE ANDREWS SISTERS • Claire Dodd • Dick Foran
Butch & Buddy • Shemp Howard • Sunnie O’Dea • Condos Bros.
Directed by ARTHUR LUBIN • Associate Producer ALEX GOTTLIEB
Screenplay by Arthur T. Herman and John Grant
Original Story by Arthur T. Herman
OF MEN AND THINGS

BY JACK HARROWER

DECREES TO CHANGE ADVERTISING

Merchandising of pictures under the terms of the Consent Decree will call for new and more far-reaching types of showmanship. So says S. Charles Einfeld, director of advertising and publicity for Warner Brothers, who recently spent several weeks in the east conferring with Grad Sears, Carl Leserman, Mort Blumenstock and other office executives regarding plans for the new selling season.

* * *

Intensified “point-of-sale” selling, followed in turn by more specific territorial merchandising, will be one requirement of the decree’s operations. With regional release dates replacing the national, and the possibility that many pictures will be sold singly, Einfeld pointed to the opportunity for test campaigns in individual spots. The results of these campaigns can be studied, analyzed, corrected and amplified for use in other spots. Of course, national campaigns of advertising, publicity and exploitation will continue to be employed on individual films, but the local or regional campaigns will be coordinated with the national effort. Obviously, the task of carrying out this new regime in movie merchandising will call for additional expenditures. As far as Warners is concerned, Einfeld estimates that his company will increase its advertising budgets on pictures as much as 35 percent.

* * *

A lot of “missionary work” also is entailed under the Consent Decree, Einfeld pointed out. At the same time the industry will be required to do a great deal of research, which is expected to uncover the answers to a lot of complex industry questions about attendance, audience tastes, and other vital information on which the Great Minds at present seem to have little positive information. In addition to the amplification that must take place in the exploitation department, the Consent Decree setup will require many additions to the sales staff. Einfeld estimates that his company will expand as much as 30 percent in this direction.

* * *

For years the exhibitors of the country—and a lot of other persons as well—have been harping on the advisability of “fewer and better pictures.” It looks as if that era is now about to descend upon us, for better or worse. Of course, there are two schools of thought on this subject. A certain faction of exhibitors have always wanted, and always will want, enough product to make double bills possible. These exhibitors figure they can draw more business with two pictures of modest quality than with one picture of considerable merit. “A lot for your money” is the foundation of their showman credo. It is the only showmanship they know. It must be working out satisfactorily for them, because they manage to remain in business year after year. And that little trick can’t be accomplished playing to empty seats. The very fact that they stay in business proves conclusively that a lot of the cash customers are attracted more by Quantity than Quality.

* * *

On the other hand, let us consider the exhibitor who sees his salvation in the single feature of unusual merit. The new deal brought about by the Consent Decree will put his argument to the acid test. There is one important factor that it is well to emphasize. Few of the exceptionally meritorious films ever have realized anywhere near their maximum potential box-office possibilities. The best proof of this is the enormous business done by many of these pictures when they are brought back for return runs, or revived after long periods.

Here we face an incontestable fact. i.e., that the first-run exhibitors have missed a lot of revenue when they originally played the picture. Had they utilized all possible angles and reached the masses instead of just skimming off the cream, the first-runs could have drawn a lot of additional trade at first-run prices. Of course, it must be admitted that the first-runs could not exhaust all the possibilities. A great many films, even the best of them, must prove themselves in their first-runs before the rank and file of movie fans will flock to them. Others develop a following only through the narrow channel of word-of-mouth. Here the element of time enters in, and licks the first-run to a certain degree from cashing in. Allowing for these natural business-retarders, it must be conceded that a lot of potential business is missed by the first-runs, that makes it a little bit like apple-pie for the subsequents who really go after what they missed. All that is necessary is that the boys who playdate after the first-stringers roll up their sleeves and go to work. The harvest is waiting on any kind of a meritorious picture.

* * *

Under the new setup, it is of vital interest to the producers and distributors to glean the greatest possible revenue from their product. The companies are well aware of this, and will spare no effort to gear their advertising, publicity and exploitation toward maximum income. They are going to give the subsequent runs, as well as the first-runs, every help within their power. They must perforce depend upon the subsequent run exhibitors to extend the fullest cooperation. For the final impetus that counts must come at the point-of-sale. Let the subsequent run operator plant that thought firmly in his mind. It is the fundamental truth upon which all selling is based.

* * *

One angle of a general nature, aside from the merit of individual films, that can be emphasized continuously by exhibitors, is the tremendous value that the moviegoer gets for his money. The unfortunate fact is that the public has been given excess value by the movies for so long a time that they now take it as a matter of course. So the problem for the exhibitor is to find ways of turning this unfortunate fact into a positive asset by bringing the point to the appreciative perception of the cash customer. The Government has passed laws guaranteeing “parity” to the farmers as compared with the 1914 period. If such a parity were voted to the movies, the current type of film entertainment would be selling at three times its present price. That’s just a thought. There are plenty of other “values” for the exhibitor to work on with his patrons.

* * *

So what does it all add up to? Going back to Charlie Einfeld’s statement, the studios are going to make the greatest effort they ever made to turn out pictures that will please the public. The distributors are going to amplify their advertising and exploitation, and develop every possibility for aiding the exhibitor in the merchandising of pictures. But the effort will not be a complete success unless the exhibitors do their share. Now as never before, teamwork between producer, distributor and exhibitor is necessary if the greatest good for the greatest number is to be gained from the new merchandising of pictures that confronts the industry.
COLUMBIA

An increase in the number of short subjects to be produced has been announced by Columbia for the 1941-42 season. 104 single reels, 30 two-reel comedies and 6 "International Forums" have been slated. This is an increase of ten two-reelers over the current season. In addition, there will be four serials, one of which will star Jack Holt. The two-reel subjects will consist of 8 Three Stooges comedies; 18 All-Star comedies, with Buster Keaton, Andy Clyde, El Brendel, among others; 4 Glover Singers and the 6 Forums. The serials will be "Holt of the Secret Service," with Jack Holt; "Captain Midnight," based on the radio thriller, "Pirate Gold," a yarn about the search for the buried treasure of the Spanish Main, and the fourth will be "Perils of the Royal Mounted." Eleven series of single reelers will make up the 104 subjects in that group.

Shattering all previous records, Columbia has produced a peak this week with 11 pictures before the cameras, necessitating the use of five studios. They are "Mr. Jordon Comes to Town," formerly titled "Heaven Can Wait," starring Robert Montgomery; "Our Wife" (Melvyn Douglas-Ruth Hussey-Ellen Drew), "Texas" (William Holden-Glenn Ford-Claire Trevor), "Tonight Belongs to Us" (Loretta Young), "Ladies in Retirement" (Ida Lupino-Louis Hayward), "You'll Never Get Rich" (Fred Astaire-Rita Hayworth), "Girls from Panama" (Jinx Falkenburg), "Mystery Ship" (Lola Lane-Paul Kelly) and "King of Dodge City" (Bill Elliott).

The problem of casting the role of the mad sister in "Ladies in Retirement" played on the stage by Estelle Winwood has been a major one. It was settled finally last week with the signing of Edith Barrett, leading actress of the legitimate stage whose "Mrs. Moonlight!" will be an eternal theatrical memory...Ann Miller has been signed on a two-picture per year pact. First vehicle will be "Synthetic Lady."

There are two new producers at Columbia, both exiles from 20th Century-Fox. Lou Edelman and Edward Kaufman...Ellen Drew has become the third side of the triangle in "Our Wife"...the John Stahl production starring Melvyn Douglas and Ruth Hussey...Two national sales conventions will be held by Columbia — the first in Chicago on June 7-8. At that time plans for a second confab will be formulated.


METRO-GOLDWYN-MAYER

MGM is having Norma Shearer trouble and the gossip "round the film colony has it that the star will sever her connection with the studio without making "Tonight at 8:30" for which she has been slated.

There has been a great deal of interest in the treatment of the aged dramatic piece, "Dr. Jekyll and Mr. Hyde." What will horror pictures being briskly spoofed by both the largest and the smallest companies, there is foundation for the thought that unless a new, original approach were discovered, MGM would have a "problem" picture on its hands. It appears, now, that the psychological angle of the Robert Louis Stevenson story has been emphasized and that Spencer Tracy, shunning grotesque make-up, is as handsome as the killer Mr. Hyde as when he plays the distinguished and respectable Dr. Jekyll. Incidentally, the studio reports are most enthusiastic about this Metro film. It is one of the finest attractions to come to the plant in months.

At long last a starting date has been set for Garbo's new untitled comedy, June 2. Background shots for the picture have already been completed..."The Yearling" company has returned from location work in Florida...The "Maisie" series appears to be continuing after all — the studio probably figuring that Ann Sothern's box-office importance will be boosted after "Lady Be Good." George Murphy will be cast opposite the comedienne in the next, "Ringside Kraze." This preview situation is really getting involved.

Last week Metro was said to have tipped off the scribes that Universal was holding a preview of "Bachelors Daddy" in the hope that they would pass up the sneak of "Lady Be Good." But the correspondents' own grapevine exposed the trick and they descended in a body to view the Metro musical. The espionage system to track down sneak previews will continue, say the correspondents, until Jack Lawrence and the Fox in the Hays office guarantee them that all films will be shown in Hollywood before they are unveiled in New York...Still seeking to build newcomers via the "Hardy" series, Metro will introduce Evelyn Ray-McDonald in the next, "Andy Hardy's First Job"...A rather unusual story buy for a movie company is Claude Davis' well-known "The Anointed." It is a metaphysical novel, dealing with the mind of a keen but uneducated seaman, impressed by the cool logic of the universe, who sets out to discover the Force that lies behind it..."Red, Hot and Blue." the musical that landed on Broadway last season after troubles aplenty has been bought by Metro. Red Skelton, of the original, will be its staging for this version and his assignment is in store for little Virginia Weidler. sturdy miniature warhorse of the Metro lot, who jumped into Shirley Temple's shoes a few weeks ago and has now replaced Judy Garland opposite Mickey Rooney in "Babes on Broadway." Virginia will both sing and dance for the first time in films..."Two Women" is the title of a new novel bought by Metro as a co-starring vehicle for Norma Shearer and Joan Crawford, providing the former stays on the payroll...William K. Howard is going to megaphone "New York Story" for Metro on a loan-out deal from WB...Metro figures that at least 25% of its short subjects next season will have Latin-American backgrounds...Clark Gable and Carole Lombard are back from a vacation and the former begins work shortly on "Honkey Tonk" with Lana Turner.

CASTINGS: Virginia O'Brien, Maiw Rosenbloom, Natalie Thompson in "Blonde in Heels." Frank Morgan in "Honky Tonk." Anna Sothern in "Comin' At You." Ray McDonald in "Young Americans." Virginia Weidler in "Babes on Broadway."" NOTO BY NYS: "Comin' At You" by Roland Chasse..."The Anointed" by Elsa Helen Davis..."Red, Hot and Blue" by Ode Parke, Howard Lindsay, Russell Franze.

MONOGRAM

We've been hearing talks about Monogram's financial difficulties on and off for the past few months. The crux of the situation seems to be the fact that it is sometimes difficult for Monogram to produce within its budget limitations at prevailing rental rates for the indie company's product. The unit system of production, recently inaugurated at Monogram, was supposed to have ironed out this problem to some extent, but in all instances it has not been
successful. The result is that the Boulevard again is buzzing with rumors of financial troubles at Mono and we hear a substantial loss is now in the process of negotiation — designed to help the production program for the next few months.

Ed Pinney has been a Monogram stand-by since the company's reorganization. Having eliminated the Tex Ritter series, produced by Pinney, from its 1941-42 program, it was generally assumed that the producer would announce a new connection. Indeed, he will remain with Monogram producing three features, "Caroline Swingtime," a musical; "L'il Louisiana Lady"; the third is not set.

The veteran Colonel Tim McCoy will play featured roles in Buck Jones' new "Rough Rider" series. W. Ray Johnston and Trem Carr are expected back at the studio next week after a series of conferences with Monogram officials in New York.

**PARAMOUNT**

Paramount, which used to turn out quite a few snappy exploitation pictures each season, purchased a very promising yarn of this type. It is "Prison Widows," written by Louis Pollock. It deals with the life of a convict's wife and is said to be replete with authentic material. Frances Farmer and Preston Foster will have the leads...Far will produce Dalton Drumbo's best selling novel, "The Remarkable Andrew," after all. Brian Donlevy is going to play Andrew Jackson and William Holden will appear in the western small town bank clerk who learns upon the percepts of the famous American for guidance in meeting current problems. No doubt the anti-war angle of the Trumbo work will be minimized and the flavor of the picture will become personal instead of politically significant.

Our prediction that Paramount would take over the El Capitan Theatre as a Hollywood showcase for its first run product is going to materialize. Paramount officials are now in the throes of working out a deal with the El Capitan management which will be submitted to Neil Agnew for his approval.

This Buddy De Sylva regime has showmanship written all over it. The plan to sign Fred Astaire to co-star with Bing Crosby in an Irving Berlin musical, "Holiday Inn," sounds like it will materialize into one of the biggest musicals of the coming season..."College Mystery" will co-star June Preisser and Eddie Bracken, a new "team" possibility.

Para termed Lewis Allen as director and dialogue director...Irving Cummings has been borrowed from 20th Century for the direction of a spot on "Louisiana Purchase"...Bob Sisk will produce the life of Texas Guinan as his first stint at this studio...Paramount has its eye on "Lambs Will Gamble" as a stage show which it may buy...Paramount has bought "Sunrise In My Pocket," an unproduced play by Edwin Justus Mayer — it is the story of Davy Crockett...Fred MacMurray is going to play the lead in "Mr. and Mrs. Cugat"...Brought to Hollywood by RKO. Alberto Viera, South American star, has been signed by Paramount...Dorothy Lamour is up for spots in "The Fleet's In" and "Angels In Furs."


**PRODUCERS RELEASING**

The most important news from this organization this week was the announcement that O. Henry Briggs, and Arthur Greenblatt, president and general sales manager, respectively, had arrived in Hollywood for conferences regarding the 1941-42 program with George R. Batcheller, feature production head, and Sigmund Neufeld, head of P.R.C.'s branch. The home office execs arrived as J. G. Bachmann's "Motorcycle Squad" was winding up production at the Tellisman Studios and another unit, headed by John T. Coyle, was shooting "Desperate Cargo." on the International lot. Ralph Byrd, Carol Hughes, Julie Duncan and Jack Mulhall head the cast of the latter film.

**NEW RELEASES**

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<td></td>
<td>West Point Widow</td>
<td>June 20</td>
</tr>
<tr>
<td></td>
<td>Parson of Panamint</td>
<td>June 27</td>
</tr>
<tr>
<td></td>
<td>Caught in the Draft</td>
<td>July 4</td>
</tr>
<tr>
<td></td>
<td>Shepherd of the Hills</td>
<td>July 18</td>
</tr>
<tr>
<td></td>
<td>Forged Landing</td>
<td>Aug. 1</td>
</tr>
<tr>
<td></td>
<td>King the Boys Goodbye</td>
<td>Aug. 8</td>
</tr>
<tr>
<td></td>
<td>Aloma of the South Seas</td>
<td>Aug. 8</td>
</tr>
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**PRODUCERS RELEASING**

<table>
<thead>
<tr>
<th>Title</th>
<th>Release Date</th>
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<tbody>
<tr>
<td>For Peculius</td>
<td>May 30</td>
</tr>
<tr>
<td>The Texas Marshals</td>
<td>May 30</td>
</tr>
<tr>
<td>Criminals Within</td>
<td>June 13</td>
</tr>
<tr>
<td>Motorcycle Squad</td>
<td>June 27</td>
</tr>
<tr>
<td>Gambling Daughters</td>
<td>July 4</td>
</tr>
<tr>
<td><strong>REPUBLIC</strong></td>
<td>Angels with Broken Wings</td>
</tr>
<tr>
<td></td>
<td>Puddin' Head</td>
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<tr>
<td></td>
<td>Nevada City</td>
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**RKO**

<table>
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<tbody>
<tr>
<td>Sunny</td>
<td>May 30</td>
</tr>
<tr>
<td>Saint's Vacation, The</td>
<td>May 30</td>
</tr>
<tr>
<td>Reluctant Dragon, The</td>
<td>June 6</td>
</tr>
<tr>
<td>Cyclone On Horseback</td>
<td>June 6</td>
</tr>
<tr>
<td>Tom, Dick and Harry</td>
<td>June 13</td>
</tr>
<tr>
<td>They Meet Again</td>
<td>June 20</td>
</tr>
<tr>
<td>Hurry, Charlie, Hurry</td>
<td>July 11</td>
</tr>
</tbody>
</table>

**20th CENTURY-FOX**

<table>
<thead>
<tr>
<th>Title</th>
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<tbody>
<tr>
<td>Blood and Sand</td>
<td>May 30</td>
</tr>
<tr>
<td>For Beauty's Sake</td>
<td>June 6</td>
</tr>
<tr>
<td>A Very Young Lady</td>
<td>June 26</td>
</tr>
<tr>
<td>Man Hunt</td>
<td>June 26</td>
</tr>
<tr>
<td>Bride Wore Crutches, The</td>
<td>June 27</td>
</tr>
<tr>
<td>City Over Miami</td>
<td>July 4</td>
</tr>
<tr>
<td>Accent On Love</td>
<td>July 11</td>
</tr>
<tr>
<td>Dance Hall</td>
<td>July 18</td>
</tr>
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**UNIVERSAL**

<table>
<thead>
<tr>
<th>Title</th>
<th>Release Date</th>
</tr>
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<tbody>
<tr>
<td>In the Navy</td>
<td>May 30</td>
</tr>
<tr>
<td>Men of the Timberlands</td>
<td>June 6</td>
</tr>
<tr>
<td>Tight Shoes</td>
<td>June 13</td>
</tr>
<tr>
<td>Law of the Range</td>
<td>June 20</td>
</tr>
<tr>
<td>High Road</td>
<td>June 27</td>
</tr>
<tr>
<td>Riders of Death Valley</td>
<td>July 1</td>
</tr>
<tr>
<td>Sandy Steps Out</td>
<td>July 4</td>
</tr>
<tr>
<td>Hello, Sucker</td>
<td>July 27</td>
</tr>
<tr>
<td>I, James Lewis</td>
<td>July 25</td>
</tr>
<tr>
<td>Unfinished Business</td>
<td>Aug. 15</td>
</tr>
</tbody>
</table>

**WARNER BROS.**

<table>
<thead>
<tr>
<th>Title</th>
<th>Release Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Million Dollar Baby</td>
<td>May 31</td>
</tr>
<tr>
<td>Devil Dogs of the Air</td>
<td>June 7</td>
</tr>
<tr>
<td>Shining Victory</td>
<td>June 7</td>
</tr>
<tr>
<td>Gentle People, The</td>
<td>June 14</td>
</tr>
<tr>
<td>Passage from Hongkong</td>
<td>June 21</td>
</tr>
<tr>
<td>Underground</td>
<td>June 28</td>
</tr>
</tbody>
</table>
Sigmund Neufeld has started negotiations with a leading western star to take the place of Col. Tim McCoy who has finished his P.R.C. contract. Butcher Crabbe has already been signed to replace Bob Steele in Neufeld’s “Billy the Kid” series, after the latter completes one more film on his present deal. George Houston continues as the third western star for P.R.C. in 1941-42.


REPUBLIC

Republic officials say that the increase in its business of the last six months has been the greatest in the company’s history. Republic had a 35% increase in its actual play-dates, and the company has increased its output into Grade A theatres. Much credit for this uprising is given to Republic’s increased advertising appropriation and the larger number of trade and fan magazine channels that have been employed.

To cap the climax to this report, negotiations are now underway with Warners whereby all of Republic’s product will swing into WB theatres on a nation-wide basis. WB produced only 48 pictures this season—hardly enough to keep all its theatres supplied. This Republic-Warner coalition may mean that the larger company is thinking of cutting its program further for next season.

“Doctors Don’t Tell,” which has been on and off the Republic program for the past three years, has been handed to Albert J. Cohen for production... Fate, which has been none too kind with Buster Keaton, brilliant comedian of the silent days, slipped another bad break into Keaton’s comeback course at Republic in the Judy Canova starrer, “Puddin’ Head.” Keaton has been given a role told to him as he will be a studio executive impressed with his ability. But a stomach ailment put Keaton in bed and forced Republic to replace him with Chick Chandler.

Republic is gearing production for a heavy schedule in June and July in order to have 10 or 12 features ready when the new selling season starts August 1. Pictures on the 1941-42 season already set to go into work during the next two months include “Gobs in Blue,” “Pardon My Stripes,” “The Devil Pays Off,” “Hurricane Smith,” “Lady for a Night” and “Argentine Holiday.”


STORY HITS: “Yokel Boy” by Lew Brown...CONTRACTIONS: Mae Clarke is term part.

RKO-RADIO

The deal which brings Joe Breen into the comparatively minor post of General Manager for RKO has been confirmed and the former P.I. official will report to the lot shortly. Joe Nolan, who is now charge of short subjects, has been assigned to leave for an extended vacation. We will hazard the guess that it will be a permanent one. In a few weeks a new production chief will be arranged for RKO and there will be a comprehensive realignment of the outfit’s production forces. At least that is expectation of those in the know.

No one is quite sure of the Bette Davis-Goldwyn situation. Some reports say that the actress has ankled the picture while the studio insists that she has merely taken a few days off for a needed rest. Meanwhile the studio has been shooting around her in “The Little Foxes.”

A year and a half in the making, the cameras will soon roll on “This Changing World,” the all-star British aid picture which will include such screen notables in the cast as Anna Neagle, Ray Milland, C. Aubrey Smith, Gary Grant, Greer Garson, Joan Fontaine, Charles Laughton, Brian Aherne, Errol Flynn, Madeleine Carroll, Ronald Colman, Elsa Lanchester, Humphrey Bogart, Tallulah Bankhead, John Qualen, Herbert Wilcox, Victor Saville, Edmund Gouling and Frank Lloyd.

RKO says it is going to raise the budgets on all its lower bracket product to $250,000, with none lower... “The Devil and Daniel Webster” will resume production at the end of this month when Edward Arnold is free to take over the Thomas Mitchell role...Sam Spewack sailed into town to discuss Graham Baker’s first production... “Through the Thin Wall” which will star Charles Laughton, Sam and his wife, Bella, will collaborate on the screenplay...What looks like a rousing action picture is “The Marines Are Ready” in which Tim Holt, RKO’s rising young star, will share honors with his distinguished father, Jack Holt...John Twist, after eight months on the lot, has some very fine stories. He has been made a producer and his first assignment will be “Four Jacks and a Queen”...Howard Hawks has been signed as the director for Sam Goldwyn’s “The Professor and the Harrild Queen”...Ruth Warrick of the “Citizen Kane” cast has been added in “Weekend for Three” and Ray Collins, of the same picture, has been given a term contract...Richard Wallace checks into RKO in a few weeks to direct “Obliging Young Lady” and another picture under the terms of a two-picture contract.


DIRECTOR ASSIGNMENTS: Howard Hawks to “The Professor and the Harrild Queen.”

20th CENTURY-FOX

A new executive post has been created in the 20th Century set-up for Herman G. Place, who will be known henceforth as chairman of the executive committee.

The “Outlaw” has been declared “pure” by the Hays office after some “breast shots” were eliminated. At first Howard Hughes had refused to accede to the changes and Hollywoodites had hoped that some sort of impasse would be reached, just for the excitement of a scrap.

The one picture permitted Preston Sturges under the terms of his Paramount contract will be made at 20th Century, as reported some weeks ago in FB’s Studio Size-ups. It will be for the William Le Baron unit.

Did you notice that spread in Life Magazine on Zanuck—saying in 1941 “it’s really a distinguished fiscal years” at Twentieth Century?...Bette Davis in “My Man Godfrey”...Charlie’s Aunt”...“Was Her Work Done”...“Private Nurse”...“Last of the Dranes”...“Wild Geese Calling”...In the following productions...something which the Hays office will do before the cameras, “Remember the Day”...“Caddie Girl”...“We Go Fast”...“Lone Star Range”...“Marry the Boss’ Daughter”...“21 Whistlers”...“How Green Was My Valley.” With the exception of “Valley,” these are all low budget productions.

CASTINGS: George Montgomery, Mary Beth Hughes in “Place”...A. Sonja Henie, Walter Pidgeon in “Green Valley”...Lana Turner in “Navy Island”...Henry Fonda in “Swamp Water”...DIRECTOR ASSIGNMENTS: Fritz Lang in “Condemn or Deny”...Jean Renoir in “Swamp Water.”

UNITED ARTISTS

Alexander Korda will start his next production, “Jungle Book,” on June 1. Gabo is starring...Edward Arnold is testing players again for Korda’s biography of Rudolph Valentino. Ralph Holmes, son of Taylor Holmes, was the latest prospect...Clarence Brown is huddling with some banking interests on a deal which will bring him into the fold as an investor in the studio.

CASTINGS: Gene Lockhart in “International Lady”...DIRECTOR ASSIGNMENTS: Josef von Sternberg to “Shanghai Gesture.”

UNIVERSAL

The consent decree is spurring not only the studios affected by its provisions but the lessor majors as well. Universal, for instance, has re-arranged its schedule to make 32 pictures completed on its 41-42 slate by September 1, approximately half of its entire program.

One of the oldest studios in town, U. has undergone lately certain repair work and reconstruction and a couple of new sound stages have been added to the property. Not a comprehensive overhauling is in store on a $160,000 budget which will see the erection of a two story office building, a fireproof vault for the storage of negatives and the tiny school building will be enlarged and modernized.

Arthur Lubin will continue as director for the Abbott and Costello comedies...William Seiter has become a producer-director...Ted Lewis and Mische Auer have been added to the Abbott and Costello picture...Oh, Charlie,” and two weeks additional work will take place as a result.


WARREN BROS.

Frank Capra and Robert Riskin would like Charlie Chaplin in the title role of “The Flying Yorkshireman” which they may make for WB release...Mary Astor, as a result of her grand work in “The

(Continued on Page 18)
In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel" is the release date. There may be variations in the Running Time in states where there is censorship. All new productions are provided under Policies on 1940-41 productions unless otherwise noted.

**COLUMBIA**

1940-41 Features (41) Completed (40) In Production (9) Westerns (14) Completed (13) In Production (1) Serials (4) Completed (2) In Production (0)

**GIRLS FROM PANAMA**

Comedy—Shooting started May 15
Cast: Jinx Falkenberg, Joan Davis, Joan Woodbury, Fortunio Bonanova, Carmen Morales, Marquita Madero, Lloyd Bridges, Rafael Strohm.
Director: Charles Barton
Producer: Wallace MacDonald
Story: A night club owner, orders his female press agent to find another Carmen Miranda, who brings two men from Panama, but they vanish when the boat lands and the press agent hires two friends to take its place, which leads to many complications, when the real girls from Panama appear.

**KING OF DODGE CITY**

Western—Shooting started May 20
Director: Lambert Hillyer
Producer: Leon Barsha
Story: Tex comes to Abene looking for a stolen horse, finds it drawing the carcass of the Sheriff's horse. Sheriff has been killed by the minion of Abene's most powerful man. Tex is made sheriff, assists in the Wild Bill Hickock and together they clean up the town.

**LADIES IN RETIREMENT**

Drama—Shooting started May 15
Director: Charles Vidor
Producers: Leser Cowan & Gilbert Miller
Story: A girl is companion to an elderly retired actress in a house on a lonely moor. The two girls, sisters, both half-insane, come to stay with her and to give them the comforts they have never known, the girl murders her employer.

**MYSTERY SHIP**

Drama—Shooting started May 15
Cast: Paul Kelly, Lola Lane, Larry Parks, Roger Imhof, Trevor Bardette, Cy Kendall, Dick Curtis, Dwight Frye, Byron Foulger, John Tully, Jo Tully.
Director: Lew Landers
Producer: Jack Fier
Story: Deals with the underworld work by which Americans deport undesirable aliens, and the manner in which the enemies of Uncle Sam are actually transported across the sea.

**YOU'LL NEVER GET RICH**

Musical—Shooting started May 20
Cast: Fred Astaire, Rita Hayworth, Sunny O'Dea, Martha Tilton, Ray St. Germain.
Director: Sidney Lanfield
Producer: Sam Bischoff
Story: A comedy that ranges from Broadway to army camp life.

**RECORD**

In production:

Title—Running Time Cast Details Rel. No.
Mr. Jordan Goes to Town (68) B. Elliott-J. Walters 10-19, 2-23, 22121
Adam Had Four Sons (56) W. Baxter-E. Bergman 10-19, 1-24, 2140
Details under title: Legacy.
Adventures in Washington (58) H. Marshall, J. Wayne 7-22, 5-30
Details under title: Legacy.
Beyond the Sacramento (56) B. Elliott-E. Keyes 3-10, 1-11, 22121
Details under title: Legacy.
Big Boss, The (57) G. Kruger, J. Anderson 7-8, 6-20, 2115
Details under title: Legacy.
Blind Goes Latin (68) P. Singleton-L. Ake 11-10, 7-27, 21413
Blonde in Society (50) H. Singleton-H. James 1-16, 10-13, 2111
Blonde Plays Cupid (59) P. Singleton-L. Ake 1-14, 10-31, 2010
Details under title: Legacy.
Devil Commands, The (60) B. Karloff-J. Duff 12-14, 7-26, 22128
Devil To Pay, The (67) B. Bumey, J. Lindsay 5-17, 3-15, 22113
Durango Rd, The (66) J. Starrett 1-24, 8-12, 2501

**METRO GOLDYNA MAIER**

1940-41 Features (50) Completed (42) In Production (5)

**LIFE BEGINS FOR ANDY HARDY**

Comedy-drama—Shooting started May 19
Cast: Lewis Stone, Mickey Rooney, Judy Garland, Fay Holden, Anna Rutherford, Sara Haden, Ray MacDonald, Patricia Dane.
Director: George B. Seitz
Story: Andy Hardy, a boy from New York and after many hardships and difficulties gets his first job. After a short experience in the business world, he grows discouraged and decides to go to college.

**RINGSIDE MAISIE**

Comedy—Shooting started May 21
Director: Edwin L. Marin
Producer: Walter Rubin
Story: Maisie is working as a taxi dancer, a steel mill girl at the prize fight crowd at a neighboring area, and falls in love with a young fighter.

**RECORD**

In production:

Title—Running Time Cast Details Rel. No.
Tarzan's Secret Weapon (58) W. Berle, C. Wulfer 10-18, 9-13, 2211
Tintin's Survival (58) J. MacDonald-R. Herme 9-14, 2111
The Yearling (57) M. Tomney-R. Runner 8-17, 10-14, 2211
Details under title: Legacy.
Andy Hardy's Private Secretary (60) B. Rooney-L. Stone 12-17, 9-26, 2121
Bad Man, The (60) W. Berle, B. Byrne 11-19, 3-24, 2121
Big Story, The (59) M. Brosnan, T. Martin 1-1, 6-15

**FILM BULLETIN**
DESPERATE CARGO

Drama—Starting shot May 17
Cast: Ralph Byrd, Carol Hughes.
Director: William Beaudine.

Story: A giant trans-Caribbean ferry clipper is stolen mid-Atlantic by international criminals. Our boy fugitive manages to take the plane back to its base.

PRODUCERS RELEASING

1940-41 Features (26) Completed (21) In Production (2) Westerns (18) Completed (14) In Production (6)

GAMBLING DAUGHTERS

Drama—Starting shot May 22
Cast: Comedy. Maxie Noesser.

Story: A wealthy thrill-hunting college girl is victimized by crooks in a gambling pool.

MOTORCYCLE SQUAD (COMPLETED)

Drama—Starting shot May 3—Completed May 20
Cast: Kane Richardson, Pauline Moore, Wynne Gibson, John Mijian.
Director: Al Kelley.

RELEASE CHART

1940-41

Title—Running Time

Arizona Gunfighter (60)... T. McCoy... 8-13
Billy the Kid in Texas (56)... B. Steele... 9-56, 158
Billy the Kid Outlawed (60)... B. Steele... 8-13
Billy the Kid's Fighting Pals (62)... B. Steele... 3-22, 18-161
Billy the Kid's Gun Justice (63)... B. Steele... 1-21, 108
Caught in the Act (67)... A. Armetta... 1-17, 192
Crying for the Rain (88)... J. Lincoln... 6-13
Devil Bat (60)... B. Lago... 11-28, 191
Emergency Landing (58)... C. Hugger... 4-5, 4-53, 189
Federal Fugitive (57)... N. Hamilton-D. Day... 3-29, 186
Frontier Justice (57)... J. Ford... 1-13
Gun Code (57)... T. McCoy... 7-29, 152
Hill Tomcat (55)... J. Dugan-F. Iff.. 3-12, 192
Take This Oath (57)... J. Jones... 1-58, 191
 Lone Rider Crosses the River (61)... G. Houston... 1-28, 141
 Lone Rider to Ghost Town (61)... G. Houston... 1-28, 141
 Lone Rider Rides On, The (61)... G. Houston... 1-28, 141
 Mantrap (60)... W. Hite-J. Carr... 8-53, 185
 Mischievous Husbands (63)... R. Langston-B. Berke... 12-20, 185
 Modern Medicine Man (57)... J. Lincoln... 3-9, 65, 147
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 Paper Bullets (58)... J. Woodbury-J. Lafferty... 9-3, 183
 Riders of Black Mountain (59)... T. McCoy... 10-31, 134
 Secret Evidence (61)... M. Reynolds-C. Queen... 1-31, 186
 South of Panama (68)... B. Pyor-V. Vale... 3-27, 4-18, 116
 Texas Marshal... T. McCoy-K. Leslie... 5-17, 5-30, 136

PRODUCERS RELEASING

1940-41 Features (26) Completed (21) In Production (2) Westerns (18) Completed (14) In Production (6)

GANGS OF SONORA

Western—Starting started May 20
Cast: Bob Livingston, Bob Steele, Rufe Davis, June Johnson.
Director: Jack England.
Producer: Lou Grey.

RELEASE CHART

1940-41 Features (26) Completed (21) In Production (2) Westerns (18) Completed (14) In Production (6)

HURRICANE SMITH

Drama—Starting started May 15

Director: Bernard Vorhaus.

Story: Robert North Story: The crooked Commissioner of Wyoming Territory is using his office to enrich himself and institute a reign of terror. He is opposed by a newspaper publisher, who is working for an election to vote Wyoming into statehood. The publisher is killed by the crooks, and the Three Mesquiteers and an old newspaper woman put over the election and clean up the district.

REPUBLIC

1940-41 Features (26) Completed (21) In Production (2) Westerns (18) Completed (14) In Production (6)

UNDER FIESTA STARS

Western—Starting started May 21
Cast: Gene Autry, Slim Summerton.
Director: William Morgan.

Story: Unavailable see next issue
Producer: Harry Grey

RELEASE CHART

1940-41 Features (26) Completed (21) In Production (2) Westerns (18) Completed (14) In Production (6)

ANGELS WITH BROKEN WINGS

Drama—Starting May 17
Cast: Betty Hutton, Jack Younghake.

Director: William Beaudine.

Story: An angel whose job is to save souls, has accidentally fallen in love and is soon visited by a man, is tried and sentenced to death. On the train bound for state prison, he meets the real killer and killer, who gives the railroad man money, jumps off the train and is killed. The cowboy escapes, and when the body of the dead man is found, he is declared legally dead. He uses the railroad money to restore a ghost town to prosperity.

LOOK WHO'S TALKING

Comedy—Starting started May 17

Producer-Director: Allan Dawn.

Story: Fibber McGee is the President of the Chamber of Commerce in a small town, where they are trying to get one of the big airplane companies to build an airport. Bergen, head of an airplane company, seems to need to land in the town and after many complications he is induced to build an airport there instead of in a rival town.

UNTITLED TIM HOLT

Western—Starting started May 23

Director: David Howard.

Story: Young rancher goes to visit his brother, a U.S. Marshal, and finds his older brother is man-mad after he lost his fortune. His brother does not reveal his identity and discovers his brother has been murdered and the impetus is stealing gold shipments. He leaves.

RELEASE CHART

IN PRODUCTION

Title—Running Time

Billion Dollar Revue (57)... T. McCoy... 7-16, 14-10
Billy the Kid in the West (56)... B. Steele... 9-56, 158
Bridget (56)... T. McCoy... 7-29, 152
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City of Shadows (57)... T. McCoy... 1-31, 186
City of Shadows (55)... T. McCoy... 3-12, 192
Comanche (57)... T. McCoy... 1-31, 186
Desert Bandit (56)... B. Steele... 7-28, 155
Five-Gun Cowhand (57)... B. Steele... 3-12, 192
In Old Cheyenne (58)... R. Rogers-G. Hayes... 2-2, 1-14, 151
Lone Star Raiders (57)... R. Livingston-B. Steele... 11-16, 12-15, 161
Melody of Montana (59)... R. Rogers-G. Hayes... 3-12, 1-24, 1-11
Mountain Moonlight (39)... Weaver Bros. & Elvey... 141-1941-17
Mr. District Attorney (59)... D. O'Rourke-P. Rise... 2-2, 1-36, 141
Mr. District Attorney (59)... D. O'Rourke-P. Rise... 2-2, 1-36, 141
Nevada City (59)... R. Livingston... 3-25, 3-6, 150
Oklahoma Renegades (53)... R. Livingston... 3-25, 3-6, 150
Pals of the Pecos (56)... Three Mesquiteers... 3-11, 3-16, 150
Patsy the Public (57)... R. Livingston... 3-11, 3-16, 150
Phantom Cowboy (56)... D. Barry-V. Carren... 1-14, 1-31, 105
The Rainbird Under-Two: Two-Ton Sheriff (58)... R. Livingston-B. Steele... 1-11, 2-10, 165
Ride, Tenderfoot, Ride (55)... J. Auty-B. Steele... 7-51, 9-7, 154
Robin Hood of the Pecos (59)... R. Rogers-M. Reynolds... 11-8, 11-7, 161
Saddleman (56)... R. Rogers-M. Reynolds... 3-5, 1-24, 1-11
Singing Hills, The (57)... A. Auty-M. Lee... 2-32, 1-26, 1-46
Sister of the News (58)... R. Rogers-G. Hayes... 6-11, 10-11, 150
Texas Laramie (57)... D. Barry-J. Duncan... 10-5, 11-22, 101
Trail Blazers (58)... R. Livingston-B. Steele... 9-31, 11-11, 165
Tuba Kid, The (57)... Don Barry-J. Lafferty... 6-28, 6-6, 150
Two-Gun Riff (56)... D. Barry-L. Merrick... 3-8, 4-10, 155
Under Texas Skies (57)... Three Mesquiteers... 8-10, 9-22, 165
Where the Tile Under-Six (56)... R. Rogers-G. Hayes... 3-12, 1-24, 1-11
Who Killed Aunt Maggie (56)... J. Hubbard-W. Barrie... 5-21, 11-7, 165
Wyoming Gentlemen (57)... R. Rogers-G. Hayes... 1-15, 1-7, 150
Young Bill Biek (56)... R. Rogers-G. Hayes... 8-24, 10-21, 152

RKO RADIO

1940-41 Features (52) Completed (40) In Production (6) Westerns (6) Completed (6) In Production (1)
1940-41 Features (52) Completed (48) In Production (5)

**WILD GEESE CALLING**

Drama—Shooting started May 15

Cast: Harry Bennett, Warren Williams, Oma Munson, Barlon MacLean.

**RELEASE CHART**

**IN PRODUCTION**

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details Ref. No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Belle saxophonie</td>
<td>8-27</td>
<td>T. Power-D. Grable</td>
<td>3-30-41</td>
</tr>
<tr>
<td>A Yank in the R. F.</td>
<td>8-18</td>
<td>T. Power-D. Grable</td>
<td>3-30-41</td>
</tr>
<tr>
<td>Charlie Chan in Rio</td>
<td>6-15</td>
<td>S. Toler-M. H. Hughes</td>
<td>4-14-41</td>
</tr>
</tbody>
</table>

1940-41

**A Very Young Lady**

J. M. Power—J. Flynn—J. Eaton—C. Dineen | 7-11-14, 112 |

**Avent on Love**

M. Montgomery—O. Massen | 7-9-11, 118 |

**Belle saxophonie**

T. Toler—J. Thirwell—T. Polk—W. C. Fry | 6-27-11 |

**Blood and Sand**

T. Power—L. Darnell | 7-11-14, 112 |

**Bride, Wear Crutches, The**

T. North—L. Roberts | 5-16-11, 112 |

**Brigham Young, Frontiersman**

T. Power—L. Darnell | 1-11, 112 |

**Bruna Donna**

H. Fonda—L. Darnell | 9-7, 12-12, 112 |

**Charlie Chan at Wax Museum**

S. Toler—M. H. Hughes | 3-29-41 |

**Charlie Chan in Rio**

S. Toler—M. H. Hughes | 4-14-41 |

**1940-41**

**A Very Young Lady**

J. M. Power—J. Flynn—J. Eaton—C. Dineen | 7-11-14, 112 |

**Avent on Love**

M. Montgomery—O. Massen | 7-9-11, 118 |

**Belle saxophonie**

T. Toler—J. Thirwell—T. Polk—W. C. Fry | 6-27-11 |

**Blood and Sand**

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EXPLOITATION PICTURE
of the issue

MILLION DOLLAR BABY... A beautiful, but poor, young salesgirl in a department store suddenly finds herself a millionairess. Her benefactor wants to remain anonymous. Her sweetheart, a struggling musician, doesn't understand it all and he doesn't want to be the husband of a millionairess. When she sees that the money is bringing her nothing but unhappiness, our heroine hands out the million bucks to her old boarding house friends — and inks love instead. Breezy, snappy, slightly screwy, but entertaining and saleable. A beautiful, young girl with a million dollars she doesn't want! It's something to sell!

"SHE KNEW ALL THE ANSWERS" MILDLY DIVERTING COMEDY

Rates • • + as a dualler in most locations

HOBBY PREVIEW

Columbia
85 Minutes.

Joan Bennett, Franckot Tone, John Hubbard, Eve Arden, William Tracy, Pierre Watkin, Almira Sessions, Thurston Hall, Grady Sutton.

Directed by Richard Wallace.

This is a moderately bright comedy in which Franckot Tone hits a high h in a role that could have been unfunny except for his high-spirited and almost slapstick attack. It is Charles H. Rogers' first direction for Columbia and it should prove to be a fair-plus grosser. The screenplay, adapted from a magazine story by Jane Alen, is somewhat uneven and there are lapses of interest, but Director Richard Wallace made the most of individual situations and the theatre preview audience was laughing through many of the scenes. The sequence in which Joan Bennett teaches Tone eye exercises is a scream. There is nary a problem in the picture and it should do well in theatres where people go for amusement of a light nature.

The sprightly, somewhat weak, story is about a showgirl who plans to marry a wealthy playboy, only to learn that his guardian disapproves and will cut him off without a cent. She gets a job as the switchboard operator in the guardian's Wall Street office to convince him that she isn't just a gold-digger and ends by marrying the guardian instead of the playboy.

Franckot Tone as the guardian gives a performance that is a high-spot in his career. Joan Bennett was never quite as flexible and altogether charming as in her role as the showgirl. John Hubbard is personable as the playboy. Eve Arden, William Tracy and the balance of the cast are all good.

WILSON (Hollywood)

"CAUGHT IN THE DRAFT" BOB HOPE SCORES IN SURE-FIRE COMEDY

Rates • • • generally

HOBBY PREVIEW

Paramount
85 Minutes.

Bob Hope, Dorothy Lamour, Lynn Overman, Eddie Bracken, Clarence Kolb, Paul Hurst, Ferike Boros, Phyllis Ruth, Irving Bacon, Arthur Loft, Edgar Dearing.

Directed by David Butler.

In this comedy about the trials and tribulations of rookies in the new army, Paramount has a sure-fire hit, as it kept a large theatre audience howling with laughter from the first shot to the final fade-out. Producer "Buddy" De Sylva provided a script that tops in clever and novel gags and funny dialogue, and Bob Hope and Dorothy Lamour, supported by a most efficient cast, did the rest. The capable direction of David Butler keeps the film moving at a fast pace and he hasn't missed a bet for making the most of every riotously funny situation. Bob Hope has never been better than as the film actor who is allergic to gun-fire and his reactions to army life are unfailingly amusing. The scenes in which Hope and his two pals, Lynn Overman and Eddie Bracken, are forced to pilot a tank and Hope's efforts to get up sufficient courage to parachute out of a plane are high-spots in hilarity. Dorothy Lamour, minus her sarong, looks very beautiful in her ultra-stylish costumes and gives one of the best performances of her career. Exhibitors can count on this for top grosses in any location.

Film star Hope decides to evade the draft by marrying Dorothy Lamour, the daughter of an Army Colonel. But Dorothy doesn't want to marry him and believes every man should enlist. To impress her, Hope and his agent, Overman, plan to plant an actor at the recruiting station while the sergeant goes to lunch, so Hope can make a gesture of enlisting and be rejected. But the scheme miscarries and Hope finds himself in the Army. Overman and Eddie Bracken, Hope's chauffeur, join up too and their adventures begin. Hope is constantly in hot water with the Colonel and when Dorothy agrees to marry him, her father refuses his consent unless Hope gets to be a corporal. Eventually, the three pals accidentally become heroes, all are made corporals and Hope wins his bride.

Hope is ably assisted by Lynn Overman and Eddie Bracken. Clarence Kolb is excellent as the Colonel and Paul Hurst is the typical hard-boiled sergeant. The rest of the cast all fill their roles effectively.

David Butler's direction extracts the maximum fun out of every situation.

CRAWFORD (Hollywood)

"INVISIBLE GHOST" EXCITING HORROR STUFF

Rates • • wherever exploited; good dualler anywhere

Monogram.
(Sam Katzman Production)
64 Minutes.


Directed by Joseph H. Lewis.

Ohk horror pic with bogy man Lugosi turning in a swell performance as a hypnotic-psychoptic murderer. Emphasis is on eeriness as the pic is a straight dose of sceers with no comedy relief. Excellent results have been obtained with the good production and direction, first rate photography, proper use of crepuscule music, and stellar acting of Lugosi, who is guaranteed to scare hell out of you. The supporting cast are above average with Betty Compson and Clarence Muse outstanding. This will get above average grosses where sold to horror lovers. Elsewhere it will be a thrilling dual bill supporter.

Lugosi's wife, Betty Compson, has run away with another man. A serious automobile accident has impaired her mentality. She lives, unknown to Lugosi, in gardener Ernie Adams' cottage on the estate. Lugosi's mind has also snapped a tripe due to his wife's unfaithfulness. He worships her memory as though she were. Every night Compson leaves the cottage and stays at the mansion she formerly shared with her husband. Lugosi is drawn to the windows and although he cannot see her clearly she exerts a hypnotic influence on him and he becomes a killer. Many people in the house have been strangled but there is never any clue. Polly Ann Young, his daughter, is in love with McGuire. Terry Walker, her maid, also loves McGuire and tells him she will not give him up. Clarence Muse, the butler, overhears their conversation. Next morning Walker is found murdered and McGuire is the typical hard-boiled sergeant. The rest of the cast all fill their roles effectively.

David Butler's direction extracts the maximum fun out of every situation.

NONMAKER

WHAT THE NEWSPAPER CRITICS SAY

A WOMAN'S FACE (M-G-M)

"...You won't miss it for anything... It isn't often that you see performances like Miss Crawford's or melodramas as well done and engrossing."—Boehnell, N. Y. World-Telegram.

"...Highly potentiating... A woman's picture...Shoddy entertainment..."—Barnes, N. Y. Herald Tribune.

"...Sound and satisfying adult drama...Action is stirring and superbly sustained...Thoroughly engrossing..."—Thater, N. Y. Post.

"...As melodrama, sheer and simple, the story...is often superbly effective...When it attempts to become a study of emotional anguish it merely betrays the essential hokum of which the film is constructed."—T. S., N. Y. Times.

FILM BULLETIN
'TOO MANY BLONDES' SLIGHT COMEDY WITH MUSIC

Rates ★ ★ — for duals

Universal
60 Minutes

Rudy Vallee, Helen Parrish, Lon Chaney, Jr., Jerome Cowan, Shemp Howard, Iris Adrian, Eddie Quillan, Irving Bacon, Jeanne Kelly, Paul Harvey, Ben Alexander, Sherry Shilling, Dorothy Lee, Carmela and Jose Canseco, Dimorah Rege, Humberto Herpeta and Orchestra.

Directed by Thornton Freeland.

Rudy Vallee's many fans will find this low-budget film very disappointing. Only slightly diverting, it falls far short of being a really good picture, chiefly due to poor story material. After an effective opening, the shallow plot becomes a hodge-podge of incidents—some amusing, others simply dull. Vallee is not much of an actor and both he and Miss Parrish have been badly photographed and don't appear at their best. There are three original and tuneful songs, sung by Vallee, Helen Parrish and Jerome Cowan, and Vallee does a slightly burlesqued version of "The Man On The Flying Trapeze" as an audience participation gag. The star's name and a few good laughs in the picture may help to put it over as a dueller in neighborhood houses. Vallee, Helen Parrish, his bride of a few months, and Jerome Cowan, are a radio trio. Helen becomes jealous of the many blondes who are always turning up and kissing Rudy with the easy familiarity of their former vaudeville days. Urged on by Cowan, she determines to get a divorce. While trying to save up the money for the divorce, the young couple continue to share an apartment. Rudy hires a blonde waitress to act as co-respondent, but the plan doesn't work out well because the girl's truck-driver boy friend follows them and plays serenade on the fire escape. After many misunderstandings, Rudy and Helen are finally reconciled and acquire a fabulous radio contract. Vallee sings as charmingly as ever and tarts in an easy manner. Helen Parrish is a little too young and lacks enough experience to be really good as the wife. Lon Chaney, Jr. stands out in a bit as the truck driver who is trying to improve himself with a correspondence course. Eddie Quillan supplies some laughs as the one-man band and Jerome Cowan fills his assignment efficiently.

Thornton Freeland, directing his first picture since his return from England, makes the most of the poor story material.

WHAT THE NEWSPAPER CRITICS SAY

THAT UNCERTAIN FEELING (United Artists)
"... Spun sugar det... Has histrionic moments... Too much dialogue, too little camera work..."—T. S., N. Y. Times.
"... Dizzy, quipful comedy... Silly sophisticated buffoonery... Audience loves it..."—Thier, N. Y. Post.
"... Quite gay and enjoyable, also quite inconsequential. Example of the pretension with which light comedy can be handled..."—Dana, N. Y. Herald Tribune.

'PIRATES ON HORSEBACK' HOPALONG WESTERN WITH A DASH OF COMEDY

Rates ★ ★ + in action spots

HOLLYWOOD PREVIEW

Paramount
75 Minutes


Directed by Lesley Selander.

Here's another Hopalong Cassidy western which equals in entertainment value any of the preceding thirty-three of the series. This time Harry Sherman has varied the usual western formula by adding a dash of comedy and making the drama revolve around Andy Clyde, but William Boyd runs true to form as the champion of the oppressed and has plenty of opportunities for hand-to-hand fights, shooting and hard riding. The drama moves at an exciting pace and it will be popular in action spots.

Andy Clyde's brother, the owner of a rich gold mine, is killed by a gambler and his followers. Neither they nor the dead man's daughter and rightful heir, Eleanor Stewart, can locate the property. Boyd, Clyde and Russell Hayden set out to help the girl find the mine. Morris Ankrum, the gambler, keeps tabs on all that goes on and ingratiates himself into the good graces of Eleanor. He manages to be peeping through the window when Boyd finds a piece of paper giving a clue to the whereabouts of the mine. From then on there is a series of fights between the heroes and the villains in stable, barns and on the mountain side, until at last Boyd rescues Eleanor from Ankrum's clutches as he is about to force her to sign away her rights to the bonanza. All this against superb settings of snow-clad mountains and rocky buttes.

Boyd, Hayden and Clyde turn in their usual swell performances. Miss Stewart makes her picture debut as the leading lady and she is a refreshing addition to western heroines, as she is a glamour girl with a flair for convincing acting. She and Russell Hayden make the love scenes most acceptable and she manages to keep her melodramatic moments in the story.

SIS HOPKINS (Republic)
"... Through it all blows the flavor of ripening corn... Looks exceedingly green..."—Crowther, N. Y. Times.
"... Judy Canova has a picnic... Numbers are catchy... Many of the lines and situations are amusing and worthy of a mere plausible continuity..."—Thier, N. Y. Post.
"... Conventional refurbishing of a theatrical antique..."—Barnes, N. Y. Herald Tribune.

CRAWFORD (Hollywood)
NAVAL ACADEMY... Taken from an original screen play by David Silverstein and Gordon Rigby, this Columbia picture takes place in a Naval Academy, with all the color and tradition attached to the institution. It tells of the adventures of a trio of youths — Freddie Bartholomew, Jimmy Lydon and Billy Cook — who come to the Academy, two of them, unwillingly. After continual rebellion against the rules and traditions of the school, they are regenerated by the spirit that prevails all over the place. Eric C. Kenton directed the Wallace MacDonald production.

MAJOR BARBARA... Written by George Bernard Shaw and produced and directed by the man Shaw picked to do the job, Gabriel Pascal of “Pygmalion” fame, this English drama released by United Artists features Wendy Hiller, Rex Harrison, Robert Morley, Emlyn Williams and Robert Newton, all of them, names now familiar to American audiences. The story concerns the activities of a Salvation Army major (Wendy Hiller) who discovers that a good job and healthy working conditions can save a soul, too.
'SUNNY' BRIGHT NEW VERSION OF AN OLD FAVORITE
Rates • • • — in all except action houses

— HOLLYWOOD PREVIEW —

RKO-Radio
98 Minutes
Produced and Directed by Herbert Wilcox.

"Sunny," the musical comedy in which the late Marilyn Miller starred so successfully some years ago on both stage and screen, has been modernized and polished up until it's as bright and shiny as a brand new penny. It's by far the best of the musical films in which Anna Neagle has appeared and the star divides honors with a capable cast. The agile Ray Bolger does plenty of swell dancing. The Hartmans provide burlesque dances. Edward Everett Horton, Helen Westley, Frieda Inescort and Muggins Daves all take part more or less actively in the plot. Herbert Wilcox has provided a lavish production and the opening sequences which occur in the circus and amid the mad excitement of Mardi Gras in New Orleans, are a riot of greeting, color, and music. It bags down a bit in the sentimental and serious scenes, due largely to John Carroll's lack of charm and dash as the young hero. But it picks up again the moment the circus performers resound and ends on notes of comedy and music. "Who, "Sunny" and other numbers by Jerome Kern are tuneful to the ear. The film will be an above average box-office hit in any location. The heart of Sunny, a stellar circus performer, is won by a member of a wealthy and aristocratic family, John Carroll. She tries hard to meet their standards, befriended only by the crusty old aunt of the hero. When the young couple are about to be married at the family's country mansion, all Sunny's old friends from the circus—including even the trained seal—crash the party and raise such a tumult that Carroll orders them out of the house. Sunny goes back to the circus. Carroll follows her and carries her off bodily in her dressing-room trailer and they are eventually reconciled on an auto ferry crossing the Mississippi.

Anna Neagle is sincere in her more serious moments and delightful in her songs and dance numbers. John Carroll works very hard, but he doesn't match up to the rest of the cast. Both Ray Bolger's performance and dances are stand-outs. Miss Westley plays the role of the crusty old aunt to the king's taste. Edward Everett Horton, The Hartmans and Benny Rubin add to the gaiety of the film.

CRAWFORD (Hollywood)

'SHINING VICTORY' FINE DRAMA WITH LIMITED AUDIENCE APPEAL
Rates • generally; more if well exploited

— HOLLYWOOD PREVIEW —

Warner Brothers.
85 Minutes
James Stephenson, Geraldine Fitzgerald, Donald Crisp, Barbara O'Neill, Montagu Love, Sig Ruman, George F. Huntley, Jr., Richard Aylmer, Bruce Lester, Leonard Mudie, Doris Lloyd, Frank Reicher, Hermione Sterler, Billy Bevan, Clare Verdera, Crauford Kent, Alice Craig.
Directed by Irving Rapper.

"Shining Victory" is an interesting drama, intelligently presented with an excellent cast, but it is a medical story that will probably appeal to a limited audience. Edward Everett Horton, Helen Westley, and Jennie Goldsby appear in smaller parts. From a boxoffice viewpoint, its weaknesses lie in the facts that it is written in a minor key and ends in tragedy. It is adapted from a story by A. J. Cronin, and deals with a doctor's research in psycho-biology and the care of insanity. James Stephenson, who won many admirers by his fine performances in "The Letter" and "Pilgrim from Destiny," plays the doctor with understanding and authority. Geraldine Fitzgerald is splendid as the doctor's assistant and Donald Crisp contributes most of the bright moments in the film. Picture should do fairly well as a dudler in most locations.

The story is about a doctor whose earlier discoveries are stolen by a Budapest professor, who has some influence with the police to have his assistant deported. The doctor, bitter and disillusioned, takes a position in a Scottish sanitarium, where he continues his research in psycho-biology. He is given a young woman doctor as his assistant and eventually realizes that love is just as important as science and they become engaged. Just after the doctor proves the value of his experiments and is ready to give them to the world, a jealous neurotic sets fire to the laboratory. His fiancée saves his records at the cost of her own life, and the doctor goes off to China to undertake the work as a medical missionary that she wanted to do.

Barbara O'Neill adds another to her list of fine performances as the neurotic and Montagu Love, Sig Ruman, George F. Huntley, Jr., and Leonard Mudie have strong supporting roles.

CRAWFORD (Hollywood)

'MUTINY IN THE ARCTIC' ACTIONFUL ARLEN-DENVME PROGRAMMER
Rates • • in action spots

Universal.
61 Minutes
Richard Arlen, Andy Devine, Anne Nagel, Addison Richards, Don Terry, Oscar O'Shea, Harry Corning, John Rogers.
Directed by John Rawlins.

Universal's action duo, Richard Arlen and Andy Devine, receive invaluable support from the company's stock shot library in this thrill-packed programmer. The spectacular, and palpably authentic Arctic scenes highlight the latter half of the film and add credibility to an otherwise stereotyped adventure yarn. Director John Rawlins, with the aid of the editing department, has skillfully matched up the outdoor footage (salvaged from "S.O.S. Iceberg" released in 1933) with his studio-made scenes and, as a result, "Mutiny in the Arctic" is above average for this adventure series. Good fare for the action houses and will also get by as a supporting dudler in many naborhood spots.

The story revolves around that sure-fire situation — a valuable map and an expedition to find treasure. In this case, however, the map is a photographic one and the treasure is a radium deposit in the Arctic circle. Arlen and his pal, Andy Devine, chart a sailing vessel while unaware that the ship's treacherous owner (Addison Richards) is planning to incite the crew members to mutiny. As the vessel nears the Arctic ocean the captain is killed and soon after they hit an iceberg and the crew takes to a boat before the ship sinks. Arlen, Devine, Richards and an Eskimo dog are cast adrift on a small berg and go through countless dangers. A rescue plane, piloted by Devine's sister, crashes on their berg while trying to land and Arlen is forced to strike out alone over the ice to get word to an Eskimo camp. He arrives with the natives and saves the others just before the melting berg breaks up in a spectacular crash.

Arlen has several realistic fistic encounters with Don Terry, who is particularly effective as a villainous member of the crew. The others, including Andy Devine, with his gravel-voiced comedy, and Anne Nagel, as the valiant aviatrix, must be content to play second fiddle to the splendid Arctic photography.

LEYENDECKER

WHAT THE NEWSPAPER CRITICS SAY
THE PEOPLE VS. DR. KILDARE (M-G-M)
"...Surprisingly good...First-rate film...Good performances, with Mr. Barrymore getting a little the best of the spotlight."— Dana, N. Y. Herald Tribune.
"...Top notch...Has humor, action, drama, mellowness...Entertaining and engrossing."—Bochel, N. Y. World-Telegram.
"...Send out a call for Dr. Kildare, operator. Tell him he's wanted back in the operating room. In a courtroom he is just a fish out of water."—T. S., N. Y. Times.
LADY FROM LOUISIANA (Republic)
"...Tempo and punch of a modern day gangster thriller...Fast-paced direction."—Winston, N. Y. Post.
"...Gav and gawdy drama...Has an atomic impact...Vast amount of latest excitement."—Dana, N. Y. Herald Tribune.
"...Veritable cornucopia of cliches...We suspect inferior materials behind this expensive facade."—T. S., N. Y. Times.
One of the newest and most effective of the literature of screen gangland."—Bochel, N. Y. World-Telegram.
SHINING VICTORY... James Stephenson, who received raves from critics for his work in "The Letter," has the starring role in the Warner Bros. drama of a brilliant doctor whose experiments in psycho-biology find success only after his assistant, Geraldine Fitzgerald, dies to save his work. Donald Crisp is cast as an associate of Stephenson, while Barbara O'Neil plays the semi-mad secretary of the hospital whose jealousy causes the near-destruction of the doctor's work.

SHE KNEW ALL THE ANSWERS... In this Columbia comedy, Joan Bennett is a wise-cracking, young, Broadway, night club star who goes to work on Wall Street and more specifically, Pranchot Tone, a stiff-necked, ultra-conservative broker. The gorgeous Joan succeeds in losing and making a fortune for Tone, unbends his stiff neck, and makes him fall in love with her. John Hubbard performs as a playboy who loses Joan and gains valuable experience, while Eve Arden and William Tracy contribute support.
'MILLION DOLLAR BABY' LIVELY LIGHT ENTERTAINMENT
Rates • • + generally

Warner Bros. (First National)
87 Minutes.


The old Cinderella theme all togged out and streamlined. It has plenty of zip, moves plenty fast and provides neat light entertainment, thanks to an ace performance by Priscilla Lane, good production and tip top direction by Curtis Bernhardt. The Lane gal is a revelation. The role is tailor-made for her and she wears it to a marvellous advantage. As a matter of fact, actually living the title role of the million dollar baby from the five and ten cent store. Folks will be carried away by her enthusiasm.

Title song still has a zingy bit and is used advantageously as background music throughout. The supporting cast are very good, especially Helen Westley as the landlady in the third rate boarding house.

Multi-millionaire May Robson learns of her wealth was obtained in unorthodox manner at the expense of Priscilla Lane's long dead ancestors. She instructs one of her lawyers, Jeffrey Lynn, to locate the girl and make a million dollar restitution without divulging the source of the money. Lane, a clerk in a five and ten cent store, is first convinced that the inheritance is on the level and is gloriously happy. She is in love with Ronald Reagan, a dreamy piano thumping composer. Eager to see if she has made Lane happy, Robson, under an alias, takes a room in Helen Westley's boarding house, where Lane and Reagan room. Robson urges Lynn to make a play for Priscilla since he has fallen in love with her and since Robson looks upon Reagan with disfavor. This plan only makes Lane unhappy, despite her newfound wealth, and when Lane finally realizes that her love for Reagan means more than all the money in the world, she proceeds to give it away at a whirlwind clip.

End finds her happily in Reagan's arms, with the still bewildered Lynn and Robson waving them goodbye from a railroad platform.

NONAMAKER

'NAVAL ACADEMY' STEREOTYPED JUVENILE PROGRAMMER
Rates • • — as dueller in neighborhood spots

—Hollywood Preview—

Columbia.
65 Minutes.


Directed by Erie C. Kenton.

This is a commonplace drama about the experiences of three lads at a State Naval Academy, that closely follows the beaten path of this type of films. It isn't really a bad picture, just rather dull, because the same formula has been used on the screen so many, many times in the past. Even the high-sounding speeches about the honor of serving in the Navy fall very flat because we've heard them all before. The only refreshing thing in the film is Jimmy Lydon's natural portrayal of the kid released from reform school to follow in the footsteps of his father, a revered naval hero. Embittered, he has no love for the Navy, because it caused his father's death. Film may do fairly well as a dueller in small neighborhood spots.

Freddie Bartholomew, son of a Navy family. Jimmy Lydon and Billy Cook, spoiled son of a rich man, are room-mates at the Naval Academy. The lads are hazed by their older schoolmates, and Jimmy wins their respect by putting on the gloves and fighting them one by one. Freddie cribbs the answers for an examination, so he can row in a boat race, which is discovered by Billy, who blackmails Freddie into giving him money from the school bank. When the theft is discovered, Jimmy takes the blame and faces dismissal until Freddie and Billy tell the truth.

In the process of growing up, Freddie Bartholomew seems to have lost his good looks, charm and acting ability. Billy Cook seems stiff and amateurish. Jimmy Lydon carries off honors with a swell performance. The balance of the cast do the best they can with the poor material.

CRAWFORD (Hollywood)

'PALS OF THE PECOS' MESQUITEERS WESTERN FOLLOWS PATTERN
Rates • • — for western fans

Republic.
56 Minutes.

Robert Livingston, Bob Steele, Rufe Davis, June Johnson, Pat O'Malley, Roy Barcroft, Dennis Moore, Robert Winkler, John Holland, Robert Frazer, Tom London.

Directed by Lester Orkliche.

The Three Mesquiteers ride, shoot and fight along a well-traveled story trail in "Pals of the Pecos," a conventional, yet moderately exciting western. The plot outline sticks close to the competing stage coach lines pattern and the finish contains the customary race to meet the time deadline.

' LAW OF THE WOLF' START OF NEW DOG-ACTION SERIES
Rates • • — in minor action houses

Arthur Zieg, Inc.
55 Minutes.

Dennis Moore, Luana Walters, George Chesbro, Jack Ingram, Martin Spelman, Robert Frazer, James Aubrey, Bobby Gordon, Stephen Clark, Rin Tin Tin, III.

Directed by Raymond K. Johnson.

A new and intelligent dog star, Rin Tin Tin III, stars in this low-budget outdoor melodrama and overshadows both the routine storyline and the budgets of the stars in the cast. In production values, this picture harks back to the silent screen days when the original Rin Tin Tin starred in inexpensively-made outdoor dramas which were amon the ace business-getters of their time. "Law of the Wolf," which is the first of a new series, is designed solely for the action spots and, in this category, it is, at least, fast-moving during the greater part of the 55 minute running time. And the heroic feats of its canine star will amaze and delight dog-lovers and entertain the younger patrons. Suited for action house and matinee performances.

Dennis Moore, who has been unjustly imprisoned for the murder of his brother, escapes with a hardened convict (George Chesbro) and heads for his North Woods home. Moore alone knows where his late brother's airplane blue-prints are hidden and he wants to prevent the real killer (Jack Ingram) from finding them. The double-crossing Chesbro steals the drawings and attempts to sell them to Ingram, but it is Moore's dog, Rin Tin Tin III, who foil's the villainous plans and helps to right matters for all.

Rin Tin Tin III performs such remarkable feats as rescuing a child adrift in a boat, aiding an exhausted swimmer to reach the shore and leading the police away from his master's trail until the latter can prove his innocense. Dennis Moore is a capable heroic lead who deserves a major company role and Luana Walters is an attractive heroine. But Miss Walters and such reliable players as George Chesbro are handicapped by poor photography and feeble direction.

LEYENDECKER

LEYENDECKER

MAY 31, 1941 25
The local industry turned out in stirring fashion to say goodbye to that grand old veteran, Louis (Pop) Korson, at a testimonial luncheon Monday afternoon at the Bellevue. The affectionately known "Pop" leaves for California, shortly, retiring after 35 years in film business, during which he made many friends and not one enemy... The fire damaged S-W Family, 24-hour grind reopened Decoration Day, air-conditioned and all... How far is this new "shnek" preview going to go? Pre-release showings of features are being presented in S-W key spots and there is nothing very "sneaky" about them. Matter of fact, they are advertised and amount to a dual bill on the night of the preview. Inde exhibs are beginning to ask if some of the sneaks will be spotted in their houses if the practice continues... The Louis-Rambo Fight went into the Stasion Saturday evening and ran three days before mention of it got into the newspaper ads... The Shaprio-Admiral suit vs. S-W and the majors is reported on the verge of settlement... Larry Dailey is mourning the death of his mother... Allen Lewis passed out cigars to the boys on the street last week in celebration of the arrival of his third daughter on May 21st. Mother and child doing nicely, thank you... Jay Emanuel was plagued by Abbott & Costello on their radio program Sun. night. Occasion was the premiere of their new pic, "In the Navy," at one of Emanuel's upstate houses... Film Exch. Employees shindig at the Stephen Girard was quite a success. Local 306 Prexy Lon Kraus was presented with a travelling bag by FEEU prexy William Z. Porter... Citizens of New Castle, Del., voted against Sunday movies by 2 to 1... The Eastern Ps. Allied unit met last Friday. Con- fab heard complaints against certain majors for withholding better pictures from current season programs for release under blocks-of-five. Bus mgr. Sidney E. Samuelson will name a secret committee of six to investigate and consult with him on matters of policy. Branch mgr. of one of the majors will shortly be visited by a delegation from the Allied unit bearing a bill of complaint about treatment of local exhibts. This company allegedly is utilizing the outstanding and current top release to pressure indies into booking or paying for other features and shorts... Herb Miller of the "Exhibitor" won third prize of $500 in the N. Y. Journal-American "Find the Name" contest... Renovations: Gem, Hamilton, Overbrook, Breeze, Lorraine, Strand (12th & Girard), Imperial (2nd St.)... James P. Clark was again named president and treasurer of the National Film Carriers... Business in local movie houses continues to be off, as it is throughout the nation. Roy Robbins, S-W Karlton, copped first prize of $500 in the RKO-Borden contest on "Little Men"... Walt Potakim adved June 8th. The boys headed him a bachelor party last Wed... George P. Aarons will file an arbitration case on clearance for Columbus Stamper... George Kline will hold his annual clambake at Boyertown on June 19th... First jule box movie machine in town went into the Clayton last Sat... on a four-weeks trial run... Suit by Henry Friedman, Lansdowne, against majors postponed until Fall... William C. Kalis, former leader at local vaude houses, died on the 22nd... You can spot a number of old-timers in the photo in Joe Sapis' haberdashery window.

**SHORT SUBJECTS**

**FROM PHILLY**

By JAY WALKER

**FROM BOSTON**

By BARCLAY

Frank Lydon has been unanimously re-elected president of the Independent Exhibitors, Inc. Lydon, back from Pinehurst, N. C., has been convalescing from a critical illness, was unopposed to continue in the office. He is also Eastern Regional vice president of Allied... Primary plans for an Allied Regional convention have been made by Lydon, the affair to be held in Atlantic City on the last day of the New Jersey conference... The possibility of forming a local reviewing segment to pass on motion picture features under the new set up has been discussed by the Independent Exhibitors, Inc. This group, consisting of three members, will be anonymous... The temporary committee is made up of Arthur K. Howard, Independent Exhibitors, Inc. business manager, chairman; Richard F. Loomis, manager of the State in Saugus; and Morris Pouzzner, independent circuit owner... Frank Perry, operator of the State in Foxboro, is the new chairman of the Financial Committee. His co-committeemen are Les Bendsley of the Community Playhouse in Wellesley and William Peterson of the Orpheum in Somerville. Chairman of the financial committee is a committee, composed of Max Levenson, circuit owner, chairman; and Arthur K. Howard and Warren Nichols, has been set up to draft proposed new by-laws for the organization... The next meeting of the Independent Exhibitors, Inc., has been tentatively set for June 10 at Allied Headquarters in Shawmut st... Members of the Boston Cinema Club will picnic at Saxonville on Saturday, July 12... Joe Flynn, Lawrence independent, has disposed of the Victoria there to Sam Richmond... Ben Welansky, Mono- gram franchise owner, has taken over the Lyric in Fitchburg which Irving Dunn has been operating... Dunn and Flynn are now combining their theatre operations at Pine Island Park, N. H.... Arthur K. Howard, Independent Exhibitors, Inc. business manager, has taken his bill to license and restrict jule boxes successfully through the Public Safety Committee, only to have the matter brought up again by the Committee on Ways & Means which is seeking an amalgamation that and a similar measure to put regular film supervision on all devices incorporating "the showing of 16mm and 8mm or other size films for public or private exhibition by means of an automatic coin-in-slot apparatus, etc." And "The Great Lie" backed consider- ably in this territory by the world pre- miere at Littleton, N. H., held up well at the Paramount & Fenway after a first week at the Metropolitan. It was billed in all the M & P locations with "Knockout."... "Lady From Cheyenne" was a dud at Keith's Mem- orial... "Penney Serenade." manager with "Trial of Mary Dugan," drew strong femin- ine trade at Loew's State & Orpheum... "Reaching For the Sun" reached in vain for its at the Metropolitan. "Men of Boys' Town" a natural at the State & Orpheum... "Meet John Doe" and "Strange Allibi" okay at the Metropolitan, with furnace-like weather taking into consideration "Cheer- For Miss Bishop" nothing spectacular at the Paramount & Fenway... Biggest surprise of the past few weeks has been the partly strong showing of Charles Chaplin Festi- val, an amalgamation of six old-time Chap- lin shorts, at the Pine Arts where the bill has held three weeks.
WEST POINT WIDOW... Using a novel twist to the army game plot, Paramount presents the story of a nurse whose marriage to a West Point cadet is annulled to permit him to graduate. She expects him to return to her and their child upon his graduation, but a young interne wows and wins her heart after a series of dramatic and comedy complications. Anne Shirley is the girl who ain't done right by, Richard Carlson, the interne, while Richard Denning plays the future general.

TOO MANY BLONDES... In this Universal comedy starring John Barrymore's regenerator, Rudy Vallee, the "plot" tells of a young radio singer who loves his bride, but just can't seem to ignore his former blonde buddies — and vice versa. After a series of attempts to get a divorce, aided and abetted by viper Jerome Cowan, a final fake suicide attempt reunites the spouses (or is it spice?). Helen Parrish appears as the unhappy bride, and Lon Chaney, Jr., Eddie Quillan, Iris Adrian and Shemp Howard are also cast.
Will She Sue You For Non-Support?

Are you giving your box-office all the advertising help she needs...or has she a case against you for non-support?

Even the best pictures need advertising. Even the biggest productions grab extra money with advertising support.

If that's true of big productions, imagine how planned showmanship advertising behind the weak sisters can help support your box-office in the style to which she should become accustomed!

Trailers on your screen will keep your box-office happy. Lobby Displays out front will keep your box-office happy. General accessories intelligently used will keep your box-office happy.

NATIONAL SCREEN SERVICE • NATIONAL SCREEN ACCESSORIES
ADVERTISING ACCESSORIES, INC.

will keep your box-office happy!
THE CASE AGAINST PERCENTAGE PICTURES!

Editorial by MO WAX, Page 3

THE INDEPENDENT EXHIBITORS TRADE JOURNAL
"BUSINESS IS VERY GOOD, THANK YOU!"

**PREVIEW OF CLARK'S NEW PICTURE!**
Raves! Just raves!
Fox Theatre, Pomona, rocks audience with comedy and thrills of Clark Gable, Rosalind Russell in "They Met in Bombay."

**ZIEGFELD GIRL SETS RECORD FOR HOLD-OVERS!**
Three weeks at N.Y., Chicago, Frisco, Detroit, Buffalo, Oakland, Seattle, Denver, Worcester, Louisville. Two weeks in dozens of other spots!

**JOAN'S 3 WEEKS AT CAPITOL, N.Y.**
'A Woman's Face' (Joan Crawford, Melvyn Douglas) chalks up 3 big weeks at Capitol. 2 weeks Hartford, Pittsburgh, Detroit, Denver, Cleveland, Worcester, San Francisco, Chicago, etc.

**WOW! MARX COMEDY IS A HONEY!**
At Huntington Park, Calif., preview audience rolled in the aisles at first showing of "The Big Store," big new Marx Bros. musical comedy with Tony Martin, romantic singing star, gorgeous gals, and song hits!

**26 CITIES HOLD OVER "LOVE CRAZY"!**
2nd week for Bill Powell, Myrna Loy funniest film! Boston, Frisco, Milwaukee, Buffalo, Minneapolis, Atlanta, Denver, Norfolk, St. Louis, Los Angeles, Cleveland, Detroit, Pittsburgh and 13 more! Just the start.

**"BILLY THE KID" OPENINGS SENSATIONAL! HELD OVER!**
Terrific business as Detroit, Buffalo, San Francisco, Memphis start off Big with Robert Taylor's great outdoor Technicolor production. Topping the Biggest!
THE CASE AGAINST PERCENTAGE PICTURES

There is a school of thought in distributor ranks which maintains that the only solution to the problem of film rentals is the straight percentage basis. Students of this school argue that the true value of a picture can be based only on the gross business it brings. Any other price is arbitrary, they say, and generally unfair either to the distributor or the exhibitor.

The pro-percentage advocates also make the point that in no other way can the perpetual haggling over prices between film and theatre men be eliminated. Why should a salesman and an exhibitor argue about the price of a picture when the box-office will offer the most conclusive testimony as to its value?

These are logical and persuasive pros on the subject. They seem almost to wrap it up and dispose of it. But they do not. There are some cons that make out a powerful case against the percentage idea that they should be considered carefully by those who formulate the sales policies of the distributors.

We cannot accept the theory that a percentage of the gross is necessarily a fair rental for a picture. The question immediately arises: who will decide what a fair percentage is? If the distributors are to arrogate to themselves the arbitrary right to fix the percentages, this will naturally be resisted by the exhibitors and the haggling will still exist.

If a percentage is arbitrary, it might be manifestly unfair to the exhibitor. It is quite possible to have a 35 or 40 percent picture earn a substantial rental for the distributor, only to represent a loss for the exhibitor. What with the rising costs of theatre operation in recent years, this has not been an uncommon fact.

Of course, a remedy for this argument might be a plan of flexible percentages, based on the grosses, instead of fixed prior to the picture’s run. Perhaps this is the sort of policy William F. Rodgers, general sales manager of Metro, had in mind when he told the MPTOA convention several days ago that his company will fix its film rentals under the Consent Decree selling plan by the “barometer of gross receipts.”

The idea of flexible percentages is definitely more equitable, but even that would not overcome the most serious of all arguments against any percentage plan—the effect on the exhibitor’s initiative; the human element.

There has been plenty of criticism tossed at theatre men for their lack of showmanship. They are charged with sitting idly by and lending no advertising assistance to the pictures that play their theatres. It is also said that big pictures are not given the extended playing time they merit.

How much of the blame for this attitude can be laid to percentage pictures? We think much. When the exhibitor is required to give the film company 35 or 40 cents out of every gross dollar brought to his box-office, he is naturally reluctant to spend money for advertising. The best pictures he has been playing have been percentage pictures and he has deliberately neglected them. We have heard this attitude expressed by countless theatre men and it apparently prevails throughout the country. In the past, furthermore, the exhibitor has refused to do anything to boost the grosses on the top features, because those percentage figures have been used to raise the outright prices to disproportionate heights.

If exhibitors in recent years had been buying the top pictures on outright rentals, you could bet your bottom dollar they would be extending runs to the limit and exploiting them to the high heavens. Knowing that all the returns from every advertising dollar he spends would be his, the average theatre man would be a far more aggressive showman than he is today.

No system of government or economics or business can afford to ignore the human element. We believe that the percentage plan of selling pictures overlooks this factor and it will not bring prosperity to either the distributors or the exhibitors. Eliminate percentages and showmanship will be revived.

MO WAX.
IN THE NAVY: ABBOTT AND COSTELLO TOP THEIR FIRST

Rates • • • generally

HOLLYWOOD PREVIEW

Universal
85 Minutes.
Directed by Arthur Lubin.

Convinced by the success of "Buck Privates" that Bud Abbott and Lou Costello are hits on the screen, the clever showmen at Universal have given the comedians a far better supporting cast and a much more pretentious production for their second picture. Dick Powell, co-starred with the comedians and it's delightful to see him once more in his old field of musical comedy. The Andrews Sisters are back again with well done songs and dances and this time they are photographed to better advantage. Showy sequences at a Naval Training Base and on board a U. S. Battleship lend color and interest to the film, but the high spots are Abbott and Costello's gag routines, some of them corny, but all delivered with such freshness that they kept the preview audience howling with laughter. "In The Navy" is a better picture than "Buck Privates" and will out-gross that surprise hit everywhere.

'THE BRIDE WORE CRUTCHES' FEEBLE SUPPORTING FARE

Rates • as supporting dueller

20th Century-Fox
55 Minutes.
Directed by Shepard Traube.

A low-budget programmer, devoid of originality or marquee value, this will furnish few moneys under all the bills. "The Bride Wore Crutches" is a novel title, but the story is a routine newspaper yarn with only a few mild laughs and even those developing from familiar lines and situations. Such seasoned veterans as Edgar Kennedy, Lionel Stander and Richard Lane help out with enthusiastic performances and manage to give the film a passing mark from a professional standpoint. Actually completed a year ago, the picture is being slipped out now on general release but, even as summer fare, it would be better left unplayed.

The plot shows how a newspaper reporter (Ted North) gets a job on a big newspaper, goes through a hazing by his prankish cohorts and then fumbles his first two stories—one a sensational front page. The lirate editor (Richard Lane) fires North, but a pretty sub-sister (Lynne Roberts) takes him in hand and gives him enough confidence to follow up the gangsters who robbed the bank. North poses as an escaped criminal, gets the inside on the gang and turns in a "scoop," even though he accidentally shoots Miss Roberts in the leg during the gangsters' capture. Hence the title.

Richard Lane and Grant Mitchell are outstanding in the cast. Ted North is a personable, but inexperienced, newcomer who acts the leading role in amateurish fashion. Lynne Roberts is attractive and capable in the sub-sister role.

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Hands Across the Rockies

FILM BULLETIN
THE VOICE IN THE NIGHT' WELL-TOLD ANTI-NAZI MELODRAMA

Rates • in action and class spots; less elsewhere

Columbia. 78 Minutes.
Clive Brook, Diana Wynward, Ronald Squire, Joyce Howard, Derek Farr, John Penrose, Raymond Huntley, Abraham Sofaer, Katie Norden, Steven Nation, Marion-Crawford, Clifford Evans, Martita Hunt, Gibb McLaughlin.
Directed by Anthony Asquith.

This British-made anti-Nazi melodrama has a well-told and frequently-stirring story, but, in the final analysis, the picture is dramatically-effective propaganda rather than real entertainment. "The Voice in the Night" is absorbing throughout, despite an ever-present sense of doom and a logical and tragic finale. As was the case with other recent better-grade English product, this will attract class audiences and should do well in action spots, if properly exploited. Like "Pastor Hall," the picture is too heavy for average audiences.

The story tells of the Freedom Radio (original title of the film), formed by a small group of free-thinking Englishmen living in Germany just prior to the Polish invasion. Their leading man is a personal physician and loyal to the Nazi party until his best friend, a minister, is murdered for preaching against tyranny from his pulpit. Without the knowledge of his actress-wife (Diana Wynward), who has been appointed Director of Pageantry, Brook broadcasts nightly revealing the truth about the Nazi methods to the German people. When Miss Wynward learns about the planned march into Poland she, too, rebels against Nazism and goes to the aid of Brook and both are killed, while broadcasting, by their pursuers. But Freedom Radio's broadcasting is carried on by others.

Clive Brook gives a splendidly-restrained performance, as is his wont, in the role of the Englishman who rebelled at the sight of Gestapo atrocities and Diana Wynward is maturely lovely and dramatically appealing as the celebrated actress and believer in Nazi doctrines. An incidental and unhappy romantic thread is particularly well-acted by Derek Farr and Joyce Howard. John Penrose and Raymond Huntley necessarily exaggerate their portrayals of loyal Hitlersites, but all the players are good despite a certain tendency to speak in clipped British tones.

Anthony Asquith's direction is expert.

LEYENDECKER

TIME OUT FOR RHYTHM' ROUTINE MUSICAL PROGRAMMER

Rates • as dueller. HOLLYWOOD PREVIEW

Columbia. 75 Minutes.
Rudy Vallee, Ann Miller, Rosemary Lane, Allen Jenkins, Joan Merril, Richard Lane, Stanley Andrews, The Three Stooges, Bren- don and Cobina, Six Hits and a Miss, Eddie Duran's Rumba Orchestra, Glen Gray and His Casa Loma Band.

Directed by Sidney Salkow.

This is definitely a Class B entry in the field of tunes and tape productions. It has high-spots in several tuneful musical numbers and Ann Miller's swell dancing, but the zany antics of the Three Stooges provide an all-time low in alleged comedy. Glen Gray and His Casa Loma Band with Pee Wee Hunt as vocalist, are a standout in the "Boogie Woogie Man" number, part of which is presented in a blackface act, showing in a neon effect against a black background. "Time Out for Rhythm," sung by Joan Merril and the Six Hits and a Miss, supplies the second song hit of the film. Other songs are ably handled by Rudy Vallee, Ann Miller and Allen Jenkins. The film is a so-so dueller which may be well liked by "hip-cats" and lovers of jazz.

The very slight story is about three partners in a theatrical agency, Rudy Vallee, Richard Lane and Allen Jenkins, who get their big break in an opportunity to put over a television program, but they fail out because Lane insists on starring an old sweetheart, Rosemary Lane, who is trying to stage a theatrical comeback. Vallee acquires a protégé in Ann Miller. In the end, Lee "Coverlovers" proves that his old sweetheart is more interested in her career than in him, and Miss Miller and the band that Vallee is promoting get their big break at a night club and a Hollywood contract.

Rudy Vallee sings two songs very pleasantly and seems to be more at ease before the cameras than ever. Ann Miller's acting has improved considerably and her songs and dances are cleverly handled. Rosemary Lane has only one song and little opportunity to show her acting ability. Allen Jenkins is amusing, and Brenda and Cobina get a few laughs as the dumb secretaries in the agents' office.

CRAWFORD (Hollywood).

A SHOT IN THE DARK' ABOVE-AVERAGE MYSTERY PROGRAMMER

Rates • as dueller or in minor action spots.

Warners. 57 Minutes.

Directed by William McGann.

This is one of the better Class B films and one that will hold its own as entertaining supporting fare for any dual bill. Although only a programmer, the picture has ingredients to entertain audiences of various types. There are three murders and a raft of suspects for the amateur detectives, much comic by-play for the humorous-minded and the torch songs of Nan Wynn to attract the radio and jive-box fans. William McGann's direction is brisk and the melodramatic story holds the interest until just before the finale—when there is a slight let-down as several loose ends are hurriedly tied together. It exploited, the attention-compelling title even makes "A Shot in the Dark" a possibility to stand alone in action spots.

The killings start soon after Ricardo Cortez, nightclub owner, announces his decision to sell his holdings in order to marry and retire. First, the prospective buyer is shot as he arrives at the New York airport from Chicago, and then a discarded sweetheart of Cortez is found murdered in her hall bedroom. Suspicion falls on Cortez, but reporter William Lundigan and Detective Regis Toomey, although good-humored rivals for the affections of Torch Singer Nan Wynn, unite to track down the real killer. Several others, including Allen Jenkins, are suspected, but when his fiancée, the female contingent and Lucia Carroll is good in a dramatic bit. Nan Wynn's torch songs are splendidly delivered, but she is sadly lacking as an actress.

LEYENDECKER

WHAT THE NEWSPAPER CRITICS SAY

LOVE CRAZY (Metro-Goldwyn-Mayer)
"...Snappy direction, confident acting, neat slapstick and new tricks...Hilarious...\[the\] more its share of good old-fashioned belly laughs...Hilarious...Some of this is side-splitting nearly all is funny."—Bochon, N. Y. World-Telegram.
"...Hilarious, airy heaving heavily on the slapstick...Generally hilarious..."—Barnes, N. Y. Herald Tribune.
"...One of their merriest marital adventures...Best screwball comedy we've seen since..."—Huston, N. Y. Post.
"...Sophisticated slapstick...One of the craziest love stories ever spread on a screen."—Crowther, N. Y. Times.

POWER DIVE (Paramount)
"...The sequences look as derivative as they actually are and the additional bits of romantic sentiment are far more trying than they are entertaining. Dull and preposterous."—Barnes, N. Y. Herald Tribune.
"...An expert on cliches in aviation pictures could have himself a field...The common denominator of flying pictures, if that isn't too flattering,"—Winters, N. Y. Post.
"...Familiar air stuff...Although the material is commonplace the acting is first-rate..."—Bochon, N. Y. World-Telegram.
"...Just another tired joke of fliers...Slow and tedious glide into the limbo of low-budget pictures."—Crowther, N. Y. Times.
"OUT OF THE FOG" ARTISTIC FILM WITH LIMITED B. O. APPEAL

Rates ⋆ ⋆ largely on names

— HOLLWOOD PREVIEW —

Warner Brothers.
85 Minutes.
Ida Lupino, John Garfield, Thomas Mitchell, Eddie Albert, George Tobias, John Quallen, Aline MacMahon, Jerome Cowan, Odette Myrtil, Leo Gorcey, Bernard Gorcey, Paul Harvey.

Directed by Anatole Litvak.

Irwin Shaw's fairly successful stage play, "The Gentle People," has been brought to the screen under the title of "Out of the Fog," in an adaptation that follows the original play very closely. It is a simple story of plain people: a tailor, a cook and the tailor's daughter, and their reactions when an arrogant, ruthless petty racketeer disturbs the even tenor of their gentle lives. Ida Lupino, John Garfield, Thomas Mitchell and John Quallen give fine performances in the leading roles and the production has been carefully and skillfully directed by Anatole Litvak. The result is a film with a few high spots of drama, but, as a whole, so dreamy and depressing that it will only appeal to people who like artistic realism.

"I'LL WAIT FOR YOU" PROGRAMMER LACKS NAMES OR ORIGINALITY

Rates ⋆ ⋆ for small towns; less elsewhere

M-G-M.
85 Minutes.
Directed by Robert B. Sinclair.

Judged strictly as a supporting feature, "I'll Wait For You" is a passable comedy-drama relying on a tried-and-true story outline. This is the tale of the devil-may-care gangster whose regeneration is accomplished "down on the farm" and it may seem too familiar to many patrons who recall the Robert Montgomery starring vehicle, "Hide-out," released several years ago. Found with the problem of re-making a 1934 hit on a more modest budget, Director Robert B. Sinclair deserves credit for maintaining suspense during the unfolding of an unsignal script and for injecting many human touches in the rural epics. Absence of marquee names is another handicap, but this M-G-M programmer will entertain audiences in the majority of small town and naborhood houses.

We meet "Lucky" Wilson (Robert Sterling) when things are getting "hot" for him in New York where he is front man for a protection racket gang. After making a sensational escape, during which he is wounded, he finds refuge on a small Connecticut farm. The kindly family accepts him as a business man who has been held up and they soon nurse him back to health and teach him to appreciate the simple life. When the law catches up with him, Sterling convinces the daughter of the house (Marsha Hunt) of his love for her and, knowing that his criminal days are over, promises to return after he serves his 18 months prison term.

The role of the cocky young gangster requires an experienced player of the Cagney type and, although Robert Sterling is competent, he betrays his lack of experience. Wherever, he and Marsha Hunt, who makes an attractive and wholesome heroine, shine in the romantic episodes, he falls wide of the mark.

Judging by his screen debut, Sterling plays a part of the "kid sister" portrayals. Fay Holden and Henry Travers also stand out as country folk.

"COUNTRY FAIR" RADIO STARS IN HOKUM FARCE

Rates ⋆ ⋆ ⋆ for small towns; less elsewhere

Republic.
74 Minutes.
Eddie Foy, Jr., June Clyde, Guinn (Big Boy) Williams, William Demarest, Harold Huber, Ferris Taylor, Fred Kelsey, Maurice Cass and Lulu Belle and Scotty, Harold Pearly (Gildersleeve), Whitey Ford (The Duke of Paducah), The Vass Family and The Semp Phonies.
Directed by Frank McDonald.

That vast audience which listens to the popular air programs will undoubtedly get a huge laugh out of this delightful comedy antics of their favorite radio comics in "Country Fair." The film is sheer hokum with a nonsensical plot which is frequently side-tracked to permit a specialty from such radio names as Lulu Belle and Scotty, The Duke of Paducah, the Vass Family and the pompous Gildersleeve of the Fibber McGee and Molly program. Snapstick reigns supreme and mugging is favored by Director Frank McDonald, a fact which makes this programmer unsuitable for sophisticated audience. This type of fare is best suited for rural houses. It will get by as a secondary feature in family naborhood spots.

The plot concerns a quick-thinking campaign manager (Eddie Foy, Jr.) who wins a promise from his fiancee (June Clyde) to marry him when his candidate for governor (William Demarest) is elected. Foy persuades Demarest to campaign in rural Pottis County and secure the deciding votes. When they arrive during Country Fair Week they find that Mike Clyde is there electioneering for the opposition candidate, Gildersleeve.

WHAT THE NEWSPAPER CRITICS SAY

AFFECTIONATELY YOURS (Warner Bros.)

"...Most of it is tiresome...Corroborated in which you can recognize most of the screen dishes which went into its make-up...Very familiar and faintly amusing." — Barnes, N. Y. Herald Tribune.
"...Isn't very funny...Patched-up affair striving desperately by one means or another to get a laugh." — Bohdeh, N. Y. World-Telegram.
"Pitiful imitation of its source, dull and heavy...With less and pointless story." — Crowther, N. Y. Times.

THERE'S MAGIC IN MUSIC (Paramount)

"...True and utterly delightful, more bearable than lyrical...Story is downright trash." —Crowther, N. Y. Times.
"...There is more wrong...than the music...Sorry bit of dramatic construction...Inexpert from the start..."—Barnes, N. Y. Herald Tribune.
"...Pleasant, amiable and tuneful film."-Boehdeh, N. Y. World-Telegram.
"...Story is nothing to get excited over, being a routine job, nor is the music especially exciting...A few outstanding moments..." —Witzen, N. Y. Post.

Leyendecker

LEYTENDECKER

LEYTENDECKER
BOYS, here's the picture that's bringing the people BACK TO THE THEATRE!

UNIVERSAL'S
Bud ABBOTT and Lou COSTELLO
Dick POWELL
IN THE NAVY
with THE ANDREWS SISTERS, Claire Dodd, Condos Brothers

DOES
212% of "BUCK PRIVATES" BUSINESS
IN FIRST 28 OPENINGS IN COUNTRY!

1. Orpheum Theatre, San Francisco, Calif.
2. Warner Theatre, Milwaukee, Wisconsin
3. Roger Sherman Theatre, New Haven, Conn.
4. Rialto Theatre, Louisville, Ky.
5. Orpheum Theatre, Seattle, Washington
7. Majestic Theatre, Providence, R.I.
8. Orpheum Theatre, Davenport, Iowa
9. Colonial Theatre, Elmira, N.Y.
10. Durfee Theatre, Fall River, Mass.
14. Opera House, Newport, R.I.
17. Ohio Theatre, Canton, Ohio
19. Poli Theatre, Bridgeport, Conn.
22. Roxy Theatre, Springfield, Ill.
23. Penn Theatre, Wilkes Barre, Pa.
24. Palace Theatre, Stamford, Conn.
28. Ellaney Theatre, El Paso, Texas

BOYS, WE TOLD YOU—GET THAT NAVY GRAVY!
'TIGHT SHOES' GOOD RUNYON FARCE
Rates ★★ + generally as dualler

— HOLLYWOOD PREVIEW

Universal. 65 Minutes.
Directed by Albert S. Rogell.

Damon Runyon’s sparkling story, “Tight Shoes,” comes to the screen with a cast of talented players who make it into a spirited farce that is much funnier than the original tale. Binnie Barnes practically steals the picture as the tough, wise-cracking actress who has risen from the slums and isn’t ashamed of her background. The plot is all about racket-busting, but politics are buried under slapstick comedy and there are several lively fights climaxed by a grand brawl in a Church vestry while the guests are waiting to witness a wedding. The dialogue is very clever and the whole picture moves along at a lively tempo with laughs coming thick and fast. Absence of top names will hold down first-run grosses, but it will pick up as it plays down the line.

The plot is about a racket chief who orders his kid brother out of aviation: the plane inventor’s beautiful daughter with whom both fall in love, and the dim-witted air-plane mechanic who furnishes comedy relief. Director James Hogan is unable to create much interest in the film’s routine romantic situations, but whenever the story takes to the air the spectator’s attention is caught and held during well-photographed plane episodes. With interest in aviation at its peak, this picture should serve as dual bill fare in action and nabobhood houses.

The story’s two chief thrills are the tragic death of a married test pilot while flying a new type of plane and the climactic episode as the two brothers (Richard Arlen and Don Castle) are testing the new “geodectic-plastic” plane designed by the blind father of the girl both love. The younger brother (Castle) and Louise Jean Heydt, both is unimportant for him. Anne Gwynne looks very beautiful and shows that she can really act. All the other parts are well played. Albert Rogell’s direction is snappy and in the best Runyon style.

CRAWFORD (Hollywood)

'POWER DIVE' AVIATION PROGRAMMER FOLLOWS ROUTINE PATTERN
Rates ★★ — in action spots or nabobhood duals

Paramount. 65 Minutes.
Directed by James Hogan.

Everything runs according to the accepted formula in “Power Dive,” but the programmer is well-cast, moves fast and contains several good action-minded fans. The plot employs such stock characters as the dare-devil test pilot who hopes to keep his kid brother out of aviation: the plane inventor’s beautiful daughter with whom both fall in love, and the dim-witted air-plane mechanic who furnishes comedy relief. Director James Hogan is unable to create much interest in the film’s routine romantic situations, but whenever the story takes to the air the spectator’s attention is caught and held during well-photographed plane episodes. With interest in aviation at its peak, this picture should serve as dual bill fare in action and nabobhood houses.

The story’s two chief thrills are the tragic death of a married test pilot while flying a new type of plane and the climactic episode as the two brothers (Richard Arlen and Don Castle) are testing the new “geodectic-plastic” plane designed by the blind father of the girl both love. The younger brother (Castle) and Louise Jean Heydt, both is unimportant for him. Anne Gwynne looks very beautiful and shows that she can really act. All the other parts are well played. Albert Rogell’s direction is snappy and in the best Runyon style.

LEYENDECKER

'THE NURSE'S SECRET' HEAVILY-PLOTTED MYSTERY PROGRAMMER
Rates ★★ as dualler.

Warners 65 Minutes.
Directed by Noel M. Smith.

Heavily-plotted and suspect-laden. "The Nurse’s Secret" is a Class B murder drama with a fair number of thrills to satisfy avid mystery fans. The Mary Roberts Rinehart source must be credited with several highly ingenious story twists, but slip-shod direction by Noel M. Smith keeps the film in the run-of-the-mill class. The cast is filled with familiar and capable players, but, unfortunately little marquee power. As a result, this programmer will be relegated to supporting dualler spot.

The title stems from the fact that Nurse Adams (Lee Patrick) is placed as nurse to an elderly spinster (Clara Blanck) whose nephew has just been found dead. The nurse is instructed by Detective Patton (Regis Toomey) to watch all members of the household despite the coroner’s verdict of suicide. People prowl through the house, a cloaked figure lurks in the shadows and complications pile up until Miss Patrick is accused of administering a hypodermic containing poison to her patient. Toomey knows, however, that the nurse is innocent and, with her aid, he lays a trap which catches in the capture of the man responsible for both murders.

Lee Patrick is an excellent choice for the role of the efficient and wise-cracking nurse and Regis Toomey is the witty detective. Charles D. Waldron and Charles Trowbridge contribute first-rate character portrayals. Leonard Mudie over-acts the part of a sinister butler. Clara Blanck has a standout bit as the querulous spinster and Ann Edmonds shows promise in an ingenue role.

LEYENDECKER

MORE REVIEWS ON PAGE 21

WHAT THE NEWSPAPER CRITICS SAY

"...A he-man’s dish—with roaring, ranging ‘cats,’ sufficient fistic encounters, and plenty of villainous intent." — Thirer, N. Y. Post.

"...Definitely unoriginal plot...Except for the lions and Mr. Albert, ‘The Wagons Roll At Night’ is hokky-toky." — Crotzer, N. Y. Times.

"...Pennypenny Serenade (Columbia)....It moves slowly and for a long time, but ends up hitting the jack- pot for not a dry eye in the house." — Winsten, N. Y. Post.

"...Staged magnificently and has a bit which makes it memorable as a theme...Fascinating and sure-fire entertainment." — Barnes, N. Y. Herald Tribune.

"...Take along a couple of blowers and a sponge...Empties not one but six of the recognized comedy routines—deliberately cuts up to the heart...Infectious." — Crotzer, N. Y. Times.

"...Lands it punch right under the heart...Novel presentation, aut-henticity of the characters and their emotional reactions, attractive performances and good taste." — Finna, Phila. Record.

"...Saturation of sentiment...a Tear-jerker...Will appeal to any person who has been a papa or a mamma." — Murdock, Phila. Ledger.
PRODUCTION SECTION

JUNE 14, 1941

STUDIO SIZE-UPS

The Inside on the Important Studios' Activities

COLUMBIA

A newcomer to the American production field is Seymour Nebenzahl, producer of such European hits as "Mayerling" and "Mr." He has acquired a company called Atlantic Productions Inc. which will release its first picture through Columbia. Pat O'Brien will star and the title is "The American Consul." The outfit's moneybag is Martin Licht, former international banker, and Myron Selznick is credited with forming the organization. Nebenzahl is considering a remake in English of "Mayerling" as his next production.

Ann Miller has been signed to a two picture deal... the draft may oblige a postponement of "Harmon of Michigan." The football ace is engaged to an early filming... Edelman has checked into Columbia to fulfill his new contract.

IN PRODUCTION: "Texas" (William Holden-Glenn Ford-Claire Trevor), "Tonight Belongs to Us" (Loretta Young-Conrad Veitte), "Ladies in Retirement" (Ida Lupino-Louis Hayward), "You'll Never Get Rich" (Freddie Astaire-Rita Hayworth), "The Medico Riders" (Charles Starrett-Eileen O'Hearn), "The Blonde from Singapore" (Florence Rice-Leif Erickson).

CASTINGS: Marjorie O'Hara, John Hubbard, Friends Dormont, Mary Curtiss, Robert Homans, Olga Williams in "You'll Never Get Rich"... Harvey Stephens, Edward Fielding, Irving Bacon, Betty Estelle, Grace Darmon in "Blonde from Singapore"... "Mrs. Jones... Florence Rice, Leif Erickson in "Blonde from Singapore"... "You Were... Florence Rice... Leif Erickson in "Blonde from Singapore"... "Mrs. Jones... Florence Rice, Leif Erickson in "Blonde from Singapore"... "You Were... Florence Rice, Leif Erickson in "Blonde from Singapore"... "Mrs. Jones... Florence Rice, Leif Erickson in "Blonde from Singapore"

DIRECTOR ASSIGNMENTS: Edward Dmytryk to "Blonde in Society".

METRO-GOLDWYN-MAYER

Metro had a generous share of production troubles with "The Un compulsory Partners" and now the studio is facing similar difficulties in readying "The Yearling" for release. Considerable footage for the picture was shot a few months ago in Florida and recently actual work was started at the studio. Last week Victor Fleming was replaced as director by King Vidor, apparently because the studio felt that costs were becoming disproportionate. Another factor causing considerable concern is that Spencer Tracy heartily dislikes his role and the story and has threatened to walk out. Vidor has the tough task of straightening out these ramifications and finishing the picture within the three weeks allotted to it.

W. S. Van Dyke has been discharged from his post with the Marine Corps and will return immediately to MGM, where it is expected that he will revive the "Thin Man" series. A story is ready, titled "Shadow of the Thin Man" and the stars, of course, will be William Powell and Myrna Loy.

It is strange how often a film personality can plod along year after year with only the faintest recognition — then, for doing on a more auspicious scale what he has been doing for years... he is suddenly acclaimed a "find." This seems to be the case with Arthur Lubin, who has directed the Universal comedies with Abbott and Costello. The comies have a deal with Metro for "Roo Rita" and despite all the splendid directors Leo has under contract, negotiations have been opened with Universal to borrow Lubin for the big musical. They wisely and correctly figure that Lubin's part in establishing the comedians on the screen has not been little.

Wesley Ruggles' first picture for MGM will definitely star Clark Gable. The vehicle will be "Somewhere I'll Find You" and will get under way when Gable completes "Honky Tonk." Ruggles is also looking at the "O-borne of Sing Sing" script which was abandoned a few months back. The feeling is that the material is exceedingly and it might be better to fictionalize it rather than make it a biography.

Paul Gallico, one of America's outstanding short story writers, journalist, columnist, sports writer and jack-of-all-things-literary has signed his first screen contract with MGM. A great many of Gallico's colorful stories have been used for the screen... Metro needs a shot in the story dept's arm and Gallico will help... David Miller, who directed "Billy, The Kid" as his first feature length picture, has been given a new contract. George Murphy is another who is to be optioned and, at the same time, he was given a lead in "Panama Hattie," the role played on the stage by James Dunn... Ruth Gordon, who bowed so suspiciously in "Abe Lincoln in Illinois" and "Dr. Ehrlich," few to Hollywood last week for one of the leads in the new Garbo comedy. It is still untold, but we are told the script is funnier than "Ninotchka"... "Red, Hot and Blue," the Broadway musical, has been bought by this studio... It really looks as though that Marx Brothers separation will materialize... Edward G. Robinson and Edward Arnold are slated for "New York Story"... Robert Taylor will have the male lead in "When Ladies Meet" opposite Joan Crawford and Greer Garson.

IN PRODUCTION: "The Yearlings" (Spencer Tracy-Gene Esken), "Smillin' Through" (Jeanette MacDonald-Brian Aherne), "Life Begins for Andy Hardy" (Lewis Stone-Mickey Rooney), "Ringside Maisie" (Ann Sothem-George Murphy), "Young Americans" (Bonita Granville-Dan Dailey, Jr.), "Honky Tonk" (Clark Gable-Lana Turner), "Untilled Kildare" (Lionel Barrymore-Lew Ayres) and "The Chocolate Soldier" (Nelson Eddy-Rise Stevens).

CASTINGS: Albert Dekker, Cy Kendall in "Honky-Tonk"... George Murphy, Rags Ragland, Earl Sheldon in "Panama Hattie"... Yolanda Avila in "Young Americans"... DIRECTOR ASSIGNMENTS: Wesley Ruggles to "Somewhere I'll Find You"... CONTRACTS: Pat O'Brien to term part.

MONOGRAM

Preparing production of 12 features within the next few weeks. Monogram has 14 writers currently working on the lot, most of them assigned to stories on the 1941-42 program. Majority of the scribes are working under producers Lindsay Parson, George Weeks, Sam Katzman and Robert Tarney.

Scott R. Dunlap will produce "Navy Bound" for release as one of the specials on Mon's 1941-42 schedule. It is a sea story from Colliers. Dunlap's next production will be "Arizona Bound," first western in the new "Rough Riders" series, starring Buck Jones with Tim McCoy.

PARAMOUNT

When Buddy De Sylva told us earlier in the year that he had his eye on some new talent, we predicted that it would come from Broadway. That opinion is rapidly being substantiated, for the studio is engaged in one of the most extensive raidings the main stem has ever seen. Paramount has just signed Florence Mar-Michael and Mabel Page from the show "Out of the Frying Pan," Raymond Massey and Walter Hampden, both current on Broad-
way, are due for Paramount roles shortly. Others signed are Cass Daley, the fabulously ugly girl singer; Betty Hutton, of "Panama Hattie"; Ollie Lamb, the comic of "Hold on to Your Hats"; Ragnan and Lynn, slapstick dance team; Haranova, Russian dancer; Flora Robson. Victor Moore may be imported to duplicate his role in the film version of "Louisiana Purchase." This marks of the old days — when talkies were first introduced and Broadway was considered too small for any one to speak. We think, however, that the Paramount talent grab indicates another revival of interest in musicals and that despite his protestations, Buddy De Sylva will make many more such pictures than are scheduled on the program.

Exhibitors are probably wondering what top pictures will be offered in the first blocks-of-five offered by the studios affected by the decree. Paramount expects to have two blocks ready by August 1 and the headline features will include "Hold Back the Dawn," "Charles Boyer-Olivia de Havilland-Paulette Goddard," "Skytark" (Cludette Colbert-Ray Milland-Brian Aherne), "New York Town" (Fred MacMurray-Mary Martin), "Great Man's Lady" (Barbara Stanwyck-Joel McCrea-Brian Donlevy) and "Nothing But the Truth" (Bob Hope-Paulette Goddard).

"Rurales," story of the Mexican police organization, is being pushed on the Cecil B. De Mille schedule because of the government's anxiety to cultivate the Latin countries. Sam Wood will direct Hemingway's "For Whom the Bell Tolls." Louis Bremfield will do the script.

Dorothy Lamour was handed a new contract last week... Paramount's sales chiefs are due in Hollywood later this month for conferences... Alberta Villa's first role under her new Paramount contract will be "The Gentleman from Buenos Aires"... Maintaining the planned production drive which has enabled the company to put together a backlog of nineteen completed pictures, Paramount will launch five new ones during the month of June... Hugh Bennett, promoted from the editing department, will direct "Mrs. Aldrich's Boy" as his next assignment.

IN PRODUCTION—"Sullivan's Travels" (Joel McCrea-Veronica Lake), "Bahama Passage" (Madeleine Carroll-Stirling Hayden) and "Reap the Wild Wind" (Ray Milland-John Wayne-Paulette Goddard).

CASTINGS: Ronnie Coleman in "Birth of the Blues"... Victor Jory, Tom Tier" in "Tobacco Road"... Vera Zorina in "Louisiana Purchase"... DIRECTING ASSIGNMENTS: Sam Wood to direct "For Whom the Bell Tolls"... CONTRACTS: Bob Hope in new term deal... STUDIO BUYS: "Shutterbug" by Robert Kent.

**NEW RELEASES**

(For details on These pictures see Release Charts on Following Pages)

**COLUMBIA**
- Time Out for Rhythm ........................................... June 12
- Hands Across the Rockies ........................................ June 19
- Richest Man in Town ........................................... June 19
- Medico of Painted Springs ..................................... June 26
- Sweetheart of the Campus ....................................... June 26
- I Was a Prisoner on Devil's Island .......................... June 30
- Metro Rides, The ............................................... July 15
- Blondie in Society ................................................ July 28
- Officer and the Lady ............................................ July 25

**METRO**
- Big Store, The .................................................. June 20
- They Met in Bombay ............................................. June 27
- Barnacle Bill ..................................................... July 4
- Ringside Malice .................................................. July 11

**MONOGRAM**
- Gang's All Here, The ........................................... June 11
- Murder by Invitation ............................................ June 30
- Wanderers of the West ........................................... June 30
- City Limits ....................................................... July 12
- Arizona Bound .................................................... July 19

**PARAMOUNT**
- One Night in Lisbon .............................................. June 13
- West Point Widow ................................................ June 20
- Parson of Panamint ............................................. June 27
- Caught in the Draft ............................................. July 4
- Forced Landing .................................................... July 11
- Shepherd of the Hills .......................................... July 18
- Kiss the Boys Goodbye .......................................... Aug. 1
- Aloma of the South Seas ........................................ Aug. 8
- Wide Open Town .................................................. Aug. 8

**PRODUCERS RELEASING**
- Criminals Within ................................................ June 13
- Double Cross ...................................................... June 27
- Gambling Daughters ............................................. July 4
- Desperate Cargo .................................................. July 25

**REPUBLIC**
- Nevada City ...................................................... June 20
- Puddin' Head ..................................................... June 27
- Gangs of Sonora .................................................. July 4

**RKO**
- They Meet Again ................................................ June 20
- Reluctant Dragon, The .......................................... June 27
- Tom, Dick and Harry ............................................ July 4
- Hurry, Charlie, Hurry ........................................... July 11

**20th CENTURY-FOX**
- Bride Wore Crutches, The ..................................... June 13
- Man Hunt .......................................................... July 25
- A Very Young Lady .............................................. July 27
- Moon Over Miami ................................................ July 4
- Accent on Love .................................................... July 11
- Dance Hall ........................................................ July 18

**UNIVERSAL ARTISTS**
- Broadway Limited ................................................ June 13

**UNIVERSAL**
- Tight Shoes ....................................................... June 13
- Law of the Range ................................................ June 20
- San Antonio Rose ................................................ June 27
- Hit the Road ........................................................ July 4
- Ride of Death Valley ............................................. July 1
- Bachelor Daddy .................................................... July 4
- Hello, Sucker ..................................................... July 11
- I, James Lewis .................................................... July 25
- Cracked Nuts ..................................................... Aug. 1
- Unfinished Business ............................................. Aug. 15
- Dangerous Game .................................................. Aug. 22

**WARNER BROS.**
- Out of the Fog ................................................... June 14
- Passage from Hongkong ......................................... June 21
- Underground ........................................................ June 28
- Kisses for Breakfast ............................................. July 5
- Bride Came C. O. D. ............................................. July 12
**UNITED ARTISTS**

The resignation of Murray Silverstone as the UA chieftain does not alter the fact that the situation with this company is desperate. Losing Samuel Goldwyn was a severe blow and now, more than ever before, this outfit's most urgent need is first caliber product. It is reported that tempting deals were offered last week to David Selznick and Frank Capra to become producer-owners in the company. Clarence Prongay and John Bialal are other important picture men to whom UA representatives are talking energetically. UA is far behind schedule — about 17 pictures are due for release by September 1. The chances of even half this number materializing are remote.

Eddie Cantor, rumored in this column as being a potential UA producer, is still in the limelight and is reported purchasing the interest of the late Douglas Fairbanks, Sr...."Land Fall" will probably be the next production from the Loew-Lewin branch of the UA family.

**IN PRODUCTION—"Illusions" (Merle Oberon-Alan Marshal), "International Lady" (Ilona Massey-George Brent) and "Niagara Falls" (Marjorie Woodworth-Tom Brown).**

**CASTINGS:** Martha Scott, James Stephenson in "Almost a Wife."

**UNIVERSAL**

Further proof of Universal's exhibitor-minded policy is indicated by the acquisition of John J. O'Connor and Fred Myers. Both are from RKO's theatre division from which Blumberg and Cliff Work are graduates. O'Connor will function as assistant to the president and Fred Myers will become Universal's eastern sales manager.

Ella Fitzgerald, colored singer, will appear in the next Abbott and Costello film, "Ride 'Em Cowboy." According to Bernard Kreisler, there will be a 15% increase in Universal's short subjects sales next season.

**IN PRODUCTION—"I, James Lewis" (Franchot Tone-Walter Brennan), "Almost an Angel" (Charles Laughton-Deanna Durbin), "Mob Town" ("Dead End" Kids), "Raiders of the Desert" (Richard Arlen-Andy Devine), The Masked Caballero (Johnny Mack Brown-Fuzzy Knight).**

**CASTINGS:** Dick Foran, Anne Gwynne, Samuel S. Hinds, Beatrice Roberts, Dorothy Dorell, Elaine Money, Dead End Kids in "Mob Town." **DIRECTOR ASSIGNMENTS:** William Seiter to "Marriage of Inconvenience."

**WARNER BROS.**

That George Raft-Edward G. Robinson fuel was on the level and, as a result, the nugacious Mr. Raft is seeking his release from the company. Edward R. Kaye's first assignment at WB will be the lead in "Noah's Ark," previously slated for John Garfield...."Brother Rat and the Army" has been shelved, due largely to Edward G. Robinson's departure from the lot...Gordon Hoppered will produce a short subject based on the life of Sergeant York, which will be used as an exploitation trailer for the Jesse Lasky feature.

**IN PRODUCTION—"Navy Blues" (Ann Sheridan-Martha Raye), "The Smiling Ghost" (Wayne Morris-Brenda Marshall), "Law of the Tropics" (Jeffrey Lynn-Constance Bennett), "Nine Lives Are Not Enough" (Ronald Reagan-James Gleason) and "The Maltese Falcon" (Mary Astor-Peter Lorre).**

**CASTINGS:** Lou Harris in "Smiling Ghost....Hlla Kuzen, Bette Halsey, Lloyd Nolan in "Hot Nocturne....Gene Lockhart in "They Died With Their Boots On...."Jerome Cowan, Peter Lorre, Barton MacLane in "Maltese Falcon...."Tom Stevenson, Elye Emerson in "Nine Lives Are Not Enough...."Mary Shepherd, Minna Osgood, Barbara O'Neill in "Kings Row...."Duncan Renaldo in "Law of the Tropics." **CONTRACTS:** A. Edward Sutherland to 5-year directorial pact.

**INDEPENDENTS**

Rowland Brown has purchased "Beau Beautiful," story of an actor who becomes involved with the Foreign Legion. Brown will make this story under his own production banner, New World Productions, owned by himself and Joel McCrea.

Norman Spere showed the members of the press a specially made sample reel of his Football Newsreels at the Talisman studios and the idea looks like an excellent bet for theatres. Spere plans to release 13 Newsreels, or Productions of the outcome of the major college games, one a week beginning in September. Films will be delivered direct from laboratory to theatres on each Sunday, to run from Monday through Friday. Films will show slow motion plays by teams on which Spere bases his predictions of who will win that week's games.

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**JUNE 14, 1941**
The production chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Re" is the national release date. "No." is the release number. There may be variations in the running time in states where there is censorship. All new productions are on 1940-41 programs unless otherwise noted.

**COLUMBUS**

**1940-41 Features**
- (44) Completed (44) In Production (5)
- **Westerns** (16) Completed (12) In Production (1)
- **Serials** (4) Completed (2) In Production (0)

**THE MEDICO RIDES**
Western—Shooting started June 6
Cast: 24-year-old Eileen O'Hara, Danny Mumert, Cliff Edwards, Thomas, Adam, Don Curis, Bud Ball, Cal Shrum and His Rhythm Rangers.
Director: Robert A. Morgan; Producer: William Berke
Story: A second installment of the adventures of the young doctor in the West.

**RELEASE CHART**

**IN PRODUCTION**

<table>
<thead>
<tr>
<th>Title/Running Time</th>
<th>Cast</th>
<th>Details/Rel No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ladies in Retirement</td>
<td>June-Harvey</td>
<td>3-31, 1944-17</td>
</tr>
<tr>
<td>Our Wife</td>
<td>M.Dudley-G.Haynes</td>
<td>5-30</td>
</tr>
<tr>
<td>Texas</td>
<td>W.Holden-Trevor</td>
<td>5-11</td>
</tr>
<tr>
<td>Woman of Desire</td>
<td>L.Young-J.Hugger</td>
<td>5-17, 1944-12</td>
</tr>
<tr>
<td>You'll Never Get Rich</td>
<td>R.Atkins-H.Harvey</td>
<td>3-31</td>
</tr>
</tbody>
</table>

**1940-41**

| Across the Sierra (58) | H.Elliott-L.Waters | 10-19, 2-15, 212 |
| Adam of the Sons (58) | H.Britton-J.Walton | 10-19, 7-14, 213 |
| Details under title: Legacy |
| Details under title: Washington |
| Blondie Goes Latin (60) | P.Sturges-A.Lane | 11-16, 2-21, 195 |
| Blondie In Society (60) | P.Sturges-A.Lane | 1-18, 7-7, 195 |
| Blondie Plays Cupid (60) | P.Sturges-A.Lane | 3-7, 10-21, 195 |
| Details under title: Blondie |
| Details under title: Devil |
| Details under title: Pay |
| Details under title: Wall |
| Details under title: Woman’s World |
| Details under title: Women’s World |
| Details under title: Yellow Submarine |
| Details under title: Your Government |
| Details under title: Jupiter |
| Details under title: Kitten |
| Details under title: Little Professor |
| Details under title: Moffat |
| Details under title: Morris |
| Details under title: Munster |
| Details under title: No.1 |
| Details under title: Out |
| Details under title: Planet |
| Details under title: Quincy |
| Details under title: Ruby |
| Details under title: Smith |
| Details under title: Soldier |
| Details under title: Stowaway |
| Details under title: Temple |
| Details under title: Verdi |
| Details under title: Whirlwind |
| Details under title: White House |
| Details under title: X-Men |
| Details under title: Yacht |
| Details under title: Z-Man |

**METRO-GOLDWYN-MAYER**

**1940-41 Features**
- Completed (45) In Production (7)

**HONKEY TONK**
Drama—Shooting started June 2
Cast: Dark Gable, Mona Barrie, Albert Dekker, Frank Morgan, Claire Trevor, Chill Will, Marjorie Main, Rags Ragland
Director: Jack Conway; Producer: Pando S. Berman
Story: The adventures of a confidence man in brokering real estate in Levadale, Cal., in the early days of the oil rush and later becomes a leading citizen.

**YOUNG AMERICANS**
Drama—Shooting started June 2
Director: Harold S. Bucy
Story: The story of a famous orchestra conductor comes to the hospital suffering from a mysterious ailment, which the two doctors succeed in curing.

**UNTITLED DR. KILDARE**
Drama—Shooting started June 2
Director: Harold S. Bucy
Story: A drama of youth, in which clever youngster uncovers a secret Nazi band amid national defense activities.

**IN PRODUCTION**

<table>
<thead>
<tr>
<th>Title/Running Time</th>
<th>Cast</th>
<th>Details/Rel No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Life Begins For Andy Hardy</td>
<td>L.Stone-M.Eddy</td>
<td>5-31</td>
</tr>
<tr>
<td>Ring Side Music</td>
<td>J.Sullivan-M.Murphy</td>
<td>12-31, 5-14</td>
</tr>
<tr>
<td>Thee Yardling</td>
<td>T.Tracy-A.Revere</td>
<td>5-17, 1941-17</td>
</tr>
</tbody>
</table>

**1940-41**

| Andy Hardy’s Private Secretary (108) | H.Loney-L.Stone | 12-29, 2-15, 217 |
| Bad Man, The (70) | W.Berry-L.Barrance | 11-28, 3-28, 121 |
| Barmalise Bill (1) | W.Berry-V.Welch | 3-1, 3-4, 119 |
| Big Steer, The (75) | Marx Bros.—Martin | 5-6, 6-10, 120 |
| Billy, the Kid (93) | J.H.Lee-D.Henry | 12-8, 2-8, 120 |
| Bitter Sweet (92) | J.MacDonald-K.Eddy | 7-14, 11-11, 119 |
| Brides Inspiration (71) | K.Ashley-G.Lee | 12-38, 5-4, 121 |
| Details under title: Puddin’ Rush In |
| Blossoms in the Buck (95) | D.Arden-P.Welsh | 5-8, 5-8, 119 |
| Come Live with Me (85) | J.Stewart-H.Lamm | 8-7, 12-18, 119 |
| Don’t Dance Gone Home (78) | L.Barrance-L.Harens | 7-21, 8-10, 120 |
| Dr. Kildare’s Crisis (75) | L.Avery-L.Barrance | 5-9, 11-6, 120 |
| Duke (75) | L.Avery-D.Henry | 12-6, 10-10, 120 |
| Escape (105) | L.Avery-D.Hensley | 5-7, 10-7, 120 |
| Full And Easy | R.Hussey-R.Cunning | 4-11, 5-29, 121 |
| Gallant Sons (79) | J.Cooper-R.Wingles | 9-31, 12-21, 121 |
| Details under title: Fighting Sons |
| Go West (92) | Marx Brothers | 10-12, 11-12, 14 |
| Gods Will For Us (75) | R.Morgan-D.Burke | 9-2, 10-25, 120 |
| Halahaloo (77) | P.Morgan-D.Burke | 3-7, 5-14, 121 |

**FILM BULLETIN**

**1940-41 Features**
- Completed (45) In Production (7)
1940-41 Features (41) Completed (41) In Production (5) Westerns (9) Completed (9) In Production (2)

**BAMBA PASSAGE**
Details in issue of 5-31
Story: Adventure, tragedy and romance amid the sand dunes of a lonely island in the Banda Sea.

**REAP THE WILD WIND**
Drama—Shooting started June 2
Produced and Directed: Cecil B. DeMille
Story: Deals with America's fight to rid the Florida Keys of piratical Red Jack who robbed the "Liberte" of her merchant marine a hundred years ago.

**TIMBER WOLVES (Harry Sherman)**
Shooting started June 2
Cast: Bill Boyd, Brad King, Andy Clyde, Eleanier Stewart, Victor Jory, Tom Tyler, Hank Bell.
Director: Leslie Selander
Producer: Harry Sherman
Story: A Western lumberjack who makes a convincing copy of a Woodcut with which must be filled by a certain date or logger receives no money.

**RELEASE CHART**

**T_LOGIN**

**T_CREATED**

**T_AUTHOR**

**T_BODY**

**T_END**
HOW GREEN WAS MY VALLEY
Drama—Shooting started June 9

LESSER
Drama—Shooting started June 9

MAN AT LARGE
Drama—Shooting started June 9
Cast: Marjorie Reynolds, George Reeves, Richard Derr.

MAN WITH A MISSION
Drama—Shooting started June 9
Cast: Richard Conte, Marjorie Lord, and John Agar.

MANHUNTER (A. Boyd)
Drama—Shooting started June 9
Cast: Jack Cassidy, Jean Hagen, and Richard Cromwell.

NIAGARA FALLS (Hal Roach)
Comedy—Shooting started June 6
Cast: Marjorie Woodworth, Tom Brown, Zasu Pitts, Slim Summerville, Chester Clute, Margaret Roach.

SUNDOWN (Walter Wanger)
Drama—Shooting started June 9
Cast: Bruce Cabot, George Sanders, Carl Esmond, Joseph Calleia.

UNIVERSAL
1940-41 Features

1940-41 Features

ALMOST AN ANGEL
Comedy—with music—Shooting started May 27

MOB
Drama—Shooting started May 26
Cast: Billy Halop, Huntz Hall, Gabriel Dell, Bernard Punsly, Anne
RAIDERS OF THE DESERT
Drama—Shooting started May 31
Cast: Richard Arlen, Andy Devine, Linda Hayes, Lewis Howard, Maria Montez, George Carlelon, Turhan Bey, Ralph Forbes, Olive S娼on, Noel Coward, Joyce Mathews, Rafaela Ottiano, Ella Darrar. Story: A Mexican grandee owns and operates a gold mine in the midst of a desert. The West is met in gold by the hand of a masked caballero and everyone tries to discover the bandit's identity. His identity is known to Brown and Knight and reveals that the masked caballero is the trusted lieutenant of the Mexican grandee.

THE MASKED CABALLERO
Western—Shooting started June 2
Cast: Johnny Mack Brown, Fuzzy Fung, Neil O'Day, Guy D'Enam, Virginia Carroll, Roy Barcroft, Dick Beiler, Al Haskell, Carmella Casiano. Story: A Mexican grandee owns and operates a gold mine in the midst of a desert. The West is met in gold by the hand of a masked caballero and everyone tries to discover the bandit's identity. His identity is known to Brown and Knight and reveals that the masked caballero is the trusted lieutenant of the Mexican grandee.

RELEASE CHART
IN PRODUCTION
Title—Running Time Cast Details Ref. No.
1, James Lewis (53) F. Toven—W. Brennan 3-17—7-75

1940-41
 Argentine Nights (73) Ritz Brothers 6-29—9-6, 5912
 Dark Horse (95) Details under Title: Kidney Steal Out 12-18—7-28
 Dark Horse, The (23) W. C. Fields—C. K. Kellog 9-21—11-28, 5916
 Black Hawthorne (56) B. Keaton—S. Edwards 2-26—2-28, 5925
 Boss of Bullwhip (41) R. H. Brooks—H. B. Smith 11-6—2-28, 5926
 Boom Private (84) R. H. Robert—J. H. Garret 2-18—2-28, 5927
 Don't Stand on the Lion's Peons (60) M. J. Brown—E. Knight 5-21—2-28, 5931
 Cracked Nuts (60) S. F. W. R. M. F. 3-22—5-28, 5932
 Diamond Game (61) E. Arlen—A. Devine 10-2—2-28, 5933
 Details under Title: Who Killed Cock Robin 9-21—7-29, 5936
 Devil's Pipeline (65) E. Arlen—A. Devine 9-18—4-30, 5937
 Diamond Frontier (71) T. M. McNamara 5-18—1-30, 5981
 Double Date (60) E. Lewis—E. M. Kellogg 2-25—2-30, 5935
 Flame of New Mexico (79) M. D. Castellon—J. Cash 1-11—2-30, 5936
 Freight Train (102) W. O. de Young—R. R. O. Ellyson 3-29—3-30
 Green Hornet Strikes Again (79) G. E. Haig—A. S. Logan 10-21—3-30, 5942
 Hired Wife (90) E. Russell—R. A. Benson 1-7—5-30, 5943
 Indian Gum (100) Details under Title: The Gold Rush 2-8—5-30, 5946
 Hit the Road (0) G. O. George—R. M. Blake 4-9—5-30, 5947
 Housewife (60) Details under Title; Waiting for the Train 2-1—5-30, 5948
 Hush Hush Sweetheart No (30) H. Parrish—C. R. Keene 6-11—6-30, 5949
 In the Navy (66) Details under Title: One More Time 1-9—5-30, 5950
 I'm the Champion (30) L. Andri—L. Chen 4-15—10-30, 5951
 I'm the Champion (30) L. Andri—L. Chen 4-15—10-30, 5951

1940-41 Features (48) Completed (50) In Production (5)

NINE LIVES ARE NOT ENOUGH
Drama—Shooting started June 2

THE MALTESE FALCON
Drama—Shooting started June 2
EXPLOITATION
PICTURE
of the issue

IN THE NAVY...When “Buck Privates” became the raving success it did through the madcap antics of two of the most natural comedians in Hollywood, a follow-through was the most obvious thing to do, and, from all reports, it will out-buck “Buck Privates.” In “In the Navy,” Universal’s clever showmen have capitalized on the comics’ success by giving them a far more pretentious production and an excellent supporting cast. Dick Powell is co-starred with the gagsters as a radio crooner turned gob, the Andrews Sisters are brought back—to even better advantage—and Claire Dodd, Dick Foran and the Condos Brothers round out the fine cast. Remember, “Buck Privates” has done half the job for you. Ballyhoo the names and the grosses will take care of themselves!

BROADWAY LIMITED. Marjorie Woodworth, the much-publicized "Wham" girl, is cast as a Hollywood star whose director, Leonid Kinsky, decides that "oomph" must be replaced by a more fundamental substitute. He feels that she must have a baby — en route from Hollywood to New York. The baby is "borrowed" and later is believed to be a kidnapped child. The complications arising from the stunt are resolved with the aid of Dennis O'Keefe, Victor McLaglen, Patsy Kelly and Zasu Pitts in this Hal Roach production for United Artists release.

OUT OF THE FOG... Taken from the play by Irwin Shaw, "The Gentle People," this Warner Bros. drama tells of two waterfront cronies who are victimized by a self-styled king of the waterfront until their last savings are gone, then decide to kill him. Fate steps in and does the dirty work for them. John Garfield plays the gangster, Thomas Mitchell and John Qualen are cast as the gentle old people. Ida Lupino is the daughter of Mitchell, who temporarily throws over boy-friend Eddie Albert for Garfield's glittering promises. Anatole Litvak directed.
OF MEN AND THINGS

By JACK HARROWER

PARAMOUNT PLANS A CAMPAIGN

If there is such a thing as Scientific Selling of pictures, it looks as if the impending campaign that Paramount is putting in back of their hot money-picture for the summer, "Kiss the Boys Goodbye," approximates that ideal as close as anything the combo of sales and advertising departments has ever accomplished in our hectic business. For here we have the Selling and Ballyhooing forces of this company geared to a cooperative planned campaign over a period of weeks well in advance of the release date of the picture in question. Not only that, but the campaign embodies several experimental features that are really unique in the advertising phases. What are the inherent values of the Teaser Campaign, if any? What particular combination of Poster Billing and Newspaper and Magazine Advertising rings the bell the loudest and oftentimes at the box-office change-machines of the nation? These are some of the questions the experimental angles of this campaign will seek to answer. Maybe Scientific Selling really is possible to achieve in a business which heretofore has been mainly distinguished by a delightful, though disconcerting, hit-or-miss quality in sales and advertising results chalked up after million-dollar efforts.

It all started when several of the Paramount executives met in Adolph Zukor's office, and faced the amazing fact that at last the home office was getting a picture EARYL. That is, getting a Big Picture through the studio assembly line in plenty of time to put a carefully planned campaign in back of it. So they went to work with gusto to plan something Distinguished and Different from the usual "big campaign" put out to impress the exhibitors with the idea that they are getting something extra special to justify the heavy dough demand of them.

The various steps were outlined by assistant sales manager Charles Reagan, speaking in the absence of Nell Agnew from the home office. First, a publicity campaign will utilize every possible channel both from the coast and in New York to spread the word generally that Paramount has what the executives term "a complete Escapist picture" loaded with entertainment values. These include names like Mary Martin, Don Ameche, Oscar Levant, Connie Boswell and Rochester. There are five catchy songs and a load of laughs for hot weather consumption. This preliminary campaign will put the emphasis on art of the principals mentioned. Placement of this art material will be made from the Coast through the medium of a special direct-to-newspaper service. This will take in over a thousand of the principal dailies, along with weekly publicity material and a special release service for the 250 accredited correspondents in Hollywood. Meanwhile, the home office in New York will be servicing in like manner the leading national magazines, as well as the national news services. This campaign will be staggered over the period preceding the national release in August.

Then along about one month before the August release date, six test engagements will be selected so that geographically the key cities hit a cross-section of the country. At least two entirely separate campaigns will be scheduled, maybe three. All with the experimental idea uppermost in mind. The campaigns will embody combinations of posting, with teaser and spot newspaper ads announcing the coming attraction. A lot of experimentation will be done with the 24-sheets. Paramount has always been strong for the big paper billing. And summer is the time to utilize the outdoor boards, with the highways crowded with the vacationists and tourists. "Kiss the Boys Goodbye" lends itself to the teaser type of ads. As many as eight or ten teasers will be laid out in one campaign to run for several weeks right up to the release date. In each of the six experimental locations the local economic situation will be carefully appraised, and an effort made to determine what reaction defense appropriations in that particular territory have on the box-office. Here we have a serious effort being made to develop ways and means of luring patronage to the theatre in the off-summer season, and to go out and fight against the counter-attractions that summer resorts and all outdoor diversions offer amusement-hungry people. After all, a good laugh show with catchy songs, and a popular name-cast, screened in a cool theatre where hot and tired folks can be really comfortable, is quite a large inducement for pleasure-seekers anywhere to spend money for real enjoyment. Perhaps the industry has taken too much for granted the old hoedoo of summer doldrums at the box-office. The best proof of the fallacy of this idea that still persists in show business is the fact that good pictures shown at summer resorts play a SRO. People go to resorts and sweater and sweat through force of habit. They are glad to get off crowded boardwalks and beaches and sit in a cool and comfortable darkened theatre looking at Real entertainment on the screen... With this obvious truth in mind, Paramount officials are going to give their Summer Best Bet everything that it is humanly possible to put in back of it. If the public goes for a good picture at the resorts, there must be ways and means of getting the stay-at-homes in the towns and cities to come out to a cool and comfortable theatre. Staying away from the movies in summer is more or less a state of mind on the part of the public, and the industry has done little that can be called intelligently constructive to combat this thought. Maybe the problem is too big for any one producer to tackle. Maybe it calls for institutional advertising the same as the telephone companies, the savings banks, and other industries keep plugging over ideas in the public prints till finally the public changes its old manner of thinking.

In any event, Paramount believes that after these six experimental campaigns are put over in as many key spots, they will be able to offer exhibitors a tried-out, "on-the-dog" surefire campaign that will click in any locality. The plan will be to liquidate the picture slowly, based on what is predetermined in the test runs.

All this advertising ballyhoo will be backed up with the work of the exploitation men in the field, and the sales force doing their stuff. The company officials feel that if the exhibitors also put in some cooperative licks at the point of sale, that the cumulative results will benefit all concerned. Toward the end of June, Barney Balaban, Stanton Griffis, Nell Agnew, Adolph Zukor and Robert Gilham will be at the Coast for a studio conference. They will sit down with Y. Frank Freeman and Buddy De Sylva for final campaign decisions on the finished product and that to come.
ADVENTURE IN WASHINGTON... Columbia presents another Washington drama starring Herbert Marshall, Virginia Bruce, and Gene Reynolds, which deals with the activities of the Senate Page Boys—their virtues and their weaknesses. Reynolds plays the tough kid who classifies the page boys as sissies because of the knickers, but eventually learns to regard the short pants as a badge of honor. Marshall plays a Senator out to stop profiteering, while the beauteous Bruce is a female reporter. The authentic sets are reminiscent of Capra's magnificent Senate chambers in "Mr. Smith Goes to Washington."

TIGHT SHOES... From Universal comes this aptly titled comedy about the troubles a pair of eight and a half D shoes on ten double E feet can cause. The wearer of these manacles of misery is Brod Crawford, the shoe salesman, John Howard, while Binie Barnes only aggravates things by switching affections from Brod to John. Leo Carillo is the proprietor of a shoe store turned gambling joint, and Anne Gwynne and Samuel S. Hinds are cast as the shoe salesman's flame and foe, respectively.
THE BIG BOSS (Columbia)

"...Far better melodrama than it will probably be given credit for... Good entertainment—indeed, almost very good... Familiar material has been handled imaginatively and convincingly."—Boehm, N. Y. World-Telegram.

"...No triumph, but you won't be bored."—Winston, N. Y. Post.

"...Characterization is about all this film has of value, and that isn't nearly enough or good enough to sustain one's interest."—Dana, N. Y. Herald Tribune.

ROOKIES ON PARADE (Republic)

"...So extremely dull that it bodes no good for the rash of training camp pictures we are undoubtedly in for."—Barnes, N. Y. Herald Tribune.

"...Agonizing nonsense... Miserably unfunny effort... Silly and hackneyed story."—Crowther, N. Y. Times.

"...Too much to be a vaudeville string of songs and skits."—Winston, N. Y. Post.

"...Naive old-fashioned backstage musical."—Finn, Phila. Record.

WASHINGTON MELODRAMA (Metro-Goldwyn-Mayer)


"...There are some suspenseful moments to hold your interest... I like my melodramas with more speed and vigor to it, but I think it is safe to recommend this one, if for no other reason than Mr. Morgan's performance."—Bachnel, N. Y. World-Telegram.

"...No triumph, but you won't be bored."—Winston, N. Y. Post.

"...Fine cast and adroit direction make... an entertaining film... Direction of S. Sylvan Simon keeps the film moving at a fast clip."—E. G., N. Y. Herald Tribune.

REACHING FOR THE SUN (Paramount)

"...Sentimentally romantic... Sometimes it is effective showmanship. At best, it makes for a very uneven entertainment."—Barnes, N. Y. Herald Tribune.

"...Fairly amusing and entertaining... A nifty job giving old materials a fresh outing."—Bachnel, N. Y. World-Telegram.

"...Mr. Welfman... manages to muddle a thick coat of goo over what was originally a harsh and decidedly unsweetened industrial story... Much comic bounce... Never rings true to life."—Crowther, N. Y. Times.

THEY DARE NOT LOVE (Columbia)

"...Does not arouse either ones imagination or emotions... Vapid fare."—T. M. P., N. Y. Times.

"...Papalbly weak and sugary drama."—Dana, N. Y. Herald Tribune.

"...Mur. Welfman... Proceeding at a gait that is sure and smoother and more leisurely than the course of the true love it pictures."—O'Gorman, N. Y. Post.

MAY 31, 1941

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SHORT SUBJECTS

FROM PHILLY

By JAY WALKER

A contingent of local exhibs, headed by Sidney Samuelson, traveled to A. C. for the N. J. Allied convention, which honored retiring president Lee Newbury. An address by Abram F. Myers laid much of the blame for the current slump in business to the gloomy tone of so many pics. He urged exhibitors to tell the producers if their patrons want less film material dealing with the war and other depressing issues. "The exhibitors are the point of contact between the industry and the public," Myers stated. "If escapist pictures are needed, the exhibitors should make that need known. The other branches of the industry should, and I believe will, be glad to receive the considered views of the exhibitors on this most pressing problem."

...Mr. and Mrs. Lewen Pizor flew to the Coast to attend the MPTOA confab there...Election of officers by the Motion Picture Associates brought the following results: Eli Epstein, President; William Bethel, Vice-President; William Humphries, Treasurer; John McFadden, Secretary. The new Board of Directors is composed of William Karrer, retiring President, Samuel Rosen, Bill Doyle, Sam Lefko, Sam Palen, Mort Magill...Percy Bloch has retired from the premium bus...Oscar Neufeld and Joe Leon figured in a hit-run accident early last Sun. morning, but both escaped injury...Approximately 200 theatres have joined in the Philly. Record's Rebus contest, running trailers and giving away copies of the puzzles to their patrons. Allied is sponsoring the theatre campaign. The Record is giving the cooperating theatres free space...Main Line mogul Harry Fried announced the marriage of his daughter, Anne, to Louis F. Cohen, of Washington...Philco Television goes on the air on a 14-hour per day schedule beginning July 1st...Jim Flynn is proud of his daughter Marie, who graduated from high school...The Mashtniau will be used for meetings of the Veterans of Foreign Wars during their convention in Philly...Universal tossed a cocktail party for Abbott & Costello at the Ritz Thurs. afternoon...Nita Wilshcke, wife of Elmer, now prexy of the Variety Club Ladies Auxiliary...Contests for Miss Philadelphia being conducted at the Carman, McFay, Frankford and Lawndale...George Higginbottom has taken over the Rio, Frankford...Airvue, Rehobeth Beach, Del., opened last week under direction of W. B. Derricks...The Erle Sweigerts celebrated their 25th anniversary...Abe Sablosky is a proud grandad. His daughter, Mrs. Leon Greenhouse, gave birth to a daughter...The annual filmmen's clambake was postponed from June 19th to the 26th. Will be held at Schwenkville...Morton J. Sablosky announced the opening of his law office at 500 WCAU Bldg...Local grosses have perked up slightly as a result of cool and rainy weather. However, general consensus is that it is well below par for this time of year.
TIME OUT FOR RHYTHM . . . Here’s a Columbia picture with 3—count ‘em—3 love stories, two name bands, Three Stooges, Six Hits and a Miss, two nuts from the Bob Hope Show—and—we could keep these numbers going indefinitely—Rudy Vallee. The romance involves Rudy, Ann Miller, Rosemary Lane, Joan Merrill, Richard Lane and Allen Jenkins, while it features Eddie Durant’s Rhumba Orchestra, Glen Gray and his Casa Loma Band, Six Hits and a Miss, and Brenda and Cobina.

THE PARSON OF PANAMINT . . . Producer Harry Sherman, dean of deluxe westerns, presents the story of the ghost town of Panamint with Charlie Ruggles as the Mayor, Phil Terry as the crusading Parson and Ellen Drew as a saloon girl in love with the reforming clergyman. Joseph Schildkraut again enacts his villainous role of the smooth hypocrite, while the rest of the cast in this Paramount picture includes Clem Bevans, Douglas Fowley, Porter Hall, Henry Kolker and Janet Beecher. William Gann directed.
Have you a little angel in your home?

ANGELS WITH BROKEN WINGS

with

Binnie Barnes • Gilbert Roland
Mary Lee
Billy Gilbert • Jane Frazee • Edward Norris
Katharine Alexander • Leo Gorcey
Lois Ranson • Leni Lynn • Marilyn Hare

Bernard Vorhaus—Director • Screen play by George Carleton Brown
and Bradford Ropes • Original story by George Carleton Brown

A Republic Picture
HOOEY ABOUT HALTING DUALS

When the Producers Stop Making Double Feature Pictures Exhibitors Will Stop Showing Dual Bills

Says MO WAX, Page 3

GOEBBELS IN HOLLYWOOD!

"...Frankly, we think it is stupid for Hollywood to censor lay or trade press critics. And, furthermore, it is silly for the trade press to propose restrictions on the lay press which it would not tolerate itself."

Editorial by MO WAX, Page 3

REVIEW OF REVIEWS

ALL THE PICTURES COVERED BY FB, JANUARY TO JUNE

Pages 18, 19, 21
Here comes "THE BRIDE"!
HOOEY ABOUT DOUBLE FEATURES

Some of the most asinine reading of recent years came out of the late and un lamented MPTOA convention in Hollywood. We have particular reference to the sudden verbal explosion on the subject of double features.

Double features, as we have remarked often enough, are an evil of our industry. Everyone—producers, distributors, exhibitors, public—would be better off without the two-feature show. There is almost universal acceptance of that statement, yet double features are still being offered in the vast majority of theatres. Why?

Listening to the MPTOA leaders shoot off on the subject, one gathered the impression that the whole problem rests solely in thelaps of the exhibitors. They are to blame for dual bills, they foster the practice, they are the only ones who can cure it. In that memorable Hollywood convention there were appalling references to combinations of features like "Meet John Doe" and "That Night in Rio," or "Ziegefield Girl" and "The Great Lie," etc.

We listened intently, but heard no one speak of possible dual bills like "Jennie" and "Footlight Fever," or "Double Date" and "For Beauty's Sake," or "You're the One" and "The Big Boss," or—we could go on for a couple pages with titles of pictures that MUST BE DOUBLE FEATURED. Pictures like these would make an exhibitor feel like he is robbing his patrons of his only who did not at least give them QUANTITY for their money.

With typical gib sophism, and an obvious effort to make it all seem worthwhile, the convention broke up on this note of sensationalism: a program will be devised "to put an end to the practice of double billing WITHIN SIX MONTHS." Just as simply as that!

Of course, the program will consist of convincing exhibitors that dual billing is unwise. We will make it easier for the ambitious campaigners. Issue orders to all Hollywood studios immediately to cease and desist from the practice of producing double feature pictures. As soon as this command has been carried out, double features, as a general practice, will vanish.

Meanwhile, we can only hope that the new blocks-of-five selling plan will force the producers to make better product. If double features are to be eliminated, or, more likely, curtailed, it will be the result of some basic industry adjustment, like the Consent Decree. The hooey out of Hollywood during the past two weeks doesn't mean a thing.

NO GOEBBELS FOR HOLLYWOOD

If there is any spot on earth outside of Germany and Russia where healthy criticism by a free press is needed, that place is our own lush Hollywood, where some dunces reign as emperors.

Lately there has been a manifest in Hollywood a severe shake of jitters engendered, no doubt, by the new blocks-of-five selling plan. Certain producer elements have been puzzling over the problem of how to hide their new releases until the reviews will appear too late to help exhibitors and the public in choosing the films they want to buy and see, respectively.

First, we heard the critics of the lay press would be barred from seeing the pictures until after they were released or screened for the exhibitors. Then we were advised that the trade press would be barred and the lay press given the first view of the product. First thing one knew, the trade press was arguing with the lay press about its priority rights and Ed Kuykendall took up the cudgels for the trade papers at his MPTOA confab.

Frankly, we think it is stupid for Hollywood to censor lay or trade press critics. And, furthermore, it is silly for the trade press to propose restrictions on the lay press which it would not tolerate itself.

Pictures should be previewed for all sections of the press as soon as they are completed. An intelligent producer might even heed the sound advice of the critics and cut or re-shoot scenes to improve his picture. This is not an uncommon practice among the geniuses of the legitimate theatre.

Why do the moguls on the coast persist in taking a stand that leaves them so wide open for the retaliation that is inevitable—that Hollywood hasn't enough confidence in its products to "take" criticism.

As columnist Ed Sullivan so properly and devastatingly answered Kuykendall: "Let Hollywood make pictures that don't require panning, let Hollywood stop passing the buck to everyone else for the present slump."

Both exhibitors and the public are entitled to all the honest criticism they can get on films. And Hollywood, itself, is entitled to all it can possibly take—and then some.
'UNDERGROUND' POWERFUL ANTI-NAZI MELODRAMA
Rates ∗ ∗ ∗ generally, if exploited

— HOLLYWOOD PREVIEW —

Warner Brothers.
94 Minutes.
Directed by Vincent Sherman.

This tense, powerful drama depicts in a fictionalized form the most dangerous revolutionary movement ever attempted, the underground campaign within Germany against the Nazi regime. It is claimed that the thinly-told story is based on fact and for interest and sheer melodrama it far surpasses "Confessions of a Nazi Spy." No one who sees the film can fail to be thrilled by the intense, often shocking drama so powerfully written and directed and performed by a cast that unfortunately lacks marquee value. "Underground" should out-gross most anti-Nazi films, if it is well exploited. In the fictional plot, Philip Dorn, is apparently a loyal Nazi, but he is secretly one of the leaders of the underground campaign working under cover to upset National Socialism and the Hitler regime. He is the voice of the so-called "illegal" radio that broadcasts true facts to the German people and also puts through daring schemes to distribute pamphlets. The Gestapo is hot on the trail of the revolutionists and they have many narrow escapes from capture. Dorn's brother, Jeffrey Lynn, an Army officer who has lost an arm at Dunkirk, is isolated during the war. He is an ardent party member and his services are enlisted by the Gestapo in its search for the revolutionists. He falls in love with one of the underground workers. Kaaren Verne, and thinking he is aiding the girl, unknowingly gives information to the Gestapo that leads to his brother's capture. Dorn goes to the scaffold, and Lynn realizing how he has been deluded, carries on his brother's dangerous broadcasts.

Jeffrey Lynn gives one of the finer performances of his career. Philip Dorn plays the other brother with sincerity and dramatic ability. Kaaren Verne is appealing as the girl. All the members of the supporting cast are excellent in their varied assignments.

Vincent Sherman's capable direction brings out every bit of powerful drama and human interest in the story.

CRAWFORD (Hollywood)

'HE SAINT'S VACATION' HITS NEW LOW FOR SERIES
Rates ∗ + in action spots only

RKO Radio.
60 Minutes.
Directed by Leslie Fenton.

In "The Saint's Vacation," this once-popular series hits a new low in entertainment value. Producer William Sistrom might well take a tip from the title and, after seven pictures, give the character of the audacious Simon Templar a rest from film adventures. Unlike previous "Saint" pictures, this entry was filmed in England with Hugh Sinclair in the title role instead of George Sanders, who starred in five. It suffers from a highly-implausible plot, mediocre acting and exceedingly bad photography. Director Leslie Fenton has kept the action fast and filled with daring exploits, but in so doing, he glosses over several plot developments and leaves the spectator confused at the finale. "The Saint" tag may get this by in a few minor action spots, but even the dyed-in-the-wool mystery fans will be disappointed.

In the story, Simon Templar, known as the "Saint," and his worrisome pal (Arthur Macrea) start for a vacation, evade news hounds and eventually arrive at a Swiss resort. There, of course, the "Saint" gets mixed up with a notorious international gang, gains control of a mysterious box, loses it again to a sinister crook—and infinitum. He also has several hair-breadth escapes before the international spies are apprehended and the box found to contain a secret code to plans valuable to any government.

Although Hugh Sinclair is acceptable as the "Saint," he lacks George Sanders' suavity. Sally Gray is an attractive heroine, but she never even faintly suggests a reporter. Arthur Macrea is amusing when given an opportunity. The others are merely competent.

LEYENDECKER

'REVIEWS IN THIS ISSUE'

Page 4
Underground
The Saint's Vacation
The Big Store

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The Shepherd of the Hills
They Met In Bombay
The Get-Away

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The Reluctant Dragon
Moon Over Miami
No Greater Sin

Page 7
Blossoms in the Dust
Broadway Limited
Man Hunt

'EIGHT THE BIG STORE' WEAK SWAN SONG FOR MARX BROTHERS
Rates ∗ + only where team clicks big

— HOLLYWOOD PREVIEW —

Metro-Goldwyn-Mayer.
80 Minutes.

Groucho Marx, Chico Marx, Harpo Marx. Tony Martin, Virginia Grey, Margaret Dumont, Douglas Dumbrille, William Tanner, Marian Marsh, O'Brien, Henry Armetta, Anna Demetrio, Paul Stanton, Russell Hicks, Bradley Page, Six Hits and A Miss.
Directed by Charles Riesner.

The Marx Brothers have announced that "The Big Store" is the last film they will make and it is a sad swan song. The Big Store is a very spotty comedy with not very many funny sequences and quite a few that are just plain dull. The comedians work just as hard as usual, MGM has supplied them with the lavish background of a big department store and Charles Riesner's direction is capable, but some of the material is very poor and the gags are dragged out far too long. On the bright side is one good song, "Sing While You Sell," sung by Groucho and members of the company, and Harpo's harp number done with mirrors, so that he seems to be playing in a trio with his two mirrored reflections. Tony Martin does two rather untiring songs that are not helped by his coy acting. The film is climaxed by a ridiculously funny chase all over the store that will delight the Marx Brothers' fans. A fair box-office draw where the comedians are popular, but it will disappoint.

The slight plot is about a musician, Tony Martin, falling heir to a half-interest in a department store, which his plans to sell so he can find a conservatory of music. The store manager plots to have Martin bumped off and marry his aunt, who owns the balance of the business, so he can retain control. The widow, Margaret Dumont, hires Groucho and Harpo as store detectives and Chico becomes Martin's bodyguard. Of course they finally defeat the manager's schemes and have him arrested.

Margaret Dumont still is adroit as a feeder for Groucho's gags, Virginia Grey supplies a bit of romance as the girl Martin loves. Douglas Dumbrille is properly villainous as the manager. Virginia O'Brien makes a personal hit singing a dead-pan comedy song. The rest of the cast are satisfactory in their roles.

CRAWFORD (Hollywood)

WHAT THE NEWSPAPER CRITICS SAY

"...Shines like a good deed in a naughty world, or more accurately, like ten-cent store jewelry in a bowl of mush."—Winston, N. Y. Post.
"...Has been done many times before, sometimes better, seldom worse...Pat is the word for every line in the film."—T. S., N. Y. Times.

FILM BULLETIN
'THE SHEPHERD OF THE HILLS' SLOW-MOVING, ARTISTIC, WEAK FOR B. O.

Rates • • + in class spots; • • — elsewhere

HOLLYWOOD PREVIEW

Paramount.
59 Minutes.
John Wayne, Betty Field, Harry Carey, Beulah Bondi, James Barton, Samuel S. Hinds, Marjorie Main, Ward Bond, Marc Lawrence, John Quilien, Fuzzy Knight, Tom Fadden, Olin Howland, Dorothy Adams, Virgil Campbell, Fern Emmett.
Directed by Henry Hathaway.

Magnificent Technicolor photography of beautiful Arizona, several fine characterizations and a few moments of drama make this film version of Harold Bell Wright's story of the simple Ozarks hill people an artistic and unusual picture. But it will not be box-office. The story is written in a minor key and the plot develops so slowly that most theatregoers will find the earlier sequences of the film both dull and confusing, although when it really comes to life it is an eloquent and exciting drama. The earthiness of the behavior, the simplicity and superstitions are realistically portrayed by an extremely capable cast and John Wayne, Betty Field, Harry Carey and Beulah Bondi score personal triumphs in their varied roles.

Harry Carey returns to the Ozarks after having been away for so many years that none of the old friends recognize him. He arrives just as Tom Fadden has been shot by revenue officers and is being tended by his daughter, Betty Field. Carey wins the girl's friendship by binding her father's wound and saving his life. John Wayne, one of the Matthews trio which controls moonshining in the mountains, tries to prevent the supposed stranger from buying a Moanin' Meadow, which the mountaineers believe is haunted. Wayne wants the land to remain desolate because his mother is buried there. He has vowed to kill his father who deserted his mother just before he was born, urged on to vengeance by his cruel aunt, Beulah Bondi. She has a deaf-mute, half-witted son, whom Wayne protects. Carey buys Moanin' Meadow and by his kindly deeds wins the friendship of his neighbors. He sends an elderly blind woman to the city to have her eyes operated upon. When the bandages are removed she recognizes the resemblance between Wayne and Carey. Wayne starts for his rifle to kill Carey, and the half-witted boy tries to throw it over a cliff. His mother wrestles with him for the gun and in the struggle he is killed. His mother makes a funeral pyre of her cabin and dies in the flames beside her dead son. Wayne goes to the lonely meadow to kill Carey, but, as he lifts his gun, Carey shoots him first to save his son from patricide. Doctors from the city save Wayne's life and he learns that Carey was in prison for many years for killing a man and didn't intentionally desert his wife and unborn child.

John Wayne is a splendid and virile Young Matt and gives his finest performance since "Stage Coach." Betty Field is winsome and appealing as the mountain girl, although at times her picturesque hill talk is difficult to understand. Harry Carey is perfect as the Shepherd of the Hills, playing his role with understanding and sympathy. Marc Lawrence gives a standout performance of the idiot boy and Beulah Bondi a fine characterization of vicious Aunt Molly. The rest of the cast are all excellent.

Henry Hathaway's direction stresses characterization and atmosphere. He highlights the drama and brings out all the details of the simple mountain life. The acting of the simple mountaineers, however, does not make for effective popular drama.

CRAWFORD (Hollywood)

'THEY MET IN BOMBAY' GRAND ENTERTAINMENT

Rates • • • generally

HOLLYWOOD PREVIEW

Metro-Goldwyn-Mayer.
92 Minutes.
Clark Gable, Rosalind Russell, Peter Lorre, Jessie Ralph, Reginald Owen, Matthew Boulton, Eduardo Ciannelli, Louis Alberni, Rosina Galli, Jay Novello.
Directed by Clarence Brown.

A clever and extremely novel story, top-notch performances by Clark Gable, Rosalind Russell and a fine supporting cast, fast-moving action and colorful background make "They Met In Bombay" the best all-around entertainment film that has been made on the MGM lot for many lean months. There is a clever plot, sophisticated comedy, strong suspense, some moments of thrilling drama and hardly a dull moment in the entire picture. Critical theatregoers may find the idea of two unscrupulous jewel thieves being regenerated by love slightly improbable, but Clark Gable and Rosalind Russell manage to make it seem credible. Film will be a sure-fire hit in any location.

Two slick jewel thieves, Clark Gable and Rosalind Russell, meet in a Bombay hotel where they have gone to steal the Duchesses of Beltravers' priceless gem, "The Star of India." Gable, an ex-British Army officer, has turned gentleman crook after getting into trouble and being forced to resign from his regiment. Miss Russell is the daughter of a thief, raised by her father's profession. Posing as a lady of refinement, she spies the Duchess with championship. The Duchess passes out and Miss Russell steals her necklace. Gable, hired by a detective, replaces the necklace with a fake duplicate, and forces his rival thief to turn over the real gems. Trying to avoid the law, the two crooks board a Chinese vessel bound for Hong Kong. The Captain of course tries to keep the two away to keep out of trouble, but they manage to reach shore in a small boat. To put over a theft, Gable dons the uniform of a British officer. He is pressed into service in an emergency and dispatched into the interior to direct the evacuation of troops and civilians before the advancing Japanese. He does the job so heroically that he is awarded the Victoria Cross. The effect of love and the "little piece of brass" on his chest completes his regeneration and he gives himself up to a Scotland Yard agent and turns over the "Star of India."

Clark Gable is easy and thoroughly convincing in a part that will win him even more popularity with his many fans. Rosalind Russell looks very beautiful in her ultra-sophisticated costumes and gives a fine performance as the slightly daffy Duchess. Peter Lorre as a sinister captain on the Chinese vessel, Matthew Boulton as the Scotland Yard agent, and Reginald Owen as an Army general are all excellent.

Clarence Brown's capable direction keeps the elements of suspense, drama and comedy in the story perfectly blended.

CRAWFORD (Hollywood)

'THE GET-AWAY' FAST-MOVING GANGSTER PROGRAMMER

Rates • • for action spots; fair duller elsewhere

HOLLYWOOD PREVIEW

Metro-Goldwyn-Mayer.
85 Minutes.
Robert Sterling, Charles Winninger, Donna Reed, Henry O'Neill, Dan Daily, Jr., Don Douglas, Ernest Whitman, Grant Withers, Chester Gan, Charles Wagenheim, Guy Kingsford, Mark Farrow.
Directed by Edward Buzzell.

"The Get-Away" is a fast-moving, familiar melodrama about the FBI and gangsters that meets all the requirements of a better program offering. It is a remake of a story made by MGM in 1935 under the title of "Pabul Hero No. 1," which has been brought up-to-date by having the gangsters specialize in stealing defense industry payoffs, but in other respects follows the original drama very closely. Absence of maquerne names legates this to a secondary spot on most dual bills. However, popular action scenes should sell the gangster angle for better response.

An undercover FBI operator enters a play and gains a reputation as a toughconvict to win the confidence of his cell-mate, who is suspected of being leader of the famous River Gang. The Federal man leads his companion in a planned stunt-away from the prison and wins his confidence by becoming a member of the mob. Complications arise when the gangster's innocent young sister comes to the hideout and the FBI man falls in love with her and almost ruins the Federal plan for capturing the gang. The second gangster redeems himself by leading an attack on the hide-out and killing the leader in a gun duel.

Robert Sterling plays the FBI operator and Don Douglas himself to a capable actor. Dan Daily, Jr., is a standout as the tough and menacing gang leader. Donna Reed makes her screen debut in the sister role and is both effective and attractive. Charles Winninger as the drunken doctor attached to the gang gives a convincing performance with some comedy highlights.

CRAWFORD (Hollywood)

JUNE 28, 1941
'THE RELUCTANT DRAGON' ENTERTAINING TOUR OF DISNEY STUDIOS

Rates • • • in class spots, if exploited; less elsewhere

RKO-Radio.
73 Minutes.
Directed by Alfred Werker.

The wizard, Walt Disney, pioneers again with a delightfully-different novelty feature, part animated cartoon and part live actors, which is both entertaining and pleasingly educational. As "Bunny White" was the first full-length cartoon feature and "Fantasia" the original merging of classical music with animated cartoons, so "The Reluctant Dragon" is the first feature to go behind the scenes at the Disney studio, show the fascinating details of cartoon creation and, at the same time, bombard the spectator with typical Robert Benchley comic touches and uprooting novelty cartoons. The two most important animated sequences, "Baby Westmorland" and the finale, "The Reluctant Dragon," are each an outstanding cartoon, more adult than juvenile in their whimsical humor, but certain to be enjoyed by both young and old. Although the film does whip up interest and enthusiasm for future Disney releases only the more-capsious critics might complain that it is merely a clever "trailer" for forthcoming Disney pictures. The feature, itself, won' have the universal popularity an appeal of "Bunny White," or even "Pinnochio," but, if properly exploited as a novelty, it should do good business generally and build on favorable word-of-mouth. The picture opens in black-and-white with Robert Benchley nagged by his wife (Nana Bryant) to sell Walt Disney on the idea of filming Kenneth Grahame's story, "The Reluctant Dragon." Against his will, Benchley gets an appointment at the Disney studio and is taken in tow by an officious guide whom he elsewhere describes as "the most obscure art and technical departments of the plant. Soon after his arrival in the color department, the scene cleverly shifts to Technicolor after which Benchley watches the animation of such cartoon sequences as "Casey, Junior, "McDonald's Farm," "How to Ride a Horse" and "The Little Red Hen." The latter still in sketch style with amusing March of Time style narration. Benchley finally meets Disney just as he and his staff are to witness the running-off of a completed cartoon which turns out to be "The Reluctant Dragon." Benchley portrays himself in his inimitable blundering and apologetic style. Frances Gifford is seen as a lovely Disney employee, Buddy Pepper is ideally cast, as the officious guide. Director Alfred Werker keeps the interest at a high pitch throughout.

LEYENDECKER

'MOON OVER MIAMI' LIVELY TECHNICOLOR MUSICAL

Rates • • • generally

HOLLYWOOD PREVIEW

20th Century-Fox.
92 Minutes.
Don Ameche, Betty Grable, Robert Cummings, Charlotte Greenwood, Jack Haley, Carol Danoes, Cobina Wright, Jr., Lynne Roberts, Robert Milyan, George Lessey, Condos Brothers, Jack Cole and Co., Robert Greig, Minor Watson, Tony Martin, Bonanova, George Humbert, Spencer Charters, Mel Ruick.
Directed by Walter Lang.

A talented cast, an entertaining story, good direction, bright music and exceptionally beautiful and colorful Technicolor and underwater shots filmed in Technicolor in Florida, make "Moon Over Miami" a musical that most theatrical goers will enjoy. It is really just another stock Zanuck song and dance show, but that is acceptable entertainment. Betty Grable's ball-bearing hips are very much in evidence and it's a wonder the Hays Office ever let the producer get away with some of her very revealing costumes, but she dances well and plays her role with vigor and charm. Don Ameche is the toothy romantic-comedy lead, as usual. Charlotte Greenwood never misses a trick to put on a colorful, always cheerful, rather than quite register on the screen. Her comedy dance with Jack Haley is one of the high-spots in the film. Robin and Raising have supplied bright and catchy songs, which add a great deal to the entertainment value of the picture. It will bring good grosses in almost every location.

When the story opens two sisters, Betty Grable and Carole Landis, are singing cumberbump girls at a Texas drive-in where their aunt, Charlotte Greenwood, is the cook. They receive a legacy of five thousand dollars and decide to gamble it on a visit to a fashionable Florida hotel to try to snare a millionaire husband for Betty. Carole poses as Betty's secretary and Charlotte as her maid. A friendly wine steward, Jack Haley, offers to steer Betty away from possible fortune hunters. Two wealthy young men, Don Ameche and Robert Cummings, fall for Betty's charms, but their rivalry is so heated that either of them can get her alone long enough to propose. Carole is pressed into service to distract Cummings' attention while Ameche proposes marriage. But when she refuses she discovers that the great mills owned by his family are in difficulties and he is practically broke. Meanwhile, Charlotte is staging a flirtation with Jack Haley, which leads to much comedy. Betty becomes engaged to Cummings, but in the end she and Ameche realize that love is more important than money and Cummings finds real happiness with Carole.

Robert Cummings does a good job as the young millionnaire and Carole Landis is a quite attractive and effective, Jack Haley is very amusing. Cobina Wright, Jr., does an outstanding bit as the rich girl to whom Ameche devotes himself after Betty turns him down. The Condos Brothers and Jack Cole and Company contribute some excellent specialty numbers.

CRAWFORD (Hollywood)

'NO GREATER SIN' INTELLIGENTLY-HANDLED DRAMA OF SOCIAL DISEASE

Rates • • + in specialized spots, where exploited

University Film Productions.
85 Minutes.
Directed by William Nigh.

The plot is necessarily melodramatic and occasionally slow-moving, especially during a lengthy court-room sequence, but Director William Nigh has managed to maintain interest throughout. Picture, of course, demands special handling and will benefit by sponsorship from local civic organizations and medical societies. Where heavily sold, this should garner above average grosses.

The scene is a small factory town which has recently had an influx of workers due to the National Defense Program. The town is near a military camp and the springing-up of roadhouses and the attendant night life has brought Leon Ames, a Public Health official, to the community to investigate conditions. Although he meets opposition from local workers, while Ameche asks Betty to marry him, but she refuses when she discovers that the great mills owned by his family are in difficulties and he is practically broke. Meanwhile, Charlotte is staging a flirtation with Jack Haley, which leads to much comedy. Betty becomes engaged to Cummings, but in the end she and Ameche realize that love is more important than money and Cummings finds real happiness with Carole.

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LEYENDECKER

FILM BULLETIN
"BLOSSOMS IN THE DUST" BIOGRAPHICAL DRAMA WITH STRONG FEMININE APPEAL

Rates ⋅ • ⋅ + in de luxe and class runs; slightly less elsewhere; weaker for action houses

M-G-M.

100 Minutes.


Directed by Mervyn LeRoy.

A tender and deeply-moving biographical drama with sentimental over-tones. "Blossoms in the Dust" will have a tremendous appeal to feminine patrons. The inspirational story, telling of the courageous fight by Edna Gladney to remove the stigma of illegitimacy from friendless orphans, is based on fact. The sincere and sympathetic institutions pictured are fictitious. The film often verges on, but never quite descends to, the melodramatic and the sentimental passages which mar this indubitably beautiful story. Many of the credit for this indubitably beautiful story goes to Mervyn LeRoy and the innumerable human touches and sharply-etched character portraits with which the picture is stuffed are evidences of his fine directorial hand. But the honors must be shared with Miss Greer Garson, who repeats her 1939 and 1940 triumphs in "Goodbye, Mr. Chips" and "Pride and Prejudice," respectively, and there is every indication that the picture will do likewise. Magnificent Technicolor photography enhances the charm of the early-1920s settings and costumes and is an added selling point.

The story of Edna Gladney (Greer Garson) and her Texas husband (Walter Pidgeon) is one of sacrifice and the struggle to aid the foundling children of the Lone Star State. The newly-wedded Edna leaves her wealthy home for Texas after her adopted sister kills herself when she learns that she will not be branded as illegitimate. When her own child dies and her husband's business fails, Edna starts a nursing home to find homes for illegitimate and friendless children. She suffers many set-backs, including the death of her beloved husband, but she tours the state collecting funds to champion movement to have the illegitimacy rule removed from the records. Although she succeeds in this, her own happiness is again shattered as she gives up the boy she has raised from infancy to be adopted by a childless couple.

Again in a costume piece, Greer Garson gives a noteworthy performance in a difficult role and her brilliant coloring has never appeared to such advantage. Walter Pidgeon is a splendid choice for Sam Gladney, the stalwart Texan who aided his brave wife's work. Felix Bressart gives an amusing and occasionally touching portrayal of a sympathetic doctor. Outstanding among the others are Marsha Hunt, in the tragic part of the adopted sister; Cecil Cunningham, as a straight-laced blue-blood; Clinton Rosemond, as a faithful Negro servant, and Pat Barker, as the crippled boy who is adopted by recently-bereaved parents.

LEYENDECKER

'BROADWAY LIMITED' TWO-REEL MATERIAL IN FEATURE LENGTH

Rates ⋅ + as supporting dualler

United Artists (Hal Roach).

75 Minutes.


Strictly in the two-reel comedy tradition is "Broadway Limited," a mildly-amusing farce. and Hal Roach's final full-length feature for U. A. release. This one has a routine plot combining sufficient slapstick humor and cute baby stunts to make it quite suitable for one of Producer Roach's forthcoming 40-minute features—but not for a 75 minute picture. The cast, with the exception of the wondrously oddball Woodworth, gets the utmost in laughs from obvious situations, but Director Gordon Douglas has, unfortunately, so fit to stretch the germ of a comedy idea until it becomes workman.

The exhibitor's only hope for some returns is to exploit the Woodworth publicity.

Most of the action takes place aboard the Pennsylvania Railroad's "Broadway Limited" en route from Chicago to New York. On the train are Marjorie Woodworth, blonde screen star; her publicity-seeking producer, Leonid Kinsky; her secretary, Patsy Kelly, and the spinsterish president of her fan-club, ZaSu Pitts. The engineer (Victor McLaglen) has been persuaded to secure a baby as a publicity build-up for Miss Woodworth and the complications stem from the b.s.f. of the infant who has been kidnapped and returned by some desperado in and out of saloons and race along the train corridors during the night ride, but the baby is straightened out when they arrive in New York.

The fact that Marjorie Woodworth has platinum hair and a voluptuous form that resembles the late Jean Harlow's fails to compensate for her lack of experience as an actress or comedienne. The wistful ZaSu Pitts and the wisecracking Patsy Kelly again team up for the comedy highlights in the picture. Victor McLaglen, playing a semi-straight role, gets fewer laughs than Leonid Kinsky, who burlesques the part of an explosive Hollywood director.

LEYENDECKER

'MAN HUNT' GRIM AND EXCITING MELODRAMA

Rates ⋅ • + generally; more old;

-HOLLYWOOD PREVIEW-

20th Century-Fox.

103 Minutes.

Walter Pidgeon, Joan Bennett, George Sanders, John Carradine, Roddy McDowall, Ludwig Stossel, Heather Thatcher, Frederick Worlock, Roger Imhof, Egon Brecher, Lester Matthews, Holmes Herbert, Ely Malyon, Aramis, Fredrik Vogeding, Lucien Prival, Herbert Evans, Keith Hitchcock.

Directed by Fritz Lang.

This screen adaptation of Geoffrey Household's exciting adventure novel, "Rogue Male," is a grim and realistic melodrama packed with thrills, tense drama and considerable suspense which, from the very first scene to the final shot. Director Fritz Lang, working from a powerful script by Dudley Nichols, has done a magnificent job of developing and sustaining the suspense and making a succession of melodramatic situations seem plausible and realistic. It is an unusual anti-Nazi story told here and one that lends itself to strong and effective exploitation angles. These must be utilized by the exhibitor, if the film is to get better than program grosses. It will do above-average business in spots where Exhibitors feature the sensational angles and do not permit it to be stumped as just another Nazi drama.

Just before the opening of the present World War, Walter Pidgeon, a British b.g.-game hunter, is sent to Europe to get a woman, whose face he knows, but who is not aware of his mission. He becomes the Gestapo guard himself, then a Gestapo guard himself, and then a Gestapo guard himself, George Sanders, chief of the Gestapo, tries to force the Englishman to sign a confession that he attempted to assassinate Hitler, which Germany can use as a diplomatic weapon. But Pidgeon insists he was simply a "sporting stalk" and he had no intention of killing the German Fuehrer, much less of doing so under orders from high British officials. Sanders' men push Pidgeon off a cliff, so he will seem to have met an accidental death, but he escapes alive and after many dangers and difficulties evades pursuit and reaches England, the Gestapo agents hot on his tail. He takes refuge in the shabby apartment of a little Cockney girl, Joan Bennett, until he can escape to a hiding place in the country. The Gestapo agents kill the girl and find Pidgeon's address on her body. Sanders trails Pidgeon to the cave where he is hiding and the Englishman kills the Gestapo chief and is himself seriously wounded. But Pidgeon, having escaped down from a British Army plane over Germany and sets out with his rifle to stalk the Fuehrer once more, this time at not merely a "sporting stalk."

Walter Pidgeon gives a convincing performance, and George Sanders is smooth and menacing as the Gestapo chief. Joan Bennett gives a foible characterization of the little Cockney girl and her accent is flawless. Roddy McDowell, a talented English lad, makes his screen bow in an outstanding small part.

CRAWFORD (Hollywood)
OF MEN AND THINGS
By JACK HARROWER

FILM ADS TOO STANDARDIZED

We have just "gone through the mill" in the advertising and publicity department of one of the major producer's home offices. All these years we have been doing trade paper writing and smugly thinking that we knew what it was all about. Now we know that there is a lot for every trade paper writer to learn about advertising and publicity that cannot be absorbed by reading press releases from the home office or marking daily rounds of the various offices. You've got to sit in and actually do the work, and get the feel of all the other fellows around you doing their jobs. Then you begin to realize what an enormously complicated and highly organized business is this of manufacturing advertising and publicity to sell films. What applies to one home office holds good for every other major producing organization. There is a tremendous system for creating picture hallyhoo functioning day in, day out, and continuing ceaselessly through the months and years, in every one of the home offices in New York.

The thing that impressed us was the fact that everything planned was done with the theatre in mind first, last and always. The thought is always present in the minds of every creative worker in advertising and publicity in the home office that he is supplying the exhibitor with the ammunition to sell the public. The entire business of building this publicity and ad appeal is to create something tangible from an Intangible. And there is nothing more intangible than the ideas, the theme, the atmosphere if you will, that comprises what we call a Hollywood picture. Yet every picture of importance must reach the theatre with a definite character that the theatre management can sell its clientele. Just to sell the Big Name in the cast is not enough. What does the Big Name represent in this particular picture? Usually there are two Big Names. A boy and a girl. That gives the ad and pub minds something to build upon. There is a situation between the boy and girl. And the proper focusing of the public mind on that situation spells the difference between fair money or big money at the theatre till — maybe it actually spells a profit or loss in many instances.

All this is leading up to what? Simply this: You can have fine stories, great and popular stars, expert direction and superb production values. And if the ad boys MISS the selling angle, it adds up to thousands of dollars less taken in at the box-offices everywhere, than would have been garnered with the right slant seeking the public so that they instinctively get that urge to see the picture.

As a matter of fact the ad and pub boys are too expert to miss the sales angle. But it is very easy to miss properly developing that angle. Just one sentence — one nifty catchline can make a picture zoom. You can go back through the newspaper ads and pick 'em out by the dozen — a sockam oleum phrase, or even a word, that got 'em right up to the tilt. That, gent of the theatre, is what commonly goes by the much abused word, "psychology." There have been ad campaigns immeasurable that produced a half dozen sparkling catchlines, nifty word-coincage, pat phrases — but they didn't mean a thing. Then once in so often that "psychological" word or phrase or THOUGHT caught the public fancy, and sent the picture over like a house on fire. For years the Buick people have spent enormous time and effort to get one little sentence that would plant in the public mind the idea that Buick is the Best Buy. That little sentence has zoomed the sales of the car tremendously. They change it every year. One slogan a year. The film companies manufacture a dozen slogans to sell every picture. Is it any wonder if they sometimes fall down? No one catchline creator can be that good, to keep batting 'em out overlastingly, and keep scoring bull's eyes.

What we are getting at is the fact that every important picture has that "psychological" catchline, word or thought concealed within its theme. It means a matter of dollars to you, Mr. Showman, whether the home office boys hit it or miss it. If they hit it, you can take all the other glittering ad lines, the pat phrases, the nifty words, and throw 'em in the ashen. They just look good in the newspaper ads. But they DON'T sell the cash customers up to your turnstile. You are the best judge as to the ad campaigns that looked pretty in the press-books but didn't spell dough in the newspaper reproduction. Your box-office records answer the question perfectly. That's how vitally important the Proper Phrase to catch the public fancy is to YOU.

The thought right here occurs to us that the producers for years have been telling the theatre men how to run their theatres. Now, if we were a theatre man, we would come back at the producers and distributors, and tell 'em a few things as to what they might do to improve their system of advertising pictures which you, the theatre man, have to sell. We have already shown that the ad and pub system is highly organized and specialized, with a lot of expert minds doing grand work. Yet the fact is palpably evident to the most cursory examination that newspaper ads of the producers have fallen into a Standardized Mold. Take any ad campaign and examine the similarity in the newspaper layouts. The Hero's mug in the one-column ad is at the upper left looking down with passion on the Heroine's mug at the lower right. The art department varies this layout with amazing ingenuity. The next ad, a two-column layout, has the Hero and Heroine in the center of the ad, both mugs cheek to cheek, looking at each other with passion. Then they work up to the half-page spread, and they have the Hero and Heroine's mugs in the center, but one above the other instead of opposite, or at top and bottom of the ad. What really makes these ads look different in the newspaper is that the catchlines are changed for practically the same art work. That becomes almost a stroke of genius.

As we said, if we were a theatre man, we would ask the producers and distributors who supply us with these Standard Mold ad campaigns why it is that in a feature picture that contains hundreds of different scenes and situations, the art department can only grab one or two to sell the picture in the ads. The cigarette manufacturers have a better technique with a far less attractive product to advertise. They just have one standard cigarette to show, BUT they dress up the layout with a Pictured Story of a boy and a girl selling the attractiveness of the cig. The picture producers, who have nothing BUT pictured stories, generally use the boy and the girl in the layouts, and FORGET the pictured story entirely. And referring to that "psychological" catchline idea, producers should spend more dough developing catchlines and let smash catchlines be written FIRST in ads, and not secondary to accompany a Standardized art layout.
COLUMBIA

Columbia wound up its national sales convention in Chicago with the announcement that the company would produce 48 features, 16 westerns, four serials, and 140 short subjects on its 1941-42 program. Romance and sophistication are promised on the new program rather than the unadulterated screwballism so over-vogued these last few years. To many this will be encouraging news from one of the pioneer proponents of the screwball farce...World distributions rights (excluding Great Britain and Australia) to "Five Men," a story of Nazi submarine survivors, have been acquired by this studio. The film was shot both in England and Canada under the title "49th Parallel" with Leslie Howard, Raymond Massey, Laurence Olivier, Anton Walbrook, and Glynis Johns...Associate producer William Berke has been assigned to his first dramatic feature in many years. Berke will take over the making of the Boston Blackie series starting on the second picture "The Secret of Boston Blackie" for Irving Briskin. Berke will continue to handle the Starrett westerns...Warren William will star in the third of the new Lone Wolf series immediately after he returns to this lot from 20th-Fox where he is working in "Wild Geese Calling."

IN PRODUCTION — "Ladies in Retirement" (Ida Lupino-Lewis Hayward), "You'll Never Get Rich" (Fred Astaire-Rita Hayworth), "Blonde from Singapore" (Florence Rice-Leif Erickson), "You Belong to Me" (Barbara Stanwyck-Henry Fonda), "Three Girls About Town" (Joan Blondell).


METRO-GOLDWYN-MAYER

"The Yearling" will be shuffled indefinitely despite a reputed outlay of a million cartwheels. Cast and director troubles, accumulated since the company went on location in Florida several months back, are the cause. When and if this opus passes through the projectors it will probably have everything changed but the story and Spencer Tracy. Knowing Hollywood as we do, it wouldn't be a surprise should even these quantities undergo some drastic transition!...Offsetting the "Yearling" flasco, however, is the definite signing of Joe Pasternak on a three-year producing contract. The pact is a startling termer without options. Pasternak will wind up his activities at Universal in time to be on the Culver City lot about August 1. Leo can well wag his tail (or whatever lions do when they are pleased) at so valuable an addition to his domain. There is no news yet as to what the first Pasternak production might be, but don't be surprised if MGM blossoms forth with another juvenile singing star, possibly Kathryn Grayson, who starred in "Andy Hardy's Private Secretary"...Katherine Hepburn will co-star with Spencer Tracy in "Woman of the Year" (temp. title)...A comeback is indicated for Nils Asther, former MGM star, in his assignment to a leading role in the entitled Kildare now in production...Edward G. Robinson has been borrowed from Warner Bros. for top role in "The New York Story," which will be directed by Merwyn Leeky. Edward Arnold will also have a top part in the film of New York tabloid newspaper adventures...Constance Bennett has been given an important role in the new Garbo picture...The title "Honky Tonk" will be jacked up and a new story built under it to avoid possible legal complications. The switch to an entirely new story came just a few days after shooting was started. The recent story concerns a Casablanca gambler who falls in love with a New England girl at the peak of his flashy career...Rumors that Rosalind Russell would leave MGM to freelance are confirmed by the announcement that the actress will quit the lot upon the termination of her present contract.

IN PRODUCTION — "Smilin' Through" (Jeanette MacDonald-Brian Aherne), "Ring Side Maisie" (Ann Soothern-George Murphy), "Honky Tonk" (Clark Gable-Lana Turner), Untitled Kirk (Lionel Barrymore-Lew Ayres), "The Chocolate Soldier" (Nelson Eddy-Rosemary DeCamp), Untitled (Greer Garbo-Melina Douglas), "Whistling in the Dark" (Red Skelton-Arrn Rutherford), "Mocused Bachelor" (Ruth Hussey-Robert Young).

CASTINGS: Ken Blue, Jackie Horner in "Panama Hat's"...Spring Byington in "When Lovers Meet"...Peg Baker in "Babe on Broadway"...Miles Mander in "Mary Name the Day"...Phil Dotson in "Toucan's Secret Treasure"...Esther Muir in "Honeymoon"...Katherine Hepburn, Spencer Tracy in "Woman of the Year"...Max Levene in "Maiiced Bachelor"...CONTRACTS: Joseph Pasternak to 5-year deal.

MONOGRAM

The annual Monogram report to be issued June 30 will show no bank loans outstanding on the books. Prexy W. Ray Johnston announced that this happy state is reached by payment of the final installment on an original $300,000 loan from the Guaranty Trust Co. Thus Monogram's money troubles, at least $300,000 worth, are over for now...Mowita, that fascinating Mexican star who married Jack Doyle, the "Irish Thrush," will be starred in "Tower of Terror" now being produced in London as a result of a joint production arrangement with William Gold, managing director of Pathé Films Ltd., of London. This film is one of Mono's large-budget features. Gell recently returned to the embattled British Isles after a six weeks tour of Hollywood and the U.S...Another Hollywood comeback is that of Charles Farrell ("Seventh Heaven") who has been signed by Monogram for the leading role in "The Deadly Game" low shooting with Phil Rosen at the megaphone. Farrell retired from the screen in 39 but Dixon Harwin, who is producing this pie, and his associate Barney Saraceck prevailed upon Farrell to return to pictures for this role...Prescott, Arizona is making a definite bid for at least part of Hollywood's extensive motion picture production. The beautifully situated Arizona town has built a complete western street and sound stage which will be used by Mono for a series of westerns starring Buck Jones and Tim McCoy to be known as "The Rough Riders." The weather in Prescott is ideal for shooting pictures throughout the entire year. The town is in the center of some of the most striking scenic backgrounds available in the West.


Bob Hope has been assured to Paramount with a new long-term contract. Plans for his future call for a pic with Bing Crosby entitled "Road to Morocco" to start early next year...Allan Jones will appear opposite Judy Canova in her first picture under the new starring pact. Title is "Showboat Sal"...Priscilla Lane will come to Paramount to star in one musical film sometime in the next few months. This will be the first time Priscilla has strayed from the bosom of the clan Warner...Playwright Elmer Rice is in Hollywood to screenplay Irving Berlin's "Holiday Inn," co-starring Bing Crosby and Fred Astaire...Laughton, Tamiroff and Oscar Homolka will be tested for the important role of Pablo in "For Whom the Bell Tolls"...Paramount announced a 1941-42 program of 44 features, five Hopalong Cassidy's, and 85 shorts including cartoons and puppeteers at its Canadian convention held in Toronto.

IN PRODUCTION — "Sullivan's Travels" (Joel McCrea-Veronica Lake), "Bahama Passage" (Madeleine Carroll-Stirling Hayden), "Reap the Wild Wind" (Ray Milland-John Payne-Paulette Goddard), "Timber Wolves" (William Boyd), "Glamour Boy" (Susanna Foster-Jackie Cooper), "Flying Blind" (Richard Arlen-Jean Parker).


REPUBLIC

Republic has purchased the British-made feature "Poison Pen," with Flor Rohson, from Edward Small, for release in the U.S. Despite the anticipated production boom down Ventura Boulevard Way, the long anticipated top-budget Autry starrer "Down Mexico Way" has been pushed back on the schedule to allow more time for preparation. The Autry fans may become impatient, but Republic's attitude has always been "Look before you leap"...Republic is looking for another "Mesquiteer." Bob Livingston, one of the original Three Mesquites, checked out of the studio upon expiration of his five-year contract. Livingston, who was replaced by John Wayne in the series when the former withdrew from Mesquiteers to go into features, and who, in turn, replaced Wayne when later pulled out for features, just didn't want to do westerns any more.

NEW RELEASES

(Columbia Pictures)

Medico of Painted Springs June 26
Sweetheart of the Campus June 26
I Was a Prisoner on Devil's Island June 30
Two in a Taxi July 10
Blondie in Society July 18
Cinderella and the Lady July 23
Medico Rides, The July 30

Metro

They Met in Bombay June 27
Barnacle Bill July 4
Navy Blue and Gold (reissue) July 11
Stars Look Down July 18
Ringside Maisie July 25
Life Begins for Andy Hardy August 1
Mary Names the Day August 8
Blossoms in the Dust August 15
Whistling in the Dark August 22

Monogram

Murder by Invitation June 30
Wanderers of the West June 23
City Limits July 12
Rough Riders July 19
Deadly Game July 26

Paramount

Caught in the Draft July 4
Forced Landing July 18
Shepherd of the Hills July 25
Kiss the Boys Goodbye Aug. 1
Wide Open Town Aug. 8
Aloma of the South Seas Aug. 15

Producers Releasing

Criminals Within June 27
Double Cross July 27
Desperate Cargo July 4
Billy the Kid in Santa Fe July 11
Gambling Daughters July 18

10 FIlm Bulletin
IN PRODUCTION — "Ice-Capades" (James Ellison-Dorothy Lewis-Jerry Colonna), "Ten Nights in a Bar Room" (Frank Albertson-Linda Hayes).

CASTING: John Selig in "Doctors Don't Tell!"...Alban Baxter, Mary Carlisle, Jerome Cowan in "From Rags to Riches"...CONTRACTS: Tom Tyler to direct...STORY BLYN: "(The Corral Takes a Wife)" by William Wiliams.

RKO-RADIO

The big news of the past week here was the announcement that RKO would distribute between forty and forty-five features during the first six months unless a Consent Decree is reached. Addressing the annual sales convention in New York, v.p. Ned E. Depinet said that approximately fifteen of the pictures would be delivered by independent producers, among whom are such prominent names as Samuel Goldwyn, David O. Selznick, Harry Cohn, William Wyler, Arthur Lubin, and Henry King.

Goldwyn plans two features starring Gary Cooper in addition to "The Little Foxes," with Bette Davis, which he is now producing. Disney will deliver three or four cartoon features. Wieland and Diboll and their companies produce the pictures of the "Scattergood Baines" and "Lum 'n' Abner" series, respectively.

Orron Welles, whose "Citizen Kane" has stirred such a fuss, is doing one feature per year as the result of a new contract closed between the writer-director-actor and Joseph Breen, new studio head.

Announcement was also made of the first block-of-five to be offered exhibitors by RKO. It will consist of "The Devil and Daniel Webster" with Disney, Arnold, Walter Huston, Simone Simon; "Father Takes a Wife," with Gloria Swanson, Adolphe Menjou; "Before the Fact," with Cary Grant and Joan Fontaine; "Parachute Battalion," Robert Preston, Nancy Kelly and Harry Carey; "Lady Searce," with Judith Anderson.

The "Mexican Spitfire" comedies will be continued with Lupe Velez and Leon Errol, and George Sanders will star in a new group based on "The Gay Falcon" stories by Michael Arlen. Six westerns starring Tim Holt will be made.

A total of 190 shorts will be part of the RKO program next season. Six hundred prints will be distributed by RKO-Dixies, 12 March of Times, 12 Information Pleases, 6 Edgar Kennedys, 4 Ray Whitley musical westerns, 104 Photo News, 13 Sportscapes, 13 Picture People shorts about Hollywood personalities.

The strike delaying a formal previewing of "The Reluctant Dragon" has been settled. The production at the Walt Disney plant continues with what seems almost a musical comedy tone. Strikers are picketing on a truly Hollywood scale with original banners done by striking animators. At intervals they hold parades. Soup kitchens have been set up and tents erected for strikers who cannot afford to pay rent. Despite the carnival atmosphere, the strikers say they are determined to fight for full union rights.

Joe Breen has officially resigned his post as Assistant Czar of the Code, and signed a long-term contract with RKO-Radio. Breen will not only be general manager in charge of the studio, but will also be vice-president in charge of production...Erich Pommer returned to RKO last week quite recovered from his "ill health." Contract difficulties seem to be settled...Edgar Bergen and Charlie McCarthy and Fibber McGee and Molly have been signed to make one picture annually for three years...Sam Wood is dickering for a release from his contract which calls for at least one picture annually for the next three years.

IN PRODUCTION — "The Little Foxes" (Bette Davis-Herbert Marshall), "Look Who's Laughing" (Edgar Bergen-Fibber McGee), "Unexpected Uncle" (Anne Shirley-James Craig), "Weekend for Three" (Dennis O'Keefe-Jane Wyatt).


20TH-CENTURY-FOX

Nine companies are shooting here but there is little startling news...Studio is reported to be dickering with Jack Gable's services in "Rise and Shine," in which Don Ameche and Jane Clayton have already been set for roles...That Harry Joe Brown will leave for London when his producer's contract terminates August 1 seems to be a certainty.

IN PRODUCTION — "Yank in the R. A. F." (Tyrolean Powder-Betty Grooble), "Charley's Aunt" (Jack Benny-Kay Francis), "Wild Geese Calling" (Henry Fonda-Joan Bennett), "Marry the Boss' Daughter" (Brenda Joyce-Bruce Edwards), "We Go Fast" (Alan Curtis-Shelia Ryan), "Man at Large" (Marjorie Weaver-Richard Derr), "Riders of the Purple Sage" (George Montgomery-Mary Howard), "How Green Was My Valley" (Roddy McDowell-Walter Pidgeon), "Weekend in Havana" (Alice Faye-John Payne).


UNITED ARTISTS

Following indications that Selznick may become president of UA, if he accepts the deal which has been offered to him, and his desire to constitute a full evening's entertainment. Each of these stories will run anywhere from five hundred feet to five thousand feet in length, although the majority will probably be a minimum of three thousand feet.

The first of these group productions will be "Tales of Mystery and Imagination"; the second, "Tales of Passion and Romance." Selznick is said to have been working on this idea in secret for months and on the story which he hopes will fill a long-standing need and at the same time be a blow to double features. It is planned to use top-ranking stars in each of the subjects.

The title "Tales of Mystery and Imagination" is, of course, the title of the celebrated collection of stories by Edgar Allan Poe, but this group will include only one story by Poe. What has been selected from the works of several famous authors of mystery and horror stories. As the title indicates, the component parts of "Tales of Passion and Romance" have been selected from great love stories by various authors.

Selznick states, "It is not hard to imagine the completely new field of material that may be opened by this step, at a time when departures in story material are desperately needed to bring the public back to motion picture theatres...It has long seemed to me a great pity that so many wonderful pieces of screen material have had to be ruled out by producers because they did not fall into the arbitrary classifications of either features or shorts. Now and then a producer, enchanted with a story that was obviously too short or too thin for full feature production, has attempted to meet the problem through expanding it; but in the process the charm of the original has obviously been lost...for if the original writer had any more to say, it is clear he would have said it. Obviously this plan will meet the problem..." Needless to say it will be interesting to see what comes of this intriguing idea. The popularity of theatres specializing in newsreels and short subjects indicates that a receptive audience might easily be built up.

Wranglings and hearings continue to be on and off regarding the UA stock owned by the Douglas Fairbanks Estate with nothing definite decided. It is likely that the $100 a share offered by the company will be accepted by the 4,000 shareholders...Victor Mature has been signed for a role in "Shanghai Gesture," that play barred from the screen so long by the Hays Office, which is to be made by Arnold Productions in cooperation with RKO...William Wyler will direct "The Long, Long Trail"...Walter Wanger has signed Ernst Lubitsch to direct a "Melodramatic Comedy"...The Loew-Lewin unit is having Ben Hecht write the scenario for "The Mating Call," for which they hope to sign Carole Lombard...Edward Small's production schedule has been worked out as follows: "The Corsican Brothers" starts July 15..."Twin Beds," "Helliotrope," "Little Annie Rooney" (the Shirley Temple starlet) will follow in immediate succession..."Helliotrope" will have George Raft, Miriam Hopkins, and George Brent. John Cromwell will direct.

IN PRODUCTION — Hal Roach's "Ningara Falls" (Marjorie Woodworth-Tom Brown).


UNIVERSAL

If definitely says goodbye to one of its most valuable personalities when Josef Pasternak completes Deanna Durbin's "Almost an Angel." He goes to Metro on a 3-year contract..."Hold That Ghost" will be the title of the Albohrt and Costello comedy previously called "Oh, Charlie." By the time this is released, the fourth film to be made by this team for Universal will be underway. It is titled "Ride 'Em Cowboy" and Arthur Lubin will again direct the dual Klugschneide outfit is scheduled to open in the fall. The team's earnings reaching over one million dollars for the first time...Continued On Page 16
In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc. appeared. "Rel." is the national release date. "No." is the release number. There may be variations in the Running time in states where there is censorship. All the productions in the list on 1940-41 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production.

**COLUMBIA**

1940-41 Features (44) Completed (44) In Production (5) Westerns (16) Completed (14) In Production (1) Serials (4) Completed (3) In Production (1)

**BLONDE FROM SINGAPORE**

Drama—Shooting started June 11

Cast: Florence Rice, Leif Erikson, Gordon Jones, Bel Del Rio, Adele Lawrence, Robert Alda.

Director: Edward Dmytryk

Producer: Jack Pfeiffer

Story: A young pilot is dismissed from the R.A.F. for crashing his plane when standing the billet in love with a missionary's daughter in Singapore, and dives for pearls to get money to replace the plane, that he borrowed for a fishing trip on the missionary's yacht. His crew-found and allowed to keep the pearls on condition he marry the girl with whom the missionary's son is also in love.

**THE IRON CLAW (LARRY DAMOUR)**

Serial—Shooting started June 16

Cast: Charles Quigeley, Walter Sands, Joyce Bryant, Forrest Taylor, Hal Price, Paul Ellis, Marion Sants, Frank La Rue, Charles King, Norman Willis, John Beck, Lew Sargent.

Director: James Horne

Producer: Larry Darmour

Story: Unavailable — see next issue.

**RELEASE CHART**

**IN PRODUCTION**

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<td>Ladies in Retirement</td>
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<td>F. Taliaferro, Porfirio Rubens, Brian A. Free</td>
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<td>Texas</td>
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<td>J. Aragon, J. Dugan, R. Hume</td>
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<tr>
<td>Woman of Desire</td>
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<td>J. R. Williams, J. Dugan</td>
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<tr>
<td>You'll Never Get Rich</td>
<td></td>
<td>H. B. Carroll, J. Maxwell</td>
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<td>5-28</td>
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</tbody>
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1940-41

Across the Sierras (58) | R. Elliott, W. Walters | 1940-41 | 1-13 | 2-14 |
Adam Had Four Sons (86) | W. Baxter, S. Bergman | 1940-41 | 1-14 | 2-14 |
Adventures in Washington (60) | H. Marshall, V. Bruce | 1940-41 | 2-22 | 3-30 |
Big Boss (70) | O. Kruger, D. Jordan | 1940-41 | 2-26 | 3-26 |
Blonde Grows Latin (88) | P. Singleton, A. Lake | 1940-41 | 2-27 | 3-27 |
Blondie of the Jockey Club (84) | D. Richards, J. Duff | 1940-41 | 3-31 | 4-26 |
Blondie Commands the (94) | H. Karah, A. Duff | 1940-41 | 4-17 | 5-28 |
Blondey and the Bandbox (8) | D. Barrymore, J. Lindsay | 1940-41 | 5-17 | 6-32 |
Blondie Queen's Prize Mystery (91) | B. H. Barry, J. Lindsay | 1940-41 | 6-17 | 7-24 |
Blondie Queen's Prize Mystery (91) | B. H. Barry, J. Lindsay | 1940-41 | 7-17 | 8-20 |
Chaplin in New York (63) | J. J. Kelly, J. Rose | 1940-41 | 8-17 | 9-20 |
Great Nudie (60) | J. H. Hackett, J. H. Hackett | 1940-41 | 9-17 | 10-20 |
Handy Hands across the Rockies (51) | R. Elliott, D. Taylor | 1940-41 | 10-17 | 11-20 |
Here's My Girl (71) | J. W. Chappell, J. Cooper | 1940-41 | 11-17 | 12-20 |
Island in the Sky (80) | H. B. Carroll, J. Maxwell | 1940-41 | 12-17 | 13-20 |
Texas Train (62) | J. J. Kelly, J. Rose | 1940-41 | 13-17 | 14-20 |
Zane's Wolf Takes a Chance (86) | W. Reims, J. Dugan | 1940-41 | 14-17 | 15-20 |

**METRO-GOLDWYN-MAYER**

1940-41 Features (50) Completed (46) In Production (9)

**THE CHOCOLATE SOLDIER**

Musical—Shooting started June 9

Cast: Nelson Eddy, Rise Stevens, Nigel Bruce, Florence Bates.

Director: Del Roy Del Ruth

Producer: Victor Saville

Story: "A Girl of the Chocolate Soldier," a young officer masquerades as a romantic lusitanian to test the fidelity of his wife.

**THE MARRIED BACHELOR**

Comedy-drama—Shooting started June 19


Director: Edward Buzzell

Producer: John Considine, Jr.

Story: Unavailable — see next issue.

**UNTITLED GARBO**

Comedy—Shooting started June 19

Cast: Greta Garbo, Melvyn Douglas, Ruth Gordon, Roland Young.

Director: George Cukor

Producer: Gottfried Reinhardt

Story: Deals with a girl who pretends to be her own twin sister to test her husband's love for the masquerade leads to many complications.

**WHISTLING IN THE DARK**

Comedy—Shooting started June 14


Director: Sylvan Simon

Producer: George Haight

Story: King of criminals kidnaps an author who writes mystery stories and forces him to supply them with a method for committing a perfect murder, an author finally succeeds in having the game captured by the police.

**RELEASE CHART**

**IN PRODUCTION**

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<th>Title</th>
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<td>Taxi (T)</td>
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<td>J. McDonald, J. Markham</td>
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<td>Sweetheart</td>
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<td>The Starship</td>
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<td>Taxicab</td>
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1940-41

Andy Hardy's Private Secretary (100) | R. Morsey, L. Stone | 12-22 | 2-21 |
Bad Man, The (70) | J. E. Hylton, J. E. Hylton | 1940-41 | 3-23 | 4-20 |
Barnacle Bill (84) | J. B. Weir, W. Skene | 1940-41 | 4-23 | 5-20 |
Bleeding Inscription (79) | J. R. P. Mulligan | 1940-41 | 5-23 | 6-20 |
Blossoms in the Boulting (82) | B. H. Barry, J. Lindsay | 1940-41 | 6-23 | 7-20 |
Bobbes (85) | R. Taylor, E. Reynolds | 1940-41 | 7-23 | 8-20 |
Clover Woman (72) | J. Talbot, J. E. Hylton | 1940-41 | 8-23 | 9-20 |
Down to San Diego (69) | J. M. Craven, J. H. Hackett | 1940-41 | 9-23 | 10-20 |
Dr. Kildare Goes Home (79) | J. Barrymore, J. Grey | 1940-41 | 10-23 | 11-20 |
Duck Soup (110) | D. White, J. E. Hylton | 1940-41 | 11-23 | 12-20 |
Easy to Love (80) | J. Talbot, J. E. Hylton | 1940-41 | 12-23 | 13-20 |
Give Me Some Slack (97) | J. Barrymore, J. Barrymore | 1940-41 | 13-23 | 14-20 |
Happy Hands (72) | J. M. Craven, J. H. Hackett | 1940-41 | 14-23 | 15-20 |
Here's Your Man (71) | J. M. Craven, J. H. Hackett | 1940-41 | 15-23 | 16-20 |
Hillbillies in Miami (70) | J. Talbot, J. E. Hylton | 1940-41 | 16-23 | 17-20 |
Illicit Man in Town (70) | J. M. Craven, J. H. Hackett | 1940-41 | 17-23 | 18-20 |
Kiddies (90) | J. Talbot, J. E. Hylton | 1940-41 | 18-23 | 19-20 |
Lady of Liberty (98) | J. Talbot, J. E. Hylton | 1940-41 | 19-23 | 20-20 |
1940-41 Features (26) Completed (22) In Production (1) Westerns (24) Completed (15) In Production (2)

**THE DEADLY GAME**

**Drama—Shooting started June 14**


Director: Phil Rosen

**Producer:** Dixon H. Harwin

**Story:** H. I. men decode a German message ordering the destruction of a scientist who has invented an air-cold detector. The scientist is helped by two spies and his laboratory assistant, but an H. I. man posing as a German spy rescues the scientist and the spies are captured.

**RELEASE CHART**

### IN PRODUCTION

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<tr>
<td>Fugitive Alley</td>
<td>M. Corrigan</td>
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<td>Rough Riders</td>
<td>R. Jones-T. Meeky</td>
<td>6-14, 1941-42</td>
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**Details under title: Arizona Rangers**

### 1940-41

*Break the News* (60) M. Chevalier-J. Knight | For... | 1-18, 10-7 |

### 1941-42

*Chalet of Horrors* (70) Charles S. G. Malo | For... | 7-28, 10-7 |
| City Limits* | W. Anderson-Th. W. | 4-15, 4-17 |
| Dead Man's Shoes | W. Lown-J. L. Hanky | 1-11, 1-13, 10-2 |
| Flying Wild* (60) East Side Kids | 5-21, 10-25 |

**Details under title: Air Devils**

*Gang's up for Glory* (75) P. Farnace-M. Byrned | 5-2, 6-41 |
*Gypsy Cavalier* (61) R. Roland-T. Torrey | 7-11, 7-27 |
| Her First Romance* (72) W. Evans-M. McCall | 2-18, 10-10, 12-25, 1941-42 |

**Details under title: Her Father's Daughter**

*House of Mystery* (54) R. Kent-J. Kelly | For... | 5-7, 10-14 |

*Invisible Ghost* (61) R. Evans-P. A. Young | 4-3, 4-5, 1941-42 |

**Details under title: Phantom Killer**

*Kid's Last Ride, The* (36) R. Corrigan-J. King | 7-14, 7-20, 8-1, 8-2 |

*Lunch in the Undertaker's Shop* (50) B. O. Baker | Details | 5-6, 1941-42 |

*King of the Zombies* (61) R. Boocher - B. K. Moreland | 7-5, 8-11, 1940-41 |

*Murder by Invitation* (60) W. Ford-M. Marso | Details | 9-11, 1941-42 |

*Details under title: A kostenloses* |

*Phantom of Chinatown* (62) K. Lukey-L. Long | 10-3, 11-8, 10-1 |
| Plunder of the Sea* | R. P. Cook-J. K. | For... | 9-11, 1941-42 |

*Pride of the Hooligan* (60) G. Seaver-B. Jordan | 11-16, 11-27 |

**Details under title: The Phantom Rider**


*Redhead in a Whirl* (40) J. Long | 2-5, 5-13, 1940-41 |

**Details under title: The Pug**

*Rear of the Press* (17) T. Ritter-W. Ford | 5-2, 10-27, 1941-42 |
| Riding with the Pug* | Details | 5-2, 10-27, 1941-42 |

*Rolling Home to Texas* (62) T. Ritter-V. Carpenter | 11-16, 11-20, 1941-42 |
| Rolling Wolf* (60) G. Bradley-M. Whelan | 7-8, 9-13, 10-1 |

*Silver Stallion* (62) T. Ritter-S. Andrews | 11-10, 11-14, 1941-42 |

Take Me Back to Oklahoma* (62) T. Ritter-S. Andrews | 11-17, 11-21, 1941-42 |

**Details under title: Oklahoma Bound**

Trailing Double Trouble* (60) R. Corrigan-J. King | 9-7, 10-1, 1941-42 |

**Details under title: Six Shooting Serenade**

*Tumbledown Ranch in Arizona* (9) Range Busters | 3-8, 4-26, 1941-42 |

*Wanderers Of The West* (62) R. Keene-K. Andrews | 3-17, 5-6, 1941-42 |
| West of Pinto Basin* (60) R. Corrigan-M. Thorne | 11-15, 11-23, 1941-42 |

*Wright's Nest* (62) R. Corrigan-J. King | 5-3, 1941-42 |

*You're Out of Luck* (62) P. Farnace | 12-15, 12-26, 1940-41 |

**REPUBLIC**

1940-41 Features (26) Completed (24) In Production (2) Westerns (22) Completed (28) In Production (5) Serials (4) Completed (4) In Production (1)
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Girl in the

Golden Hoofs

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Great Commandment, The
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Details under title:

Mark

T.Xorth-M. Weaver
M.Lockwood-B. Barnes
Withers-C.Rogers
A. Faye- J.Payne

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Hubbard-M. Weaver

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B. Joyce-J.Darwell

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S.Henie-J. Payne

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Road Show (87)
So Ends Our Night
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That Uncertain Feeling (83)
M.Oberon-M.Douglas

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Prisoner of Zenda

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started June 16

Johnny Mack Brown, Fuzzy Knight,

O'Day, Beatrice

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pioneer freight lines at the ueriod when lieishl is
hauled in covered wagons. The hero is fighting to maintain an
old established line against the violent opposition of the owners of
a wild-cat line.

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18

Cast: William Gargan, Irene Hervey, Charles Lang, Maria Montez,
Mary Gordon Richard Davies, Truman Bradley, Lloyd Corrigan, Turhan Bey, Wade Boteler.
Producer: Marshall Grant
Director; John Rawlins

— see
THE AMERICANOS
story;

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— FILM

next issue.

started June 18

ETAOI SHR SHR SHRDU SHR

BULLETIN

THIS
IS MINE
Details under title: I, James Lewis
Stor,\';
Tlie adventures of a party sent out by John Jacob Astor in the
year ISIO on the ship. "Tonquin." from New' York around the Hoi-n
on a dangerous fur-trading expedition to the wild Ore.gon counlr>'.
V'uy complications occur because a girl stows away on the
and two members of the e.xpedition fall in love with her.

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RELEASE CHART
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D.Durbin-C.Laughton
F.Tone-C.Bruce

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6-14.1941-42.
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Jarnes Lewis.

1940-41
Bac'helor lladd.^
R.Sandy-E.E.Horton ...3-22.
Details under title; Sandy .Steps Out
Back Street (89)
M.Sullavan-C.Boyer ..11-16.
Black Cat, The (70)
Boss of Bullion City (59)
...9-7. .1-10.
J. M.Brown-F.Knight

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A

R.Arlen-A. Devine

(61)

Details under title; Who Killed Cock Robin.
Dark Streets of Cairo (59)
S.Gurie-K.DeMille
Devil's Pipeline <65)
R.Arlen-A. Devine
I»onble r>n*e (60)
K.T.owe-tT Merkel
Flame of New Orleans, Th« (79) ..M.Dietrich-B.Cabot

Hello Sucker
Hit the Road

M.Obeir,ii-H. Marshall

Tom

(4)

tiive Is Winds
fireen Hornet Strikes Again,

PRODUCTION

Adventures of
Blackout (80)

Scria!s

Bansrerous Game,

started June 20
Cast: William Tracy, Noah Beery, Jr.,
Directcr: Fred Guiol

title;

(7)

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Comedy — Shooting

l>etails under
Niaeara Falls

Actions

Completed
Completed
Completed
Completed

Buck I'rivates (84)
B.Abbott-L.Costello
Bury Me Not on the Lone Prairie(60) J m.B'o\<-i-F. Knight
Cracked Xuts
S.Erwin-U.Merkel

TANKS A MILLION

— Running

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BOMBAY CLIPPER
Drama — Shooting started June

Goldwyn:
Korda

Title

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WOMAN

Chaplin:

M dia

(45)

Western,

Roberts.
Director: Ray Taylor

FIVE

UNITiD ARTIST

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Fcran, Leo Carrillo, Andy Devine, Marcia Ralston,
Ann Doran, Antonio Moreno, Francis McDonald, James Seay.
Producer: Ben Pivar
Director: William Nigh
.'^toiy;
A young American discovers a plot to defraud banana plantation
lielji
ot
owners ol their property. With the
a girl secretary whom
he loves, the American brings the .guilty men to justice.

L.Nolan-M.B.Hughes ...5-3.
G.Montgom'y-L. Roberts .5-3.

Nurse
Sun \'alie.v Serenade
Details under title: Sun Vallev
Private

IN

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Cast: Dick

4-19.
G.Tierney-H. Fonda
S.Toler-M. B.Hughes ....5-17.

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Drama — Shooting

1941-42
Charlie Chan in Kio
Dressed to Kill
Last of the Duanes

Western

New York

in

W.Huston-T.Mitchell

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147
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11-30.

S.Toler-M. Weaver

Chan

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..10-5.

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Ride, Kelly, Ride (58)
Rid» On Vaquero (64)
12-14.
N.Kell v-J.Loder
Scotland Yard (67)
11-30.
Sleepers West (74)
L.Nolan-L.Bari
5-4.
G. Kibbee
Street of Memories (70)
11-30.
Tall, Dark and Handsome (77)
C.Romero-M.Berle
11-30.
That NiBlit in Kio (!»(») (T)
A.Faye-D.Ameche
Details under title: Road to Rio
9-7.
A.Faye-D.Ameche
Tin Pan Alley (94)
G.Tierney-C.Grapewin 12-14.
Tobacco Road (84)
10-3.
IVeMern I nion (!).->) (T)
R.Young-R.Scott
..7-27.
J. Withers-R. Conway
Youth Will Be Served (66)

Belie

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ARIZONA CYCLONE
Cast:

L.Nolan-M. Weaver

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Three

1940-41 Features

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For..
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Michael Shayne, Private Detective.

Details under
Outlaw, The

t.Massey-G. Brent
C.Hulbert-T.Trimlcr

International Lad.v

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The Californian

Moon Over .Miami (T)
Murder Among Friends
Murder Over New York

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Chan

Charlie

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Westerner, The

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Sabu-C.Veidt
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J.BIondell-R.Young
Gol
.12-2... 9-20
G.Cooper-W.Brennan

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(85)
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1941-42

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De»d Men

Maa Hunt

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.T. North-L.Roberts

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T.Power-L.Darnell

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Charter Pilot (70)

Dance

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Topper Returns

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B.Halop-H.Hall

The (— )W.Hull-.\.Nagel
H.Herbert-l'.Moran

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G.George-B.MacLane

Hold That (ihost
Abbott-Costello
Details under title; Oh. Charlie
Horror Island (60)
D.Foran-P.Moran
I'm Nobody's Sweetheart Now (63) H.Parrisli - D.O' Keefe
In the Navy (85)
Invisible Woman (73)
Lady fron> Cheyenne, The (87)
Law of tlic Ksiiif^e
Details undti title; Mai'shal
I.u<'ky Devils (62)

H. \bbolt-T>.Coste|l()

J.Barrymore-V.Bruce
...L.Young-R.Preston
M.Brown-F.Knight
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J. M.Brown-F.Knight

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.Man-Made Monster (.59)
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Wlio Lost Himself, The (72) .B.Aherne-K.Francls ...l-ll.
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Men of the Timberlands ( )
R.Arlen-A. Devine
4-19.
Meet the Chuni|> ((iO)
H.Herbert-L.Howard .11-16.
Details under title; Who's Crazy Now?
Meet (he Wildcat (66)
M.Llndsay-R.Bellamv .8-24..
Details under title: Caribbean Holiday
Model Wife (78)
J.Blondell-D.Powell ...1-25.
Mr. Dynamite (63)
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2-8.

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LAW OF THE TROPICS

(Details in issue of 5-51)

Story: The assistant manager of a South American rubber plantation goes to Panama to meet his promised bride, only to learn that she isn’t coming. He meets and marries a girl who is singing in a cocktail bar and takes her back to the plantation. A detective follows and arrests her for murder. The girl admits her guilt and her husband goes back with her to the U. S. to help prove her innocence.

NINE LIVES ARE NOT ENOUGH

(Details in issue of 6-14)

Story: A young newspaper reporter accidentally discovers the body of a missing millionairess who has been murdered. With the help of the dead man’s daughter the reporter solves the crime and brings the murderer to justice.

NEW ORLEANS BLUES

Comedy with music—Shooting started June 13

Cast: Friscilla Lane, Richard Whorf, Betty Field, Lloyd Nolan, Jack Carson, Elia Kazan, Billy Halop, Peter Whitney.

Director: Rouben Mamoulian

Associate Producer: Jerry Wald

Story: A group of young men start a swing band and take it to New York. One of the men’s wives does the singing, and complications follow when another girl joins the band.

ONE FOOT IN HEAVEN

Drama—Shooting started June 16

Cast: Martha Scott, Frederick March, Elisabeth Fraser, Frankie Thomas.

Director: Irving Rapper

Associate Producer: Robert Lord

Story: A young man who studies to become a doctor and then becomes a district minister, tends his wife and child, he has many trials and tribulations, as they are forced to move from one awful small town parishioner to another.

RELEASE CHART

IN PRODUCTION

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Date</th>
<th>Cast</th>
<th>Details Reel</th>
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<tbody>
<tr>
<td>Law of the Tropics</td>
<td>11-24-1944</td>
<td>B. Meredith, J. Hervey</td>
<td>11-5, 11-10</td>
<td>L.507</td>
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<tr>
<td>Niny Lives Are Not Enough</td>
<td>8-14-1944</td>
<td>R. Eugene, J. Perry</td>
<td>6-6, 6-11, 1-14</td>
<td>L.507</td>
</tr>
<tr>
<td>Maltese Falcon, The</td>
<td>8-14-1944</td>
<td>M. E. L. Block</td>
<td>6-6, 6-11, 1-14</td>
<td>L.507</td>
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</table>

1940-41 Features (48) Completed (48) In Production (5)

WILLIAM DOLLAR HAY (42) P. Lane, J. Lynn 1-14, 1-21, 1-5, 5-31

Details under title: Miss Whistler-Whitney's America

Ninny Lives, The (43) L. Patrick, R. Tomney 2-22, 4-5, 10, 25, 1943


Details under title: The Gentle People

Passage from Hlonglima (43) J. H. Williams 1-2, 2, 22, 4-5, 1943

Tom's Field (41) L. E. Powell 11-12, 11-19, 1-18, 2-25, 1943

Safe Until No. 12 (43) N. Rowland 10-19, 10-26, 1-23

Sidelines on the Northern Front (41) 12-18, 12-25, 1-10, 1943

Shining Victory (45) S. Hart, J. Stephen 4-4, 4-17, 3-1943

Details under title: Winger Victory

Shining Dark (43) J. H. Williams, W. H. M. W. 1-25, 1-26, 1-35

Singapore Woman (64) B. Marum, D. Bruno 1-25, 1-34, 1944

South of the Moon (66) G. B. Brown 11-16, 12-6, 1944

Strange Alibi (63) N. Rowland, J. Perry 1-15, 1-19, 2-27, 1944

Street's Thieves (41) B. G. H. 1-12, 1-25, 1-35, 1943

Thieves Fall Out (42) J. E. B. 1-5, 1-13, 2-3, 1943

Three Sons Of Guns (87) E. W. C. 2-19, 2-21, 3-3, 1943

Tommy Atkins Came Out Of The Black (50) R. C. 6-6, 6-10, 1944

Underground (51) R. C. 6-4, 6-8, 6-9

Wives Roll At Night (51) H. B. H. 10-18, 1-19, 2-26, 1-36, 1944

Details under title: Carefree

1941-42

Flight Patrol (45) J. Stephen, R. Reagan 4-4, 1-23, 3-3, 1944

Navy Blues (45) B. H. J. 3-3

Seagull York (46) C. Cooper, J. Leslie

Smiling Ghost (45) H. Marshall, W. Morris 3-31

SIZE-UPS

(Continued from Page Eleven)

IN THE history of the company... "Hellzapoppin" starts any day with Olsen and Johnson, Martha Raye and Jane Fraze.

IN PRODUCTION... The Girl Is Mine (Francot Tone-Wrap-Breman), "Almost a Deanna Durbin-Charles Laughton," "Arizona Cyclone" (Johnny Mack Brown-Fuzy Knight), "The Americans" (Dick Foran-Leo Carrillo), "Bombay Clipper" (William Gargan-Irene Hervey).

CASTINGS: June Fraze, Katherine Johnson, Minnaw Ayre, Robert Brown in "Hellzapoppin"... William Foran, Maria Montez, "Miss Louise in "Bombay Clipper"... Robert Payne, Anne Gwynne in "Hele Em, Coney Island Parakeets." "Miss Lawrence of the New York Central" (William Hopkins, Broderick Crawford, Minnaw Ayre, Leo Carrillo, Andy Devine, Fuzy Knight, in "Sad Land of Diana"... DIRECTOR ASSIGNMENTS: Alfred Green to "Sad Land of Diana".

WARNER BROS.

Most startling announcement from the Burbank front came from New York. Warner’s announced that their busines s in seven European countries and in the Far East for 1940-41! The countries thus happily affected were China, Egypt, Sweden, Japan, Yugoslavia, and Hungary. Note that no mention is made of business in the South to the south of the Magen Financials from New York advises that WB netted $728,544 for the 26 weeks ended March 1. Net before charges of amortization, depreciation, and normal Federal income taxes was over six million... William Shockley will direct "Who Came to Dinner"...Thirteen films are scheduled to go before the cameras here in July...

IN PRODUCTION "The Law of the Tropics" (Jeffrey Lynn-Considine Bennett), "Nine Lives Are Not Enough" (Ronald Reagan-James Gleason), "The Maltese Falcon" (Humphrey Bogart-Mary Astor), "New Orleans Blues" (Priscilla Lane-Richard Whorf), "One Foot in Heaven" (Frederick March-Martha Scott).

CASTINGS: Henry Fonda, Priscilla Lane, "The Man About Town", Hap Kenyon, Elisabeth Fraser, Joseph Cotten in "Foot in Heaven"...Arthur Kennedy, Olivia de Havilland in "They Died With Their Boots On"...Warner in "Popeye"...Dorothy Lamour, William Tabbert in "Who Came to Dinner"...DIRECTOR ASSIGNMENTS: William Keighley to "The Man About Town"... DINNER.

INDEPENDENTS

M. H. Hoffman, east for some time completing distribution arrangements, is expected back in Hollywood shortly to line up studio productions for the coming season. His unit is operated by Liberty National Pictures Corp. during 1941-42... Joel McCrea has withdrawn from his setup with Rowland Brown with whom he has to have produced three pictures possibly for UA release. It is presumed around town that Brown will continue as sole independent producer, but this development will appear a terminating one in our release... McCrea is noted on film business matters... Producers Pictures have secured William Beaumont. McCrea with whom they see "The Great Fip" starring Harry Langdon... T. H. Richardson, who recently completed "Catching Daughters" for Producers, has been re-signed to produce "Jungle Siren" to be ready for filming this month.

FILM BULLETIN
Caught in the Draft... Hope is in the U.S. Army! And that means that his Uncle Sam's armed forces are in for a hectic time. "Caught in the Draft" comes on the heels of those terrific army life comedies, "Buck Privates" and "In the Navy," but there could be no timelier cycle than one about the boys in the training camps throughout the land. With Bob Hope and Dorothy Lamour for a marquee sock and a laugh-provoking title, Paramount has given the showman a head start in selling this one. Now, pull out all the stops on stunts about the doughboys and top sergeants. Make your ballyhoo make 'em laugh.
COLUMBIA

FACE BEHIND THE MASK—Peter Lorre scores in unusual crime story; above average for action houses; less elsewhere. ...Feb. 8

BLONDIE GOES LATIN—Music adds lustre to series; good for nabes, small towns, duals. ...Feb. 22

ADAM HAD FOUR SONS—Poignant drama; should do above average generally and better in family houses. ...Feb. 22

DEVIL COMMANDS—Incredible horror yarn; for pop action spots only. ...Feb. 22

MEET BOSTON BLACKIE—Fair start for new series; should do average in action spots; OK dueller for nabes. ...March 8

PENNY SERENADE—Long-winded sentimental drama will appeal to women; above average on name value of stars. ...April 19

UNDER AGE—Exciting little racket dueller; above average in action houses; good dueller. ...May 3

THEY DARE NOT LOVE—Weak dramatic effort; below average as dueller. ...May 17

HER FIRST BEAU—Juve comedy-drama has heart appeal; above average in family and nabe houses. ...May 17

SHE KNEW ALL THE ANSWERS—Mildly diverting comedy; above average as dueller in most locations. ...May 31

NAVAL ACADEMY—Stereotyped juvenile programmer; below average as nabe dueller. ...May 31

VOICE IN THE NIGHT—Well-told anti-nazi melodrama; average for action and class spots; less elsewhere. ...June 14

TIME OUT FOR RHYTHM—Routine musical programmer; average dueller. ...June 14

HANDS ACROSS THE ROCKIES—Novel western; average for action spots. ...June 14

METRO-GOLDWYN-MAYER

GO WEST—One of Marx Brothers' weaker vehicles; below average as dueller on names. ...Jan. 11

KEEPING COMPANY—Sad start for new series; below average as dueller on names. ...Jan. 11

DR. KILDARE'S CRISIS—Intensely dramatic film; average as dueller generally. ...Jan. 11

MAISIE WAS A LADY—Sparkling comedy; best of series; average generally. ...Jan. 25

LAND OF LIBERTY—Interesting documentary film merits strong selling; average as dual biller. ...Jan. 25

COME LIVE WITH ME—Comedy-drama lacks pace; good on names. ...Feb. 8

WILD MAN OF BORNEO—Broadly amusing dueller; average generally. ...Feb. 8

TRIAL OF MARY DUGAN—Re-make lacks punch; average generally as dualler. ...Feb. 22

BLONDE INSPIRATION—Frantic farce weak on laughs; poor for duals. ...Mar. 8

ANDY HARDY'S PRIVATE SECRETARY—Strong cast of recent Hardy's; good generally. ...Mar. 8

THE PENALTY—Well-told gangster drama; above average for nabe houses, small towns, action spots. ...Mar. 22

MEN OF BOYS TOWN—Fails below standard of original; good generally on name value. ...Apr. 5

RAGE IN HEAVEN—Fair meller needs exploitation; above average where sold. ...Apr. 5

BAD MAN—Just a bad re-make. Average on name value only. ...Apr. 19

FREE AND EASY—Trite farce. Poor as dualler. ...Apr. 19

ZIEGFELD GIRL—Prementious musical lacks punch. Good on names only. ...May 3

WASHINGTON MELODRAMA—Moderate mystery dueller; average as dualler. ...May 3

PEOPLE VS. DR. KILDARE—A letdown in the series; below average as dueller. ...May 17

A WOMAN'S FACE—Crawford in good role; good on name value. ...May 17

LOVE CRAYZ—Screwy and hilarious farce; good generally. ...May 31

BILLY THE KID—Glorified western; generally; more in action spots. ...May 31

I'LL WAIT FOR YOU—Programmer lacks names or originality; poor plus as supporting dueller. ...June 14

MONOGRAM

PRIDE OF THE BOWERY—Improved "East Side Kids" yarn; average for action and rural locations. ...Jan. 25

YOU'RE OUT OF LUCK—Another fair Darrow mystery-comedy; average in pop action spots. ...Jan. 25

RIDIN' THE CHEROKEE TRAIL—Above average Hitter musical western. ...Feb. 22

SIGN OF THE WOLF—Interesting dog story; average for family and action duals. ...Apr. 5

KID'S LAST RIDE—Western weakey. Poor for Sat. Matinees. ...Apr. 19

FLYING WILD—Not up to previous "East Siders." Below average for action spot duals. ...Apr. 19

ROAR OF THE PRESS—Actionful meller; below average for action and nabe duals. ...May 3

KING OF THE ZOMBIES—Novel horror meller; above average for action and transient houses. ...May 17

INVISIBLE GHOST—Okeh horror stuff; above average wherever exploited; good dueller anywhere. ...May 31

PARAMOUNT

LIFE WITH HENRY—Laughable Aldrich Family comedy; above average as dueller in nabe houses and rural houses. ...Jan. 25

VIRGINIA—"Sho' is bad. Average generally on names only. ...Jan. 25

MONSTER AND THE GIRL—Horror quickie okay for small houses; average for action spots and nabe houses. ...Feb. 22

THE MAD DOCTOR—Absorbing, but slow-moving, horror film; average or more if sold in action spots; good dueller elsewhere. ...Mar. 8

THE LADY EVE—Gorgeous comedy by Preston Sturges; good generally, better in class houses. ...Mar. 8

YOU'RE THE ONE—Heavily gagged musical is a flop; poor as dueller. ...Mar. 8

HARD BOILED CANARY—Mildly engaging musical; average for better class houses; fair dueller elsewhere. ...Mar. 8

IN OLD COLORADO—Actionful Hopalong; above average for action houses. ...Mar. 8
REVIEW OF REVIEWS

ROAD TO ZANZIBAR—Wow comedy strictly S.R.O. Excellent generally. ..........Mar. 22
BOUND UP—Average delirious in action house. Mar. 22
BORDER VIGILANTES—Action-packed Hopalong; above average for western houses. Mar. 22
LAB VEGAS NIGHTS—Offers very little entertainment, poor as supporting dueller. Apr. 5
I WANTED WINGS—Exciting air stuff; should do good generally. ............ Apr. 5
REACHING FOR THE SUN—Heart-warming comedy-drama; above average and possibly better on word-of-mouth. Apr. 19
ONE NIGHT IN LISBON—Spicy, sparkling romantic comedy; good generally. May 17
CAUGHT IN THE DRAG—Bob Hooper in a Bob Hooper film; fire comedy; good plus generally. May 31
PIRATES ON HORSEBACK—Hopalong western with a dash of comedy; above average in action spots. May 31
POWER DIVE—Aviation programmer follows routine pattern; below average in action spots or nabe duals. .............June 14

PRODUCERS RELEASING

SURE HANDS—(Producers Releasing Corp.) Swell indie domestic comedy; average as nabe and small town dueller. Jan. 11
SECRET EVIDENCE—(Producers Releasing Corp.) Fairly engaging courtroom meller; average-minus for nabe duals. Feb. 22
CAUGHT IN THE ACT—(Producers Releasing Corp.) Slow, weak comedy effort; poor as lower half dueller. Feb. 22
OUTLATIS OF THE RIO GRANDE—(Homespun programmer for family audiences; below average for nabe and small town spots. Feb. 22
BILLY THE KID'S FIGHTING PALS—Low-budget westerner; poor plus in minor western spots only. May 3
PAPER BULLETS—Exciting racket meller; average for action spots. .............June 14

REPUBLIC

BEHIND THE NEWS—Past moving newspaper programmer; average generally as dueller. Jan. 11
LONE STAR RAIDERS—Mildly exciting Mesquiteers western; average for western spots. Jan. 11
WYOMING WILDCAT—Don Barry's best western to date; average-plus for western fans. Jan. 25
BOWERY BOY—Capable cast in minor action spot; quickie; poor on nabe duals only. Jan. 25
ARKANSAS JUDGE—Home-spun human interest and fun; above average for rurals; fair supplier on nabe duals. Feb. 8
RIDIN' ON A RAINBOW—Autry musical is no western. Average for Autry fans. Feb. 8
PETTICOAT POLITICS—Too obvious slapstick; poor plus for nabe and small town duals only. Feb. 22
ROBIN HOOD OF THE PECOS—Good Roy Rogers western; above average for action spots. Feb. 22
GREAT TRAIN ROBBERY—Rousing melodramatic thriller; average above for action spots; good for nabe duals. Mar. 8
PHANTOM COWBOY—Below par Barry western; below average for action spots. Mar. 8
A MAN BETRAYED—Solid drama; above average for nabe. Mar. 22
BACK IN THE SADDLE—Standout Autry western; good for western houses. Apr. 5
MR. DISTRICT ATTORNEY—Routine action meller; below average for action spots or as supporting dueller. Apr. 19
IN OLD CHEYENNE—Average Roy Rogers western. Apr. 19
SULPHUR SPRINGS—Juan Canova clicks in lively musical; good for nabe and small towns; less in first runs. Apr. 19
ROOKIES ON PARADE—Mild nonsense; below average for dualers in nabe and small towns. May 17
TWO-GUN SHERIFF—Barry western has action; average for western spots. May 17
LADY FROM LOUISIANA—Colorful costume drama; average as dueller, except in first runs. May 17
PALS OF THE PECOS—Mesquibers western follows pattern; below average for western fans. May 31
COUNTRY FAIR—Radio stars in yokum fare; average for small towns, less elsewhere. June 14

DESERST BANDIT—Another fast action Barry western; average for western fans. June 14

RKO-RADIO

PLAY GIRL—Sophisticated comedy drama; average for deluxers; less in family and rural houses. Jan. 11
LET'S MAKE MUSIC—Mild programmer with Bob Crosby Band; below average as nabe dueller. Jan. 11
KITTIE POY—Ginger Rogers scores in sure-fire women's picture; good except in action spots. Jan. 11
MR. AND MRS. SMITH—Amusing farce comedy; good generally on names. Jan. 25
SAINT IN PALM SPRINGS—Good mystery adventure; average for action houses, fair dueller for nabe. Jan. 25
CONVOY—Stirring British naval drama; average in action spots; good supporting dueller. Feb. 8
SCATTERGOOD BAINES—Homespun programmer for family audiences; average-minus for nabe and small town spots. Feb. 22
IT HAPPENED TO ONE MAN—Fair British meller lacks marquee value; below average anywhere. Mar. 8
A GIRL, A GUY AND A GUN—Breezy, laugh-packed comedy. Above average generally; more if exploited. Mar. 22
FOOTLIGHT FEVER—Weak comedy quickie; poor dueller. Apr. 5
MELODY FOR THREE—Best of Dr. Christian series; average for rural and nabe duals. Apr. 5
CITIZEN KANE—Orson Welles' distinguished film; should do okeh in first runs and better class houses, returns will be less satisfactory in smaller houses. Apr. 19
DEVIL AND MISS JONES—Splendid light entertainment. Good, where comedy clicks; less in action and rural spots. April 19

(Continued On Page 21)
HIT THE ROAD...
In their latest Universal picture, the Dead End Kids graduate from school after being orphaned by gangsters. They seek out the one remaining survivor of their father's gang just released from prison, to help them avenge their plight.

Barton MacLane is cast as the ex-gangster, Gladys George is his wife, and Evelyn Ankers, their daughter. Joe May handled the megaphone.

ANGELS WITH BROKEN WINGS... The "Angels" in this Republic comedy consist of five young girls trying to straighten the complications which have entered into their widowed mother's second romance. Binnie Barnes, Gilbert Roland, Katharine Alexander, Sidney Blackmer, Edward Norris, Jane Frazee, Lois Ranson, Mary Lee, Leni Lynn and Marilyn Hare make up the cast.
REVIEW OF REVIEWS

(Continued from Page 19)

THEY MET IN ARGENTINA—Lavishly filmed musical is disappointing; poor plus as secondary dualler only. ........ May 31
SUNNY—Bright new version of an old favorite; good minus in all except action houses. ......... May 31
20TH CENTURY-FOX
CHAD HANNA—Colorful production of palid tale; average plus on name value only. ......... Jan. 11
ROMANCE OF THE RIO GRANDE—Lively Cisco Kid programmer; average for action spots; OK dualler. ........ Jan. 11
TALL, DARK AND HANSONE—Cheerful and entertaining gangster satire; good generally, if sold. .... Feb. 8
WESTERN UNION—Routine action plot well handled; above average generally. ......... Feb. 8
TOBACCO ROAD—Will disappoint; above average generally on title. .......... Mar. 8
MURDER AMONG FRIENDS—Novel, amusing mystery. Average dualler. .......... Mar. 22
THAT NIGHT IN RIO—Musical B. O. clicks; good plus generally. .......... Mar. 22
SLEEPERS WEST—Suspenseful mystery programmer; average dualler. .......... Apr. 5
SCOTLAND YARD—Timely, suspenseful detective programmer; average as dualler or alone in action spots. .......... Apr. 19
RECLAMATION—Mystery programmer; average for action spots. .......... Feb. 8
DEAD MEN TELL—Routine Charlie Chan mystery; poor plus for action duals. .......... May 3
GREAT AMERICAN BROADCAST—Another Zanuck musical treat; good plus generally. .......... May 17
COWBOY AND THE BLONDE—Dull programmer introduces new “find;” poor plus in nabe duals only. .......... May 31
BRIDE WORE CRUTChES—Feeble supporting fare; poor as supporting dualler. .......... June 14
BLOOD AND SAND—Vivid technicolor spectacle; good plus generally. .......... June 14
UNITED ARTISTS
COURIERS FOR MISS BISHOP—Poignant drama; above average generally; needs exploitation. .......... Jan. 25
SO ENDS OUR NIGHT—Heavy, but stirring anti-Nazi drama; good generally, if exploited. .......... Feb. 8
ROAD SHOW—Screwball comedy; average wherever comedy clicks; best for family audiences. .......... Feb. 8
TOPPER RETURNS—Good, generally. .......... Mar. 22
THAT UNCERTAIN FEELING—Sophisticated comedy has amusing plus for class spots; much less in actions and rural spots. .......... Apr. 5
THAT HAMILTON WOMAN—Absorbing historical romance; good-plus generally. .......... Apr. 5
MAJOR BARBARA—Second Shaw-Pascal film triumph; good plus in class spots; less in nabe; n. g. for action houses. .......... May 31
UNIVERSAL
INVISIBLE WOMAN—Good general audience comedy; good minus generally. .......... Jan. 11
SIX LESSONS FROM MADAME LA ZONGA—Average dualler is entertaining. .......... Jan. 25
BACK STREET—Love story has strong appeal for women; good generally. .......... Feb. 8
BUCK PRIVATES — Hilarious hokum; good if exploited. .......... Feb. 8
NICE GIRL—Weakest of all the Durkins. Above average only where star has big following. .......... Mar. 8
MEET THE CHUMP—Over-dose of Hugh Herbert; above average-plus as dualler. .......... Mar. 8
DOUBLE DATE—Poor dualler. .......... Mar. 22
A DANGEROUS GAME—Poor generally. Reaches new low for absurdity. .......... Mar. 22
HORROR ISLAND—Quasidocumentary for action audiences; average as dualler in action spots. .......... Apr. 5
MAN WHO LOST HIMSELF—Fairly amusing comedy; above average on dual bills. .......... Apr. 5
MAN MADE MONSTERS—Fantasy thriller is exploitable; average for cheaper action spots only. .......... Apr. 5
MR. DYNAMITE—Pair action programmer; poor plus as nabe and action spot dualler. .......... Apr. 5
LADY FROM CHEYENNE—Novel western with comedy should do above average generally. .......... Apr. 19
MODEL WIFE—Familiar yarn, but charming. Above average for family houses; good dualler elsewhere. .......... May 3
BLACK CAT—First-rate cast in mediocre thriller; above average for action spots; fair dualler otherwise. .......... May 3
FLAME OF NEW ORLEANS—A sad disappointment; average generally. .......... May 17
TOO MANY BLONDES—Slight comedy with music; below average dualler. .......... May 31
MUTINY IN THE ARCTIC—Actionful Arlen-Devine programmer; average for action spots. .......... May 31
IN THE NAVY—Abbott and Costello top their first; good plus generally. .......... June 14
TIGHT SHOES—Good Runyon farce; above average generally as dualler. .......... June 14
WARNER BROS
FLIGHT FROM DESTINY—Absorbing and unusual drama should do above average, if exploited. .......... Jan. 11
SHE COULDN'T SAY NO—Feeble comedy programmer; poor generally. .......... Jan. 25
CAPTAIN OF THE BLACK PATROLLERS—Mystery; below average as supporting dualler only. .......... Jan. 25
HIGHT SIERRA—Exciting gangster meller; good for action spots; above average elsewhere. .......... Feb. 8
HONEYMOON FOR THREE—Triangle comedy too talky; average on names. .......... Feb. 8
FATHER'S SON—Inconsequential programmer; poor as dualler. .......... Feb. 22
STRAWBERRY BLONDE—Cooney in entertaining gay nineties film; good generally. .......... Mar. 8
FOOTSTEPS IN THE DARK—Engrossing, amusing mystery comedy; good-minus generally. .......... Mar. 8
MAD JOHN DREW—Not his best, but another Capra hit. Should do excellent generally. .......... Mar. 22
SEA WOLF—Vivid sea drama; good generally; better in action houses. .......... Apr. 5
HERE COMES HAPPINESS—Mildly entertaining; poor plus as secondary dualler. .......... Apr. 5
GREAT LIE—Ladies will love it. Good on name strength and appeal to women. .......... Apr. 19
WAGONS ROLL AT NIGHT—Familiar drama has atmosphere; should do above average generally. .......... May 3
APPRECIATIONATELY YOURS—Sprightly screwball comedy; above average where they like to laugh. .......... May 17
STRANGE ALIBI—Suspenseful underworld programmer; below average as dualler in action spots. .......... May 17
SINGAPORE WOMAN—Sultry, sexy meller; below average as dualler; can be exploited for more. .......... May 31
SHINING VICTORY—Fine drama with limited audience appeal; average generally; more if exploited well. .......... May 31
MILLION DOLLAR BABY—Lively light entertainment; above average generally. .......... May 31
A SHOT IN THE DARK—Above average mystery programmer; average as dualler. .......... June 14
OUT OF THE FOG—Artistic film with limited B. O. appeal; average largely on names. .......... June 14
NURSE'S SECRET—Heavily-plotted mystery programmer; poor plus as dualler. .......... June 14
MISCELLANEOUS
FANTASIA—(Walt Disney Productions) Superb welding of classical music and Disney characters; rates excellent for limited class audiences. Film requires special Fantasound Equipment and will only be shown at two-a-day prices. .......... Jan. 11
CHINESE DEN (Film Alliance)—Outmoded British-made meller; poor as supporting dualler only. .......... May 3
LAW OF THE WOLF (Arthur Rank)—Startling new dog-action series below average for minor action houses. .......... May 31
LARCHEN STREET—(Film Alliance of U. S.) Entertaining British crook yarn lacks polish; poor plus as dualler in action spots. .......... Feb. 22

JUNE 28, 1941
The Street is mourning the death of John Monroe, who died last Thursday morning after seeming to be on his way to recovery from an operation. Services will be held Monday, 10 a.m., at Our Lady of Grace Church, S. Langhorne...Another industry loss on the same day was Sidney Wilmer, of Wilmer & Vincent, who passed away at the age of 64...It is reported that occupants of buildings on the South side of Vine Street have been given notice to vacate their premises to make way for the widening of the Street as an outlet from the Bridge...Hor- lacher will use part of the Film Bulletin Bldg., for some of their offices...The Mayfair and Ambassador, West Philly, join the group of houses sponsoring the contest for Miss Philadelphia...Fred Gladeck resigned as...David Moliver of Posel's Tyson...David Moliver is contemplated entering the indie distribution field...John Murphy, Clark Film, was in- duced by our Uncle Sammy St. (28th)...David Barrist is building a home in Merion...Sam Rosen has joined the Home Defense Corps in Camden. The boys have already dubbed him "Hook and Ladder"...Sam...The annual clambake held Thurs. up at Boyer- town was after good enough to warrant film and theatre men had themselves a memorable day's outing and the rubbing alcohol was much in demand the next day...Sidney and Mrs. Samuelson hiked themselves off to Antioch College to witness graduation of daughter Gloria...Mary Meadowcroft is mourning the passing of her father...Ab Resnick is recouping from an appendectomy...The Somerson arbitration case was post- poned until Monday (39th)...Columbia C. Stamper filed an arbitration case for his Great Northern, asking majors to return to old clearance basis, which enabled him to run 7 days after the S-W Strand. He now must also follow the S-W Keystone...Ruth Goodman is the new assistant in the E. Pa. Allied office...Seashore (A. C.) openings: Warner, Ventnor, Margare and burlesque Globe...Bob Hope dropped into the Fox for a one night stand last Tues. Plugged his new Fox picture, "Caught In The Draft"...Met Verbin and his hunk in a cast...George Fishman, the exploder, tells us he had it fixed with the Robin Hood Dell people for Gene Autry to make a p. a. there, but the cowboy couldn't go that arty...Johnny Schaefler has his new indie exchange running full blast...Indie and S-W houses throughout the territory are joining the drive to aid U. S. O. with posters, trailers, etc. Horlacher is doing its bit by delivering the stuff on the cuff...After two weeks of better business, the hall hit local theatres again this past week. The weeping on the Street has been so fierce and so general that even the film men believe the grosses are down...The blind checking practice that started some weeks ago is still going full blast, with most exhibitors knowing that Sidney Levins are being clocked from the outside. One exhibitor remarked to us that he hopes the film companies take into consideration that "about 20 percent of my customers are pas- sers and walk-ins." We told him we would let them know via this column. 20 percent, wow!
RICHEST MAN IN TOWN... Frank Craven, Edgar Buchanan, Roger Pryor and newcomer Eileen O'Hearn are featured in this Columbia drama which tells the story of friendly enemies in a small town. Their spats reach an all-time high with the arrival of swindler Roger Pryor, when one takes issue with Pryor's scheme for a summer theatre. Things are patched up after Pryor is regenerated by Miss O'Hearn's love and the scheme becomes a successful project. Charles Barton directed from a story by Jerry Sackheim.

KING OF THE ZOMBIES... Combining weirdness with timeliness, Monogram presents a chiller of "the walking dead" controlled by a secret agent for a foreign government. Naval flyers Dick Purcell and John Archer stumble upon the zombie island when their plane is forced down. They discover Voodoo King Henry Victor attempting extortion from a captive admiral and after a series of eerie adventures succeed in killing the madman.
TREES ARE LEAFING...FLOWERS blossoming in rainbow colors. Grass growing thick and lush. The waters at the seashore...in the mountains take new glory from the high, bright sun.

THAT'S NATURE'S WAY OF DISPLAYING her attractions. For Nature is the originator of display advertising...the most successful advertiser of them all.

BE SMART...FOLLOW NATURE'S lead...the master window dresser. Let yourself go...flaunt your banners...throw out your streamers...give them a show...appeal to the eye...appeal to the senses...let them see that you've got what it takes to make life more joyful...more zestful...more interesting...more entertaining.

LET YOURSELF GO! SHOW THEM the way with Lobby Displays...Posters...General Accessories and Trailers...merchandise your pictures with the Prize Merchandiser of the Industry...the Prize Baby of the Industry...
UNIVERSAL'S 'NAVY' POLICY
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Sweetheart of the Campus, Bride Came C.O.D., Puddin' Head — Page 6
Hit the Road, Mail Train — Page 7
Barnacle Bill, Poison Pen, Bachelor Daddy — Page 19
Repent at Leisure, For Beauty's Sake, Murder By Invitation — Page 23
As predicted last week—M-G-M's GREAT SUMMER pictures are The Talk of The Industry! Again it is the Friendly Company that Crashes through with the Biggest Shows when exhibitors need them most. 

"THEY MET IN BOMBAY" is sensational in all its opening engagements and HELD OVER!

"BLOSSOMS IN THE DUST" at Radio City Music Hall spreads advance fame nationwide!

"BARNACLE BILL" just screened is a riot! "RINGSIDE MAISIE" a knockout in Coast Preview!

The best HARDY hit yet ("LIFE BEGINS FOR ANDY HARDY") comes in mid-summer! And more in M-G-M's multi-million-dollar line-up! Times change! Conditions change! But there's one thing that never changes—The good faith of THE FRIENDLY COMPANY!
Universal's Position on 'In the Navy'

A number of exhibitors have written to us complaining about Universal's policy with regard to the allocation of "In the Navy," the new Abbott and Costello comedy. Apparently, the distributor has designated this picture as an "extra" release in the highest price group, because in many situations the top bracket had already been filled.

We wrote to William A. Scully, general sales manager of Universal, pointing out that this "has become a matter of general interest in the trade" and asking him for a statement of Universal's position. Mr. Scully, who is generally recognized as a reasonable and fair executive, replied in part as follows:

"Dear Mr. Wax:

"'In the Navy" is a production that we did not expect to release this year, and if you will refer to our announcement of our 1941-42 program, you will see that this picture was set up as an Abbott-Costello to be released next year—however, we felt that the exhibitors needed boxoffice attractions during this time and thought it would be helpful to them to release same this year.

"It is not our idea to disregard the contract we entered into with any exhibitor, nor is it our policy to demand additional rental for boxoffice pictures that the exhibitor is not obligated to pay, but we do believe that, in line with good business, we are entitled to consideration on this picture commensurate with the business that it is doing at the boxoffice."

The merit in Scully's explanation seems to lie chiefly in the argument that "In the Navy" was not intended to be a 1940-41 release and that the company was endeavoring to serve the theatres by making it available during this slump period. For that, Universal's president, Nate Blumberg, and Mr. Scully are entitled to the thanks of exhibitors.

Furthermore, very few, if any, exhibitors will deny that the picture merits a position in the top bracket on the basis of its boxoffice performance.

However, both of these considerations seem beside the main point. As we told Scully, "The general tenor of the letters we have received is that 'In the Navy' should rightfully go into the highest unfilled bracket, but your company is not justified in asking that the total amount of the contract be increased." Several complaints argued that some of the pictures that had been put in the top bracket by Universal did not warrant such allocation and that if those pictures had been placed where they belonged, the top bracket would be open to receive a money picture like "In the Navy."

Universal should reconsider its policy in this case. Since it was the purpose of Messrs. Blumberg and Scully to aid exhibitors by releasing the picture this season, no premium should be demanded for the favor. We hope they heed this suggestion and dispel the antagonism that has been engendered by the issue.

MO WAX.

Metro's Sales Policy

In a recent editorial stating the case against percentage pictures, we expressed the belief that Metro would sell its product on a straight percentage basis this coming season. We were wrong. In part, at least, for general sales manager William F. Rodgers subsequently issued a statement outlining the sales policy, as follows:

"Contrary to rumors that our company will offer pictures next season on percentage terms only, our policy after September 1 will be even more flexible than in the past. We are embarking on a plan for localized selling on a scale never before attempted. For the past several months members of our field staff of District and Branch managers together with Home Office Executives have visited all territories and made a complete study of every theatre and its individual problems. Based on these findings we propose to offer on a basis that takes into account all the current requirements and conditions of each individual situation.

"We believe we have evolved an advanced method for merchandising that is the most equitable. For those who play largely on percentage, we propose to offer pictures on a sliding scale whereby our rental can increase only by an increase in gross receipts. For those who play largely on flat rental, our policy provides for a reasonable number of price brackets, and the designation of pictures to be played in each territory will be based only on the performance of pictures in the territory in which the theatre is located and not a national designation.

"We hope by this method to eliminate much of the barter heretofore existing in the buying of entertainment. In the ultimate, gross receipts will be the barometer for film rental paid for MGM pictures, whether the picture is played on percentage or flat rental. We wish to encourage exhibitors to see our pictures. For this reason we have arranged for trade showings accessible to all theatre owners in 62 of the most convenient locations."

RIGHT, MR. BALABAN!

It is refreshing to hear an important film executive speak clearly and right to the point on the double feature problem. So, the words of Barney Balaban, Paramount president, came as a breath of fresh air.

As quoted by "Film Daily," Mr. Balaban said: "The elimination of double features can be accomplished by a consistent flow of good pictures from Hollywood, combined with exhibitor initiative."

No passing of the buck to the exhibitors, no white-washing of Hollywood's product. Just plain common sense. 'At's tellin' ’em, Mr. Balaban!
THE BOX-OFFICE SENSATION OF BROADWAY!

Doing tremendous business at the PALACE!... Crowds jamming theatre from 9 A.M. opening to 2 A.M. closing!... Played up like a circus in posters, ads and lobby — and booming the house to the highest figures in months at popular prices...

BEAT THE HEAT WITH THE BIG BUCK SHOW... THE FANS LOVE IT!
"Sergeant York" is a 4-star message of patriotism, a stirring and authentic picture of an American backwoods hero and biographical drama at its best. The picture is actually two separate dramas and, exciting as York’s incredible feat at Argonneundeniably is, it is the early Tennessee mountain scenes which really stand out and make this a notable film achievement. Honors must be equally, and deservedly, divided between Jesse L. Lasky and Hal Wallis for a magnificent production and to the authors of the screenplay and Director Howard Hawks who have kept under control a dominating character. In the final analysis, however, the picture is first and foremost a triumph for one of the screen’s finest exponents of single scene, Charles L. G. Coquelin. Granted that the lean and lanky player is ideally cast as to type, the role is still an extraordinary one with Cooper’s straightforward and honestly moving portrayal of the backwoods farmer who became less killing, a role which makes him a leading contender for next year’s Academy Award. The picture runs over two hours but it is only in the training camp episode that one notices a slight tendency to drag and this is soon forgotten in the teneness of the climactic battle sequence. The time was ripe for a film portraying this nation’s part in the First World War, a fact which will make every patriotically-minded American a potential paying customer. Selling it to the utmost is bound to bring in high returns.

The story stresses the metamorphosis of the unruly Tennessee mountain youth into a God-fearing and hard-working man who became imbued with religion and the hate for unrestricted objects, but went to war in 1917 solely because he believed in destroying the instruments of destruction. The drinking and shooting escapades of his youth even when he becomes interested in a mountain girl (Joan Leslie) and decides to devote his days and nights to working to buy a piece of "bottom land." Enacted when it is as this, he sends a r"ve but a sign from The Almighty stops him and he gets religion. When America enters the First World War, York is drafted and, in camp, his accurate marksmanship amazes his companions. His heroism in capturing, practically singlehanded, Grandpa Johnson makes him a national hero and, after receiving the highest honors from America, England and France, he returns to Tennessee to marry his backwoods sweetheart.

Keeping step with Cooper’s memorable portrayal is Margaret Wycherly, stage actress, whose tight-lipped characterization of Ma York takes on added meaning in her simple scene at the breakfast table as she thanks God for the meal and the fact “that we are beholden to nobody.” Walter Brennan is excellent as always, as the pastor-storekeeper who helps York see the Light and George Tobias is a comic delight in his few short scenes where he is the turned-down soldier. The grown-up Dickie Moore, Robert Porterfield, Stanley Ridges and Clem Bevans also stand out and Joan Leslie is young, attractive and capable as the heroine. Sol Polito’s photography also deserves highest praise.

LEYENDECKER

What The Newspaper Critics Say

Sergeant York (Warner Brothers)

...Has all the flavor of true Americana, the blunt and homely humor of backwoodsmen and the raw integrity peculiar to simple folk...Good natured drama, inspiring in parts and full of life...—Crowther, N. Y. Times.

...Glorious, soul-rousing film...Heroes proportion...The only word that describes it accurately is ‘great’...Could scarcely be improved upon.—Boschel, N. Y. World-Telegram.

...Riches of character, of plain, unfurled humor...of dramatic action...Guaranteed to give you double your money’s worth of whatever it is you want to see.—Hymans, N. Y. Post.

...Brilliantly restrained production...Has tremendous emotional and dramatic power...Fascinating...A noteworthy screen production any way you look at it.—Barnes, N. Y. Herald Tribune.

The Stars Look Down (English-Made Drama is Impressive

Rafes • • • + in art houses; good dueller elsewhere.

Hollywood Preview—MGM Reissue

(Crafton Film)

120 Minutes.


Directed by Carol Reed.

Produced two years ago in England, "The Stars Look Down" has been reposing quietly in Paramount’s vaults, while the studio acting and utilizing the idea of making a version in Hollywood. Now it has been decided to release the original — an extremely fine motion picture which could not possibly be duplicated in this country. A. J. Cronin is the author — and the story follows the familiar pattern of a family with a secret. It is a social document — it tells of little people, the brave and courageous Welsh miners working to fight out bare existences tunnelling beneath the earth like moles — serving man and the mechanized civilization he has built for himself. It brazenly poses the question of public ownership of mines and utilities, but cleverly asks the audience the answer. As an intimate insight into the daily lives, the work, the vicissitudes and problems of the mining people, it is penetrating and forceful — done with considerable dignity and intelligence. Obviously melodramatics are avoided because of the stark simplicity of the plot, evolution, direction and performances. To be sure, there are dull spots and some judicious pruning might yet eliminate them. But on the whole this is one of the finest pictures to come out of England. It is the kind of picture that critics will like and favorable word-of-mouth advertising will help build box-office returns. It will require heavy selling to get above average grosses in any but the "arty" houses. The smart showman will duil it with a more saleable feature, preferably a comedy.

A strike among the miners is instigated by Michael Redgrave and his father, who are convinced that a section of the mine where the men are asked to work, is going to flood. The men go back to work when the older man is killed after a riot. Redgrave leaves the village to accept a college scholarship. He plans to get his degree and enter politics to work in behalf of the miners. Lured into marriage with Margaret Lockwood, he is compelled to forego his ambitions and accept a post as a teacher in his home town. Three years have passed and the imagined dangerous section of the mine has been worked and closed down. Redgrave learns that the owner is planning to reopen it for coke. He goes to the union and urges the executives to forbid the miners to enter it. He insists that plans of the section do exist and that if the owner is compelled to prove them, they will show how cleverly it is. A few days later, the walls break and a number of the men are trapped, including Redgrave’s father and younger brother. Their story is by the way to the surface and the owner, seized by a stroke, attempts to give the plans to the rescuers, dies en route, and the precious document floats slowly down the river.

This Redgrave chap is a handsome fellow whose good looks are equalled by a simple, unaffected performance, notable for its underlining quality of sincerity. Margaret Lockwood is excellent as the vixen. She accomplishes the "bad girl" characterization very cleverly. Emlyn Williams poses and strutts like no other actor on earth — as usual, he is astonishingly effective. Williams plays a lad from the mining town — out to make his way in the world regardless of the consequences to others. There are other outstanding performances from members of the cast, but Metro’s credit sheet saw fit to list only the leading players’ names.

Director Carol Reed is Hollywood bound, we are told. A good thing. He is the finest directorial work being done on the screen today. For sheer suspense, excitement and few moments we saw, screen’s natural scene where the entombed men await the inevitable. Then there are the moments when the water breaks into the mine. Reed has captured these sequences and makes their intensity and effectiveness.

Hanna (Hollywood)
'SWEETHEART OF THE CAMPUS' MILD MUSICAL QUICKIE

Rates • • as dualler generally.

HOLLYWOOD PREVIEW

Columbia. 65 Minutes.

Ruby Keeler, Ozzie Nelson, Harriet Hilliard, Gordon Oliver, Don Beddoe, Charles Judels, Kathleen Howard, Byron Foulger, George Lassey, Frank Gaby, Leo Watson, The Four Spirits of Rhythm.

Directed by Edward Dmytryk.

Tuneful music and a hard-working cast enable "Sweetheart of the Campus" to get by in the field of low-budget musicals. Cheaply produced, it is obviously intended for the double feature market. The story is somewhat vague and the production would have been improved by better costumes and larger crowds on the college campus, but Ozzie Nelson's music and his likable personality, Ruby Keeler's dancing and Harriet Hilliard's vocalizing keeps the film mildly entertaining. There are seven songs in the popular groove and two of them—"Beat It Out" and "Where"—are possible hit material. Ruby Keeler returns to the screen after an absence of several years and she puts over her songs and tap dances with easy rhythm and assurance. "Sweetheart" will hold its own as a dualler, except in first run houses.

Ozzie Nelson, his band and star dancer, are desperately in need of work when they are hired to appear at a new night club near a small college. One of the trustees of the college, who is trying to get students away from the institution so that she can gain control and turn it into a female seminary, induces the sheriff to close the night club. The members of the band picket the college, are arrested and thrown into jail, where they play until the sheriff is forced to release them because the neighbors are complaining of the noise. They enroll in the college, open a commissary night club, use the school television station to advertise the school and bring in so many students that the old lady's schemes are foiled.

Harriet Hilliard sings delightfully and Ozzie Nelson endeavors to prove that he is equally good as a singer, band leader and actor, which he is not. Gordon Oliver plays the second male lead very capably, Don Beddoe, as a rube sheriff, and Charles Judels, owner of the night club, contribute some amusing comedy. Kathleen Howard is good as the scheming trustee and the other members of the supporting cast are adequate.

Edward Dmytryk's direction makes the most of a poor script.

CRAWFORD (Hollywood)

'THE BRIDE CAME C. O. D.' DAVIS AND CAGNEY IN BROAD FARCE COMEDY

Rates • • • on names; less in action spots.

HOLLYWOOD PREVIEW

Warner Brothers. 91 Minutes.


Directed by William Keighley.

A combination of names like James Cagney and Bette Davis should mean good box-office, but we aren't quite certain how the fans are going to accept them in a broad farce like this. While Bette Davis tries hard as a comedienne, we couldn't escape the feeling that she was out of her element. The easy-going Cagney fits his role more naturally and his followers will not be disappointed. The intended laughs don't come off quite as expected and there are several noticeable lulls in the action. "The Bride Came C.O.D." is a box-office question mark. First runs will get best returns. Action spots will show poorest grosses.

Bette Davis, the spoiled daughter of a Texas multimillionaire oil man, after a whirlwind romance with an orchestra leader (Jack Carson), decides to elope with him from Lockwood's to Yuma. A radio gossip (Stuart Erwin) encourages the elopement so he can break the news and hires Jimmy Cagney to fly the couple to Nevada. Cagney is about to lose his plane to the finance company and when he learns that Miss Davis' father objects to her marriage, he makes a bargain with him over the long-distance telephone to deliver his daughter, still unmarried, in Texas the following morning. In return he is to receive enough money to pay for his plane. Cagney tricks Carson and Erwin into getting out of the plane and flies off with the girl. She is furious and tries to ball out with a parachute on wrong so it won't open and Cagney is forced to make a crash landing in the desert. They find themselves near a ghost town inhabited only by an old prospector (Harry Davenport). Erwin broadcasts that Miss Davis has been kidnapped and many planes report seeing Cagney's ship and Carson, Erwin, Palette and a bunch of reporters set out in varied planes to search for the plane. Days later, Davis and Carson, knock the girl and looks him up in the old town's jail. Later, he realizes Cagney is in the right and sets him free. Cagney begs the girl off to jail to hold her until her father can get there. She escapes, and hides in an old mine, where they are both trapped by a cave-in. Cagney finds a way out, but doesn't tell Miss Davis and she is frightened into admitting that she loves him and is furious when he discovers her. Cagney's schemes are foiled.

Harry Davenport gives a heart-warming touch to his role of the old prospector. Stuart Erwin and Eugene Palette are fine. George Tobias, Edward Brophy and Chick Chandler comprise a competent supporting cast. William Keighley's direction is well maintained and he has made the most of the broad situations.

CRAWFORD (Hollywood)

'PUDDIN' HEAD' TYPICAL CANOVA MUSICAL HAS MASS APPEAL

Rates • • • • in neighborhood and small town spots; less in first runs.

Republic. 80 Minutes.


Directed by Joseph Santley.

"Puddin' Head" is a typical Judy Canova musical filled to overflowing with novelty tunes and slapstick comedy for mass audience appeal. The reliable Canova story formula—hill-billy girl set loose among big city folk—has been re-vamped and re-engaged in a manner to make it sure-fires.

THE BIG STORE (MGM)

"...A triumph...One of the most effective three-ring circuses on record...Another rollicking comedy"—Barnes, N. Y. Herald Tribune.

Lederer's use to his wife's on. Lederer transforms Judy into a radio star who, unknown to her, is singing into a dead "mike" but eventually she is heard by big-time sponsors and actually becomes an air-waves sensation.

The best of Judy's numbers are "You're Telling Me," "Hey Hey, Daddy," and "Puddin' Head" all rendered in her inimitable twangy style. Eddie Foy, Jr. and Raymond Walburn are highly amusing despite meager support and Slim Summerville is, as always, a first-rate hick comedian. Astrid Allwyn supplies poise and pulchritude to a brief role. "Puddin' Head" appears out of place amid slapstick surroundings.

Joseph Santley's direction is just fair.

LEYKINDECKER

WHAT THE NEWSPAPER CRITICS SAY

"...Laugh fest...Not quite Marx at their merriest, but it is brighter than at least a couple of the more recent ones."—Thayer, N. Y. Post.

"...a duff stretch, the tricks have been overworked...Of an old Marx Brothers design. But as the last remnant on the counter, it's a bargain."—T. S., N. Y. Times.

F I L M  B U L L E T I N  6
"Hit The Road" has plenty of rough-and-tumble action, a familiar gangster plot, but little that actually denotes a major company release. The "Dead End" Kids that "Hit The Road" is becoming a bit comical! are too grown-up to indulge in their silly antics, but those patrons who have found them amusing in other films will probably enjoy them as of yore. The adult cast, headed by Gladys George and Barton MacLane, is above average, although these capable players are hard-pressed to give conviction to shadowy roles. With the British fans certain to be entertained by the Kids' horseplay and little Bob Watson's comedy, this programmer is best suited to action spots. Otherwise, it will furnish weak support on duals.

"MAIL TRAIN" FAIR BRITISH-MADE MELLER LACKS NAMES

Rates ○ ● in dualler in action spots.

20th Century-Fox. 85 Minutes.
Gorden Harker, Alastair Sim, Phyllis Calvert, Edward Chapman, David Horre, Raymond Huntley, Charles Oliver, O. B. Clarence, Perey Walsh, Wally Patch, Betty Jardine, Peter Gawthorne.

Directed by Walter Forde.

This latest Inspector Horneigh film adventure is an amusing and mildly suspenseful mystery comedy although it cannot be considered the equal of the similarly-titled "Night Train" by a long shot. Picture has the usual British trappings including excessive length for a programmer, clipped English accents and a complete absence of marquee draw. Despite these drawbacks, "Mail Train" is entertaining, has many original gags and a steadily-mounting suspense leading up to a thrill-packed climax. The comedy team of the over-bearing Inspector Horneigh (Gorden Harker) and his meek assistant, Bingham, (Alastair Sim) is not unlike in type, if not appearance, to American's Laurel and Hardy. Many patrons will recognize and enjoy these characters from previous British films but, unfortunately, their name value is practically nil. Best procedure is to play up the thrill angles for action fans.

The scene is war-torn England where Scotland Yard's Inspector Horneigh and his assistant, Bingham, are ordered to join the army to track down petty thievacy. Unfortunately, Bingham stumbles across a bigger case — short wave transmission which keeps broadcasting to Germany from unidentified locations. Their search takes them to a London dentist, who is found murdered, then to a rural boys' school run by a suave headmaster, and finally, to the sorriest compartment of a mail train where Horneigh uncovers the hidden broadcasting set.

Alastair Sim is particularly engaging as the naive Scotsman, Bingham, under the thumb of his impotent superior, Horneigh. Raymond Huntley is appropriately sinister as the enemy ringleader, Phyllis Calvert is attractive and capable as a spy and Edward Chapman and O. B. Clarence each contributes an hilarious and extraordinary comedy scene.

Walter Forde's direction is first rate.

LEYENDECKER

MORE REVIEWS ON PAGE 19

WHAT THE NEWSPAPER CRITICS SAY

BROADWAY LIMITED (United Artists)

"...Supposed to be farce...No freshness, no ingenuity...No good."--Ager, PM.
"...Credible and heavy-handed...Trying desperately to be funny, succeeds only in being embarrassing."--Bochel, N. Y. World-Telegram.
"...Works strenuously and usually in vain for its laughs...Plenty of commotion."--Finn, Phila. Record.
"...As comfortable as an old shoe and just about as exciting."--Winsten, N. Y. Post.

BILLY THE KID (MGM)

"...Pretty conventional Western stuff. All aglow in lovely color, it is full of beautiful scenery. Last year's Croco Kid."--Bochel, N. Y. World-Telegram.
"...Nothing more than super spoon oyster..."--Bochel, N. Y. World-Telegram.

The story starts in reform school where a quartet of orphaned tough guys (Billy Halop, Huntz Hall, Gabriel Dell and Bernard Punsky), whose fathers had been killed in gangsters activities, are doing time. When a reformed mob leader (Barton MacLane) is released from prison, he agrees to give the boys a new start in life at the home his wife (Gladys George) has kept for him. The Kids are resentful of MacLane's aid, at first, and almost drive him and his household frantic with their thieving and roughhousing. But when they find out that a rival gangster is determined to bump off MacLane, they get to work and, with police assistance, round up the mob and save their new guardian.

Billy Halop, playing his customary role of the Kids' leader, shows promise of being ready for regular parts in other films. Huntz Hall gets a few laughs as the dizzly member of the quartet, but the two others stay in the background except during the fighting. Audiences will get the greatest kick out of Bob Watson, as a stray orphan follower of the Kids, who is a chubby-looked young actor who can act tough and turn on the tears with equal ease.

LEYENDECKER

July 12, 1941
OF MEN AND THINGS

By JACK HARROWER

REPUBLIC'S SIEGEL—A BUSINESS MAN

It was of real educational value to talk to a head of a Hollywood studio whose organization had delivered the entire program announced for 1940-41, and furthermore, delivered it on schedule. We know of no other company that equaled this record. So we were of course interested in learning from M. J. Siegel, president and operating head of Republic Productions, something as to the methods and system that made this possible. Siegel is a quiet-spoken, modest person, and we had to prod him quite a little to make him admit that he had considerable to do with the achievement.

The system of Republic studio operation boils down to just plain common sense and ordinary business methods which are applied to any other industry in its manufacturing procedure. For instance, they do not have a battalion of players and a division of writers on yearly contract dragging down an average of 40 weeks salary every twelve months whether they are gainfully employed most of that time or not. Certain leading players of course are contracted for by the year or for so many pictures a year. Writers are only hired when there is a definite assignment for them to go and work on. This assignment system puts the writer on his mettle to do his best work so that he will stand a chance of grabbing another assignment when his current scribbling stint is completed. At studios where the writers coast along through an entire production season with a steady contract, the human tendency is to sluff off a little. A sense of security often tends to develop careless work.

The contract players make on an average of six pictures a year for Republic. Thus it appears that this studio makes much more use of their people than other studios. Of a total of 60 players, half of them are on a 40-week basis. The other half work on picture to picture deals — usually three or four a year. Another economical procedure at Republic is never to buy a story property until they are practically set to go ahead with production at some definite date. No story material is purchased simply because it has a good basic idea. The story must have at least sixty percent of solid picture values before the studio makes the buy. As Siegel remarked: "The amount of money thrown away by the industry for stories that are never produced would surprise you." So in hiring players and writers on this common sense basis, and only purchasing meaty stories that are set to produce, Republic starts on every picture with a reduced initial overhead that makes it possible to turn out a production at a reasonable cost.

This economy in operation extends to every operation of actual production. There are no expensive location trips to distant points if there is a spot within a reasonable distance of the studio that will serve the purpose. To the average person in the audience, a background of Arizona scenery doesn't look any different than that which is shot in the hills around Hollywood. Because of this economy and efficiency in operation, the Republic people claim that they can put more on the screen for a dollar than can any other Hollywood studio. Therefore, they can give the exhibitor more for his dollar, they say.

Where there has been a general tendency to retreat in production during the past year, Republic has pursued a policy of expansion in its studio. In the past year and a half over $1,000,000 has been spent in enlarging the studio. Right now they are rounding out the buildings with a new mill structure for producing sets, and what is known as a "scene dock" for storing sets.

Steady progress has been made in developing Republic players. Gene Autry tops the list as the biggest and steadiest money-getter at the box-office. John Wayne was making small westerns when this studio took him over, and he is now developing into an important box-office draw. Also Roy Rogers, now conceded to be one of the top western stars, is building up an impressive following. Judy Canova has hit star rank. Among the younger players are Mary Lee, Lois Ranson, Leni Lynn, Ray Middleton, Lynn Merrick. All these comedians are showing promise.

In the past four years, due to Siegel's management as a moving factor, Republic claims that it has established itself as the leading producer of westerns and serials. The latter comprise "Dick Tracy," "Lone Ranger," "Zorro," "Capitan Marvel," "Jungle Girl." The westerns are the Autrys, Roy Rogers, The Three Mesquites, Don "Red" Barry.

Right now Siegel sees the public trend toward musicals and comedies. Under the war stress, this type of escapist entertainment he thinks will continue in demand, so that the exhibitor should bear this in mind in his bookings. Republic is planning to put heavy stress on these types of productions for the next quarter.

This brings us to a consideration of the policy that was inaugurated by Republic two years ago with their regional sales meetings held quarterly. It has been so successful that the other producers are falling in line, and putting less importance, if any at all, on the outmoded annual sales gatherings. Siegel, Yates and Grainger have grasped completely the truth that events are moving so fast in revolutionary world upheavals that it is foolish to try and plan picture production more than a few months ahead. So they have divided the selling year into four 13-week periods. Each quarter they gather together the branch managers and the salesmen in a meeting for free and frank discussion. Public demands and preferences as the exhibitor senses them are noted by the sales force, and brought up for discussion. This Republic organization feels that the exhibitors know better than anybody what the public really wants. It is up to them to pass their observations along to the salesmen. Here is one producing outfit that is making a sensible effort to catch the public trends and translate them into the type of entertainment desired. But the main purpose of the quarterly meetings is to furnish a direct checkup on what is going over in pictures, and what is falling down. This applies to story treatment, players, direction and production values. Yates personally passes the gist of all this along to his studio head, Siegel, and so the studio tries to function as close to public demand as possible. Common sense is the word for it all. Hollywood can use it.
COLUMBIA

Larry Darmour is conducting an interesting experiment in the filming of his latest serial, "The Iron Claw." Replacing the traditional printed synopsis at the beginning of each new chapter is the voice of Knox Manning, one of the coast's foremost radio announcers. Manning will relate the preceding action and he will also come in at the end of each chapter with a few words to hold suspense and interest in the next episode. Darmour figures that the human voice can get over the story much more dramatically than titles and if the reaction to "The Iron Claw" is favorable, the policy may continue.

There is an unconfirmed rumor that Sid Rogell may join Columbia soon in the position of studio manager. Cary Grant looms as the likely star of Louis Bromfield's "Wild Is the River," which, you will recall, was planned for production last season under the title, "Sydney Over Louisiana." Encouraged by its business in South American countries on such pictures as "This Thing Called Love" and "And Had Four Sons," Columbia is beginning a series of conferences designed to further its interests to the South. That picture starring Michigan's gridiron star, Tom Harmon, is all set to go with Anita Louise in the feminine lead under the direction of Charles Barton. Fredric March and Carole Lombard are sought for the leads in "Mr. Twilight," a story by Irwin Shaw.

IN PRODUCTION—"You'll Never Get Rich" (Fred Astaire-Rita Hayworth), "You Belong to Me" (Barbara Stanwyck-Henry Fonda), "Three Girls About Town" (Joan Blondell-Bennie Barnes) and "Raging Frontiers" (Bill Elliott).

PREPARING—"The Stark Pays Off," "Harmon of Michigan."

METRO-GOLDWYN-MAYER

According to Wm. F. Rodgers, the first MGM trade showing will be "Lady Be Good," the musical starring Eleanor Powell and Ann Sothern, during the week starting July 14. Starting July 21, MGM will show "Dr. Jekyll and Mr. Hyde" starring Spencer Tracy, Ingrid Bergman and Lana Turner. Another slated to be shown during July is "Down in San Diego" which has Bonita Granville and Ray McDonald heady the cast.

Metro appears to have abandoned its cautious policy where screen newcomers are concerned and now, after an extensive talent round-up, is giving youngsters choice opportunities in virtually every current production. "Life Begins for Andy Hardy" follows the Hardy picture custom of introducing newcomers by giving Patricia Dane her first dramatic role and introducing Ray McDonald, young dancing star from New York. Seven-year-old Jackie Horner has a chance with Jeannette MacDonald in "Smillin' Through." "Lady Be Good" debuts Connie Russell and Richard Quine will dance his way on Broadway." Down on Redwood, plucked from the campus of a local college, has been given the feminine lead in "The Get-Away." "Ringside Maisie" will serve as a springboard for Natalie Thompson. More experienced in their art but still new faces are Rito Stevens and Red Skelton. Miss Stevens hails from the Metropolitan, while Skelton, already in several films, gets his first leading role in "Whistling in the Dark."

Joseph Pasternak, former ace producer at Universal, joined MGM last week. The reason for Pasternak's departure from U is not altogether clear. Hollywood had come to understand that Pasternak was extremely loyal to the company which gave him his opportunity and that he was held in high esteem not only for his talents, but because of his agreeable and helpful personality. No doubt, disappointment in "Flame of New Orleans" and "First Love," Pasternak's last two Universal pictures, precipitated his decision to leave. What surprised the town was the reluctance of Universal to attempt to retain him. Perhaps the U officials reasoned that he had "shot his bolt," but this hardly seems sound in view of Pasternak's consistent success.

With all the earmarks of a co-starring team of enormous box-office proportions, Spencer Tracy and Katharine Hepburn will shortly go into a picture titled, "Woman of the Years." The original story is by Ring Lardner, Jr., and is designed at the instigation of Miss Hepburn. She is said to have made a neat profit on the sale of the story. Tracy plays a hard-boiled sports writer and she is a present-day columnist. Proctor in world affairs, Joseph L. Mankiewicz will produce and odds favor George Cukor for the directorial berth, although it has been stated that MGM would like to have George Stevens for the assignment, providing a satisfactory arrangement can be made for his release from Columbia.

Considering the reports of difficulties occurring in the filming of "The Yearling," Metro has been amazingly reticent about explaining the picture's suspension — merely saying there will be another "try" at it later. Shirley Temple returns to work in about two weeks, according to the latest Metro dispatch, and the picture "Kathleen" will be under the wise guidance of director Norman Taurog, famous for such dramas of youth as "Boys Town" and "Sicily." The Temple clan will give him a free hand, according to Boulevard gossip, and the story sounds like a natural for the star and director. It is about a girl of twelve who, hated by her father, sets out to win his love. Lee Ayres is testing for the title role in "H. M. Putham, Esquire... Virginia O'Brien, actress,songstress, has been given a new term contract and Donald Meek, the eccentric funny man, is another who will continue under the Leo banner as a result of a new pact drawn up this week. Production has been going full blast at the Culver City Studio for the past six weeks — the pace being expected to continue well into October. Ten films are slated to get underway within the month of July.

IN PRODUCTION—"The Chocolate Soldier" (Nelson Eddy), "The Married Bachelor" (Ruth Hussey-Robert Young), "Untitled Garbo" (Garbo-Melvyn Douglas), "Honky Tonk" (Clark Gable-Lana Turner), "Smillin' Through" (J. MacDonald-Brian Aherne), "When Ladies Meet" (Joan Crawford-Robert Taylor-Greer Garson), "New York Story" (Edward G. Robinson-Edward Arnold) and "Femile of the Species" (Rosalind Russell).

PREPARING—"Keeping Married" (Ann Rutherford-John Shelton), "Babes on Broadway" (Mickey Rooney-Judy Garland).

MONOGRAM

The months of July and August are happy days for trade reporters, for with the selling season underway, film executives, usually reticent, burst out in a remarkable rash of eloquence to explain their companies' plans, ambitions and accomplishments. No exception is Monogram's W. Ray Johnston, who, in pointing to the fact that there are at present only two uncompleted pictures on the entire Monogram schedule for 1940-41, had the following comments to make: "This record of delivery points to the healthy condition of Monogram's production and distribution organizations.
We are proud of this record because very few companies at any time in their history can boast of a similar mark.

"The soundness of Monogram's condition is further attested by the fact that the company recently made the last payment on its bank loan of $300,000. This leaves the company without any bank loan outstanding."

Thus encouraged — Monogram will swing into a new high for midsummer production and will send five features and three westerns before the cameras during the month of July... With a cast still to be selected, producer Lindsay Parsons will send "Swede Sixteen" into work early this month with Jean Yarbrough directing. Entering production about the same time will be "The Bad Man of Deadwood," starring Buck Jones and Tom McCoy; Scott R. Dunlap will produce. Another western scheduled for early filming is producer Robert Tamey's "Phantom Ship."

"Sis Boom Bah," musical with Grace Hayes, Peter Lind Hayes and Mary Healy, will begin this month with Sam Katzman producing. Katzman will also give the go signal to "Mr. West Guy," with the East Side Kids. Other features on Monogram's schedule are "Lil Louisiana Lady," with Edward Fintey in charge; "Saddle Mountain Roundup," featuring the "Range Busters," and "Man with Many Faces," which has A. W. Hackel in charge of production.

A result of the recent Monogram meetings in New York is that W. Ray Johnston and Trem Carr hold approximately a 50 percent interest in the Monogram corporation.

**PARAMOUNT**

Still they come — these statements from film executives about the state of the industry and the possibilities for next season. Following a series of conferences on the coast between sales and production officials, Barney Balaban spoke a piece in New York. He said that Paramount would schedule no maximum number of films for the 1941-42 season. The output will have production available, as exhibitors want them. Pointing out that Paramount is farther ahead on production than at any time in its history, he said that the company will be able to go on without any reduction in production. Speaking of tremendous improvements in the company's product since Freeman took over and said that the studio head can have all the money he needs for production. Paramount's Board is satisfied that any additional expense will be justified. The Paramount president expressed his particular pleasure at the strides the studio has made in the production of dramatic pictures, citing "Hold Back the Dawn" and "Great Man's Lady," two pictures in the first new block, as evidence.

Balaban hit the nail on the head when he stated that quality pictures are the only possible antidotes for double features. He said that the Consent Decree might bring about more single billing because exhibitors will not be overloaded with product they don't want and may very well decide to risk singling certain top films. He added that dual bills be discarded first at the top, in the fast and second run houses. Balaban also pointed out that, under the Decree, the flow of product may become irregular and this would play a large part in determining the timing of the Decree.

William H. Pike and William G. Thomas, those bright publicity lads who turned to production last season on an extremely modest scale, have been signed to produce six pictures for release by Paramount during 1941-42. Three of the productions will be romantic action pictures starring Richard Arlen, while three others will headline Chester Morris. First of the Arlen's will be "Tobedo Boat," "No Hands on the Clock," a mystery yarn, will introduce Chester Morris under the new unit's banner.

Paramount will revive "Ruggles of Red Gap," with Charles Laughton, Richard Dix and Cecil B. De Mille are Hollywood notables who will play themselves in "Glamour Boy." Mary Lee has been borrowed from Republic for "Sing a Song of Homestead.

Robert Sisk's first Paramount production will be "The Forest Rangers," with Fred MacMurray and Paulette Goddard. Stirling Hayden, they say, has the edge on other contestants for the role of Robert Jordon in "For Whom the Bells toll." Rest assured that the casting vicissitudes for the Hemingway book will be recorded in detail for public consumption, it being the hope of the studio publicity staff to outstrip the fabulous campaign that preceded "Gone With the Wind." Louise Rainier and Hemingway himself are going on the block next week. Miss Rainier will test for Maria and Hemingway will find out if he can play either Pablo or El Sordo. MacDonald Carey, Gertrude Lawrence's handsome leading man in "Lady in the Dark" will make his screen debut in "Take a Letter, Darling." Julia Faye, who was a Paramount star 15 years ago when she was billed as "the most beautiful woman in pictures," has been signed to a term contract as a result of her enactment of a character role in "Reap the Wild Wind." David Rose, here in Hollywood from England where he is in charge of Paramount's production activities, is to be seen for "The Admirable Crichton...

**NEW RELEASES**

(For details on These pictures see Release Charts on Following Pages)

**COLUMBIA**

Two in a Taxi ............................................. July 10
Son of Davy Crockett .................................. July 15
Blondie in Society ..................................... July 18
Officer and the Lady .................................. July 25
Thunder Over the Prairie ................................ July 30
Tillie the Toiler ........................................ August 7
Ellery Queen and the Perfect Crime .................. August 15

**METRO-GOLDWYN-MAYER**

Navy Blue and Gold (reissue) ............................. July 11
Stars Look Down ......................................... July 18
Ringside Maisie .......................................... July 25
Blossoms in the Dust ..................................... July 28
Life Begins for Andy Hardy .............................. August 1
Mary Names the Day ...................................... August 8
Whistling in the Dark .................................. August 22

**MONOGRAN**

Father Steps Out ....................................... July 12
A Man's Game ........................................... July 19
Deadly Game ............................................. July 26
Fugitive Valley .......................................... August 1

**PARAMOUNT**

Ruggles of Red Gap (reissue) ........................... July 18
Forced Landing ......................................... July 18
Shepherd of the Hills .................................. July 21
Kangaroo Kids Goodbye ................................. August 1
Wide Open Town ....................................... August 8
Secret of the Stash ..................................... August 15
World Premiere .......................................... August 23
Flying Blind ............................................ August 28
Alma of the South Seas ................................ August 29

**PRODUCERS RELEASING**

Billy the Kid in Santa Fe ................................ July 11
Gambling Daughters .................................... July 18
Desperate Cargo ......................................... August 4

**REPUBLIC**

Mountain Moonlight (41-42) ............................ July 12
Sunset in Wyoming .................................... July 15
Hurricane Smith (41-42) ................................ July 20
Ten Nights in a Bar Room ............................... July 24

**RKO**

They Meet Again ...................................... July 11
Vatican of Pius XII ..................................... July 18
Hurry, Charlie, Hurry .................................. July 25
My Life With Caroline .................................. Aug. 1

**20th CENTURY-FOX**

A Night On Love ........................................ July 11
Dance Hall ............................................... July 18

**UNITED ARTISTS**

New Wine ................................................. Aug. 8

**UNIVERSAL**

Hello, Sucker .......................................... July 11
Rawhide Rangers ........................................ July 18
Riders of the Depression .............................. July 18
This Woman Is Mine ................................... July 18
Cracked Nuts ........................................... Aug. 1
Hold That Ghost ........................................ Aug. 8
Dangerous Game ........................................ Aug. 22

**WARNER BROS.**

Bride Cane O. D. ...................................... July 12
Bullet for O'Hara ...................................... July 19
Bad Man of Missouri ................................... July 26
The Sons of God ......................................... Aug. 1
Man Power ............................................... Aug. 9
all other pictures on Bob Burns' schedule; starts in a few weeks.

IN PRODUCTION—"Glamour Boy" (Jackie Cooper-Susanna Foster), "Bahama Passage" (Madeleine Carroll-Stirling Hayden), "Reap the Wild Wind" (Ray Milland-Paulette Goddard), "Stick to Your Guns" (William Boyd-Jenny Holt), "Louisiana Purchase" (Bob Hope-Zorina), "Sing a Song of Homicide" (Eddie Bracken-Mary Lee), "The Remarkable Andrew" (William Holden-Brian Donlevy). PREPARING—"Take a Letter, Dorling," "Her Jungle Mate" (Dorothy Lamour), "Mr. Aldrich's Boy." PRODUCERS RELEASING

Producers Releasing Corporation has two films at work — "Reg'la' Fellows," based on the syndicated cartoon strip by Gene Byrnes, and "Young Rangers" with the Shu-Shu Girls in pictures which P. R. C. will have but four features and two westerns to make on its '40-41 program of 20 features and 18 westerns. Three of the features and one western are set to go before the cameras in July.

REFUBIC

Four additional features on its program and an increase in budget amounting to $1,250,000 will be features of Republic's forthcoming product announcement.

Billy Conn, recent challenger for Joe Louis' crown, has been signed to appear in "Kid Tinsel," a yarn by Octavio Roy Cohen. Contract is for $500,000 and $200,000 for the stint...H. S. Brown, Jr., who has been producing Republic's very excellent serials, has been elevated to the status of feature producer effective after he completes production of "Little Women" to the first time it has been seeking outside, published material for its Gene Autry westerns...

The reason that Tom Tyler edged out of his commitment to Producers is that he has been signed to replace Bob Livingston in the "Kid Young Rangers" trio...Republic feels it has an outstanding release in "Poison Pen," British-made mystery film starring Flora Robson, which was purchased from Edward Small...Jacques Tourneur and Otto Kruger, former European and Metro director, will megaphone "Doctors Don't Tell."

After several weeks of light production activity, there will be a spurt at Republic beginning this week when two features are put into production — "Doctors Don't Tell" is the next important film to start, with "Femmes Fatales" running simultaneously. Three others are on the way.

IN PRODUCTION—"Ice-Capades of 1941" (Jackie Cooper playing General Carter). For the first time, Anne Shirley will become a dancing star in "Four Jacks and a Queen"...Harold Lamb has been signed by John Speaks and Willis O'Brien to draft the screenplay for "Gawugi," a mystery spectacle...Julie Auster, from the MPDA, will become an aide to Joseph Breen...Anna Neagle, whose Hollywood career has been largely confined to musicals, will revert to serious drama in her next production, an untitled story dealing with the North Atlantic Patrol and the British Intelligence Service...Stirring Disney workers were about to come to a settlement of their grievances when it was learned that Willie Boyf had consulted with Walt Disney...They reportedly refused to negotiate...Bert Lahr and Buddy Ebsen will be co-starred in "I'm Dying To Live," a farce...Goldwyn has signed Barbara Stanwyck to appear opposite Gary Cooper in "Ball of Fire," which starts shooting August 1.

IN PRODUCTION—"Unexpected Uche," (Anne Shirley-James Craig), "Weekend for Three" (Dennis O'Keefe-Jane Wyatt) and "Obilging Young Lady" (Joan Carroll-Edmond O'Brien). PREPARING — "Playmates," "Riding the Wind," "Joan of Paris" (Michele Morgan).

20th Century-Fox

20th Century-Fox is going to have its annual sales convention here in Los Angeles on July 16, 17 and 18, and in anticipation of the event, Herman Wobber, general manager in charge of distribution, arrived in town recently with the statement that the most important result of the Consent Decree will be an increase in the number of big pictures turned out by Hollywood. He said that so far as his company is concerned, the future is optimistic because, although operations under the decree will be more costly, there will be higher profits for audiences due to a concomitant increase in A product by the Westout outfit.

Wobber passed a few remarks about the preview situation which is still very much in the limelight these days saying that "from the standpoint of the producers personally, it would be much better off without comments from the columns." Wobber stopped there—refusing to make any comments on the manner in which he felt press screenings should be held.

20th's first group of five will be decided after the convention. Top pictures that will be shown to salesmen and executives at the confab are "Charley's Aunt," "Sun Valley," "Wild Goose Calling." "Peacock," "A Yank in the R. A. F." "Weekend in Havana" and "How Green Was My Valley." The Zane Grey western series will be sold as a separate group. Wobber declared that his company will offer 120 pictures for sale in the 1941-42 season. No one this time no knows how near the company will come to that total.

Elaborate plans for the buildup of John Sheppard are being laid by 20th Century's publicity department because of his impressive performance opposite Gene Tierney in "Belle Starr."..."This Above All," Eric Knight's hit novel about a survivor of the Dunkerque rescue, was purchased for $35,000...Sidney Tolmar will take a road company playing "Charlie Chan in Washington" on a tour of the Pacific Coast late this summer...Another role at 20th Century for Joan Bennett will be the feminine starring role in "Confirn or Deny."...Victor Mature will make two pictures annually in the 20th Century-Fox "High"..."Peace," one of the best novels to come out of war-torn England, has been bought for Henry Fonda. By Charles Morgan, it tells of England in the war—reflecting the feeling of the conflict, how it has changed and disarranged the lives of the British. Huxley will write the screenplay. Mark Hellinger has been assigned to produce...Another and important addition to the studio's production forces is John Stahl who has signed a two year contract as producer-director. His first may be "The Life of Samuel Clemens," for which Stahl is reported seeking Walter Huston...John Ford is postponing all commitments following "How Green Was My Valley" in order to have Stahl produced under his Alouds Naval Reserve where he holds a lieutenant commander's commission.

The brief production hull at 20th Century ended a couple of weeks ago when new pictures were placed before the cameras in radio-72, which will see three features getting underway: "Forward March" (Laurel and Hardy), "Swamp Water" (Walter Huston), "Confirm or Deny" (Don Ameche-Henry Fonda), "Remember the Day" (Claudette Colbert-John Payne) and "Betweenthe Devil." IN PRODUCTION—"A Yank In The R. A. F." (Tyrenne-Potter Linda Darnell), "Weekend in Havana" (Alice Faye-John Payne), "Small Town Deb" (Jane Withers), "Cyd Girl" (George Montgomery-Carole Landis).

UNITED ARTISTS

UA's policies for the new season were made clear at the first of a series of regional sales meetings held recently in New York. Arthur Kelly, acting head of the company, re-dedicated UA to its original purposes—that he called "the permanent party"...With these three in the can.

S. J. Low, and Albert Lewin have postponed their production of "Landfall" to permit the submission of "The Mailing Call" which has a screenplay by Ben Hecht...Mary Pickford's return to the production is imminent. John E. Curtiz is the new producer of "Coquette"...Eddie Canton has wanted to film his life for so many years—it is getting almost pathetic. Latest word on his biographical undertaking is that Cantor will try out a play on Broadway next fall which will have his own career for the story. Later he expects to film it with the cooperation and distribution of UA. David Selznick is interested in the project and is considering UA for independent production of only the finest films.

Kelly said the company will release nine pictures during the first quarter of the new season and that there will be no set number of films to be produced next year. From time to time, UA will make announcement of future product.

That deal for Frank Capra and David Selznick to take over the UA stock of the late Douglas Fairbanks is said to be virtually completed...David L. Loew and Albert Lewin have postponed their production of "Landfall" to permit the submission of "The Mailing Call" which has a screenplay by Ben Hecht...Mary Pickford's return to production is imminent. John Curtiz is the new producer of "Coquette"...Eddie Canton has wanted to film his life for so many years—it is getting almost pathetic. Latest word on his biographical undertaking is that Cantor will try out a play on Broadway next fall which will have his own career for the story. Later he expects to film it with the cooperation and distribution of UA. David Selznick is interested in the project and is considering UA for independent production of only the finest films.

Gilbert Miller and Lester Cowan are engaged in energetic conferences these days about forming a company which would bring them into the United Artists set-up. They have just completed "The Report" a retirement community. They propose to film stage shows which would be produced in New York by Miller—the only fly in the ointment being the realization that the type of stage show for film adaptation is not always one suited for legitimate theatre.

In the Release Chart, the date under “Details” refers to the issue in which cast, director, plot, etc., appeared. “Re” is the national release date. “No.” is the release number. There may be variations in the Running Time in states where there is censorship. All new releases are on 1941-41 productions unless otherwise noted. (T) immediately following title and running time denote Technicolor production.

### COLUMBIA

<table>
<thead>
<tr>
<th>1941-41 Features</th>
<th>(48) Completed</th>
<th>(40) In Production</th>
<th>1941-42 Features</th>
<th>(48) Completed</th>
<th>(40) In Production</th>
<th>Serials</th>
<th>(48) Completed</th>
<th>(40) In Production</th>
</tr>
</thead>
</table>

**ROARING FRONTIERS**

Western—Shooting started June 23 (1941-42)

**Cast:** Bill Elliott, Tex Ritter, Ruth Ford, Hal Taliaferro, Bradley Page, Triston Coffin, Joe McGuinn, Francis Walker, George Cheatum, Don Anderson, Charles Coover.

**Director:** Lambert Hillyer

**Producer:**

**Story:** Ritter, the son of a mayor who has been murdered, attempts to save the day by doing a bomb on a train. Public officials believe Ritter is guilty, Ritter flees to the hills. Wild Bill Hickok (Bill Elliott) helps him back. To avoid an arrest trial, Hickok aprists Ritter away and in so doing they learn the identity of the actual murder.

**YOU BELONG TO ME**

Comedy—Shooting started June 23 (1942-41)

**Cast:** Barbara Stanwyck, Henry Fonda, Edgar Buchanan, Melville Cooper, Harold Waldrick.

**Producer-Director:** Wesley Ruggles

**Story:** Betty Fonda wants a divorce, falls in love instantly with Barbara Stanwyck’s husband.

**Details under title:** [missing evidence]

**RELEASE CHART**

<table>
<thead>
<tr>
<th>Title/Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Re. No.</th>
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</thead>
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<td><strong>1940-41</strong></td>
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<tr>
<td>Adventures in Washington (50)</td>
<td>Bill Elliott-V. Bruce</td>
<td>2-32, 5-30...</td>
<td>3-4... 4-28... 7-26</td>
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<tr>
<td>Details under title: Scene Page Boys</td>
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<tr>
<td>Big Boss, The (16)</td>
<td>G. Krueger-G. Dickson</td>
<td>3-8... 4-28... 7-26</td>
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<tr>
<td>Details under title: Chain Gang</td>
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<tr>
<td>Blood in Society (50)</td>
<td>Bill Elliott</td>
<td>4-19... 5-17...</td>
<td>6-14...</td>
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<tr>
<td>Details under title: In Search of Penny</td>
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<tr>
<td>Ellery Queen and the Perfect Crime</td>
<td>B. Belamy-M. Lindsay</td>
<td>3-17... 5-15...</td>
<td>6-8...</td>
</tr>
<tr>
<td>Details under title: Ded to Pay</td>
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<tr>
<td>Ellery Queen’s Penthouse Mystery</td>
<td>B. Belamy-M. Lindsay</td>
<td>1-23... 3-3... 7-7...</td>
<td>7-23...</td>
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<tr>
<td>Light for Life (60)</td>
<td>E. L. Hansen &amp; F. File</td>
<td>4-6...</td>
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<tr>
<td>Like Wise</td>
<td>B. Howard-M. Hayes</td>
<td>6-1... 6-10...</td>
<td>7-20...</td>
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<td>Details under title: Missing Evidence</td>
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<td>Hands Across the Rockies (35)</td>
<td>I. Elliott-B. Taylor</td>
<td>1-3... 2-9... 3-19...</td>
<td>5-13...</td>
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<td>Details under title: Her First Bean (37)</td>
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<tr>
<td>I Was a Prisoner on Devil’s Island</td>
<td>C. Elliott-H. Woods</td>
<td>4-19... 6-30...</td>
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<tr>
<td>Lone Wolf Takes a Chance</td>
<td>W. Williams-Storay</td>
<td>4-28... 6-31... 7-28...</td>
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<td>Medea of Painted Springs</td>
<td>C. Stuart-T. Walker</td>
<td>3-17... 6-76... 7-76...</td>
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<tr>
<td>Mr. Jordan Comes to Town</td>
<td>H. Howard-J. Johnson</td>
<td>2-7... 5-28... 7-31...</td>
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<tr>
<td>Mystery Ship</td>
<td>F. Leete-L. Lane</td>
<td>5-24...</td>
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<tr>
<td>Naval Academy (83)</td>
<td>B. Elliott-D. Pay</td>
<td>3-31... 3-31... 6-71...</td>
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<td>North from the Lone Star (58)</td>
<td>B. Elliott-D. Pay</td>
<td>3-22... 3-31... 6-71...</td>
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<tr>
<td>Officer and the Girl</td>
<td>A. Howard-H. Brown</td>
<td>3-22... 3-31... 6-71...</td>
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<tr>
<td>Our Wife</td>
<td>M. Bogen-R. Hume</td>
<td>3-22... 3-31... 6-71...</td>
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<td>Frisky Servitude (118)</td>
<td>D. B. Elliott</td>
<td>4-22... 5-22... 7-22...</td>
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<tr>
<td>Return of Daniel Boone (61)</td>
<td>J. Elliott-B. Taylor</td>
<td>3-22... 3-31... 6-71...</td>
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<tr>
<td>Railroad Man in Town</td>
<td>F. E. Reiner-R. Hume</td>
<td>1-9... 1-19...</td>
<td>6-11...</td>
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<tr>
<td>Details under title: The Answer</td>
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<tr>
<td>She Knew All the Answers (63)</td>
<td>R. Bennett-B. Taylor</td>
<td>2-18... 2-18... 6-28...</td>
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<tr>
<td>Details under title: The Girl’s First Friend in Wall Street</td>
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<tr>
<td>Son of Daisy Craddock</td>
<td>R. Elliott-W. Taylor</td>
<td>2-18... 2-18... 6-28...</td>
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<tr>
<td>Twentieth Century Heart of the Camo</td>
<td>H. Reckless-H. Hildred</td>
<td>4-19... 6-29...</td>
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<tr>
<td>Details under title: Betty Coles</td>
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**METRO-GOLDWYN-MAYER**

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<th>(50) Completed</th>
<th>(40) In Production</th>
<th>1941-12 Features</th>
<th>(50) Completed</th>
<th>(40) In Production</th>
</tr>
</thead>
</table>

**FEMALE OF THE SPECIES**

Comedy—Shooting started July 2 (1941-42)

**Cast:** Rosalind Russell, Don Ameche, Kay Francis, Van Heflin.

**Director:**—William S. Van Dyke

**Producer:**—Joseph L. Mankiewicz

**Story:** Don Ameche is a college professor who writes a book on jealousy—only to discover he has to reverse his principals in order to straighten out the domestic complications which occur in his own home.

**NEW YORK STORY**

Drama—Shooting started June 30 (1941-42)


**Director:**—Mervyn Le Roy

**Producer:**—Sam Marx

**Story:** Edward G. Robinson is a malicious newspaper editor who is instrumental in cleaning up many racketeers which come about as a result of the War.

**WHEN LADIES MEET**

Comedy—Shooting started June 30 (1941-42)

**Cast:** Joan Crawford, Robert Taylor, Greer Garson, Herbert Marshall, Spring Byington.

**Director:**—Rozier Z. Leonard

**Producer:**—Robert Z. Leonard and Ourrell O. Dull

**Story:** A group of New York sophisticated, engaged in the publishing business, become involved in a romance mix-up.

**RELEASE CHART**

<table>
<thead>
<tr>
<th>Title/Running Time</th>
<th>Cast</th>
<th>Details</th>
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<tbody>
<tr>
<td><strong>1940-41</strong></td>
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<tr>
<td>Bad Man, The (10)</td>
<td>H. F. Ray &amp; R. Howard</td>
<td>8-7... 9-11...</td>
<td>11-10...</td>
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<td>Details under title: Can’t Hit A Bull’s Ass</td>
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<tr>
<td>Beleaguered Bill (c)</td>
<td>W. Liebowitz-W. Weiler</td>
<td>5-3... 7-14...</td>
<td>8-11...</td>
</tr>
<tr>
<td>Big Store, The (50)</td>
<td>J. C. Bower-T. Martin</td>
<td>5-1... 6-9... 7-9...</td>
<td>8-11...</td>
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<tr>
<td>Details under title: Bye This Way</td>
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<tr>
<td>Billy, the Kid (50) (T)</td>
<td>R. Taylor-B. Howley</td>
<td>12-8... 2-5...</td>
<td>8-13...</td>
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<td>Details under title: Everything's for Sale</td>
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<tr>
<td>El Daredevil Goue Home (38)</td>
<td>J. Barrymore-L. Ayers</td>
<td>7-27... 9-4...</td>
<td>10-10...</td>
</tr>
</tbody>
</table>

**LIST OF PRODUCERS**

12

**FILM BULLETIN**
**Director:** Stuart Heisler  
**Producer:** Unassigned

**STORY:** Brian Holden, a bookkeeper in City Hall, is sent to jail to great favor of American history and with their aid, Holden succeeds in not only elevating himself but in raising the city’s dishonest officials.

**SING A SONG OF HOMICIDE**

**Cast:** Eddie Bracken, Mary Lee, June Preisser, Betty Jane Rhodes

**Producer:** Sol Siegel

**STORY:** (Unavailable—see next issue)

**STICK TO YOUR GUNS**

**Western—Shooting started July 7 (1941-42)**

**Cast:** William Boyd, Red King, Andy Devine, Jenny Holt

**Director:** Lesley Selander

**Producer:** Harry Sherman

**STORY:** Hopalong Cassidy (William Boyd) befriends a former Bar 20 man who escapes the remarks and activities of the vigilantes who sweep down from the mountains and round up the steers.

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### RELEASE CHART

#### IN PRODUCTION

<table>
<thead>
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<th>Title: Running Time</th>
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<tr>
<td>Roar</td>
<td>M.Curtis-Hayden</td>
<td>6-12</td>
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<tr>
<td>Lather</td>
<td>E.Creed-P.Terry</td>
<td>6-10</td>
<td>1070</td>
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<tr>
<td>Murder</td>
<td>B.Dawson-Edwards</td>
<td>1941-42</td>
<td></td>
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<tr>
<td>Fugitive</td>
<td>B.Ray-R.Wood</td>
<td>1941-42</td>
<td></td>
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<tr>
<td>DYNAMITE CANYON</td>
<td>B.Ray-R.Wood</td>
<td>1941-42</td>
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<tr>
<td>Wagon Wheel</td>
<td>D.Bowen-M.Boland</td>
<td>6-29</td>
<td>1073</td>
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<tr>
<td>Kid</td>
<td>D.Bowen-M.Boland</td>
<td>6-29</td>
<td>1073</td>
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<tr>
<td>Deep</td>
<td>D.Bowen-M.Boland</td>
<td>6-29</td>
<td>1073</td>
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<tr>
<td>Shot</td>
<td>D.Bowen-M.Boland</td>
<td>6-29</td>
<td>1073</td>
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<tr>
<td>Time</td>
<td>D.Bowen-M.Boland</td>
<td>6-29</td>
<td>1073</td>
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<tr>
<td>Getaway</td>
<td>D.Bowen-M.Boland</td>
<td>6-29</td>
<td>1073</td>
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</tbody>
</table>

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### REG’LAR FELLOWS

**Activity comedy—Shooting started June 25**

**Cast:** Billy Lee, Sarah Padden, Carl “Alfalfa” Switzer, Rescoe Ates

**Director:** Arthur Dreifuss

**Producers—Dreifuss—Badeniller**

**STORY:** This has done many crazy exploits of characters to the screen in adventures based on their newspaper exploits.

### LONE RIDER IN FRONTIER FURY

**Musical western—Shooting started June 25**

**Cast:** George Houston, Al St. John, Hillard Brooke, Ted Adams, Virginia Card, Bud Haxte, Karl Hackett

**Director:** Sam Newfield

**Producer—Sigmund Neufeld**

**STORY:** Wrongly accused of murder, George Houston, the "Lone Rider," Ride the outlaw town and with the help of his gang and one good man, he is able to track down the real killer, clear his name and save the ranch of his sweetheart.

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**PROMOTERS RELEASING**

<table>
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<tr>
<th>Title: Running Time</th>
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<tr>
<td>The Rider’s Boy</td>
<td>B.Lee-H.Baker</td>
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<tr>
<td>The Kid</td>
<td>B.Lee-H.Baker</td>
<td>6-19</td>
<td>1048</td>
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<tr>
<td>The Kid in Santa Fe</td>
<td>B.Lee-H.Baker</td>
<td>6-19</td>
<td>1048</td>
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Caught in the Act (47) H.Armstrong .......................... 1-17 167
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Dime Detective (49) H.Hughes (25) 5-31 6-11 105
Double Cross .................................................. R.Harlow-Parry 3-29 6-7 112
Emergency Landing †H.Hughes-F. Tucker 1-3 3-3 100
Federal Fugitive .................................................. G.Ford-H. Parry 3-31 5-18 151
Gambling Daughters ........................................... C.Parmer-H. Parry 5-5 6-18 131
Lone Rider in Ghost Town ..................................... J.Houston 1-3 3-9 163
Lone Rider and the Rides (43) J.Houston ..................................... 1-3 4-9 163
Outlaw of the Rio Grande (33) T.McCoy ..................................... 3-21 3-33 135
Papillon’s Revenge (43) H.Brown ..................................... 5-13 6-13 135
Secret Evidence (61) M.Reynolds-O. Crowley 1-21 146
South of Panama (68) R.Pryor-Y. Varragut 3-11 6-11 115
Tons Marshall .................................................. J.Yeats-K. Leslie 3-11 6-11 115

1940-41 Features (36) Completed (25) In Production (2)

Westerns (32) Completed (25) In Production (0)

Serials (4) Completed (4) In Production (0)

1941-42 Features (22) Completed (2) In Production (0)

Westerns (50) Completed (40) In Production (0)

Serials (4) Completed (4) In Production (1)

RAGS TO RICHES

Drama—Shooting started June 23

Casts: H.Bolander, Mary Carlin, Jerome Cowan, Michael Morgan, Eddie Arafte, Harold Hale, Paul Porelli, Rosina Galli, Suzanne Kaaren.

Producer-director—Joe Kane

Story: Adapted from a story by Joseph Hawthorne for a Kent-A-Vue company becomes the unmasking tool in a robbery. He deliberately wrecks the operation or when he learns the gangsters are after him and no one believes his story. Conceived and sent to jail, he is suspected and interrogated. He manages to convince, and, in the end, he is the man behind the previous crime and fingers the chief as a plot to entrap himself.

RELEASE CHART

IN PRODUCTION

Title—Running Time Cost Details Rel. No.

Ice-Capades D.Lewis-J.Stanley 6-11

King of the Texas Rangers (serial) H.McCary-B.Dawson 6-24 9-1 1-17-11

Angels with Broken Wings (74) H.Barnes-E. Norris 1-19 5-31 106

Aryan Bunker H.Rogers-K.Wollin 11-17 11-28 108

Back in the Saddle (73) G.Antony R.Barnette 2-8 3-11 105

Border of Gold .................. 10-13 10-25 107

Captain Marvel (serial) T.Tyler-C.Cochran, Jr. 1-11 3-28 108

Country Fair (55) L基本信息 [infomation is not transcribed]

Desert Bandit (56) D.Barry R.Morley 1-19 3-21 107

Gang of Nomads H.Livingston-R.Steele 3-31 1-10 108

Gay Vagabond (60) H.Kavanaugh-D. Donnelly 1-13 3-15 107

Great Train Robbery, The (61) H.Steele-M.Rose 2-8 2-28 121

In Old Cheyenne (58) H.Rogers-R. Hay 2-21 2-45 105

Jungle Girl (serial) F.Thomas 1-3

Kansas Cyclone (36) H.Barry R.Morley 5-12 6-21 108

Lady from Louisiana (85) H.Munson-J. Wayne 3-8 4-22 104

Man Behind the Mask A. (88) J.Wayne F.Pick 1-11 3-23 105

Mr. Blackwater (89) D.Wilcox-J. Proctor 9-30 1-6 107

Never Come Back (76) H.Roger S. Pine 3-6 3-20 107

Pals of the Perros (36) Three Nonentities 3-8 3-23 105

People's Publicity (62) R.Holliday 12-28 1-31 105

Phantom Cowboy, The (66) H.Barry R.Carroll 1-11 2-4 107

Roaring 20's, The (58) H.Barry R.Carroll 3-21 2-45 105

Rosina Penn (68) P.Rosken R.Newton 6-20 6-20 106

Rumbler (The) (54) H.Antony R.Barnette 1-11 1-24 105

Puddin’ Head (86) J.Garrison F.Lederer 3-17 6-55 105

Ride the Demons (79) H.Antony R.Barnette 12-11 1-28 104

Robin Hood of the Perros (59) H.Roger S. Reynolds 11-09 1-14 105

Rideout on Parade (69) H.Crosby-K. Terry 3-8 4-17 105

Saddlemen (56) H.Livingston-R.Steele 3-31 3-51 105

Sheriff of Tombstone (59) H.Rogers-R.Hayes 3-7 5-36 105

Singing Hills, The (23) H.Antony R.Mize 2-9 5-46 106

Six Hospitators H.James’s Battery 2-8 4-12 107

Sunset in Wyoming (—) H.Antony R.Barnette 3-41 3-51 105

Ten-Night’s a Tiger (serial) H.Freeman-K. Wright 6-28 7-21 105

Two-Gun Sheriff (56) H.Barry R.Merrill 3-8 4-10 106

Wyoming Without (69) H.Barry R.Merrill 11-09 4-16 105

1941-42 Features (32) Completed (49) In Production (0)

1941-42 Features (40-45) Completed (11) In Production (0)

Westerns (40) Completed (2) In Production (0)

OBLINGING YOUNG LADY

Comedy—Shooting started June 25 (1941-42)

Casts: Joan Carroll, Edmond O'Briin, Ruth Warrick, Franklin Pangborn, Marjorie Gateson, John Miljan, Andrew Tembles, Charles Lane, George Cleveland, Fontaine Bonanova, Elmina Sessions, Pierre Watkin.

OBILIGING YOUNG LADY

Comedy—Shooting started June 25 (1941-42)

Casts: Joan Carroll, Edmond O'Briin, Ruth Warrick, Franklin Pangborn, Marjorie Gateson, John Miljan, Andrew Tembles, Charles Lane, George Cleveland, Fontaine Bonanova, Elmina Sessions, Pierre Watkin.

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1941-42

A Girl Must Live...
A Man Must Live
American
An American In Paris
Arizona Cyclone
Beyond The Law
Bombay Clipper
Flying Cadets
Half Time Changable
Foot Hole Blues
From Montana
Get Town
Goodnight Moon
Great Street Blues
Radio Revue of 1942
Riders of Death Valley
Sing Another Chorus
Unfinished Business

1940-41 Features

 THEY DIED WITH THEIR BOOTS ON

IN PRODUCTION

Title—Running Time

New Orleans Blues...
Nineteen and Twenty
One Foot In Heaven

REVIEWS

1940-41

Affectationally Yours (85) 4:15 5:10 656
Always Leave The Lights On (40) 4:15 5:10 656
Bad Man of Missouri —
Bride Came Out To Be Deported
Bride Came Out To Be Deported
Bullets For O'Hara
Case of The Black Falcon
Devil Dogs of the Air
Desert Fury
East River River
Father's Son
Footsteps In the Dark
Four Mothers
Great Mr. Nobody, The
Great Lie, The
Great Lie, The
Here Comes Happiness (58) 4:15 5:10 656
Here Comes The Navy —
High Sierra (108) 4:15 5:10 656
Highway West
Honeymoon for Three
Kiss The Kayo
Lady From Red Hair
Letter, The
Meeting David
Million Dollar Baby (85) 4:15 5:10 656
Mr. Peabody, The
Night Flight
Out of the Sky
_plots
River Of No Return
Riders Of The Range
South Of Hell
Three Sons Of Guna
Underground
Underneath The Earth
Wagner Roll Call At Night

Release Date

In Production (64)

In Production (48)

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EXPLOITATION PICTURE
of the issue

PUDDIN' HEAD... Try to picture a hill-billy living in her natural habitat, complete with chickens, cows and pigs, right at the corner of 42nd St. and Broadway in New York and you'll have some idea of the potentialities for exploitation "Puddin' Head" has. Then couple that with the sure-fire Cinderella theme — and you'll have an even better idea. Without a peer in hill-billy portrayals, Judy Canova gets ample opportunity to exploit her talents while Director Joseph Santley, who handled "the Jenny Lind of the Ozarks" in "Scatterbrain" and "Sis Hopkins," again calls the signals, so play up the Canova comedy capers for B. O. returns.

A Republic Picture; Associate Producer, Albert J. Cohen; Directed by Joseph Santley; Screen Play by Jack Lona and Mill Gross; Photographs by Jack Marta; Musical Director, Cy Feuer; Cast: Judy Canova, Francis Lederer, Raymond Walburn, Slim Summerville, Astrid Allwyn, Alma Kruger, Hugh O'Connor, chick Chandler.
THREE COCKEYED SAILORS... This English-made comedy for United Artists release concerns the adventures of three zany tars of the Royal Navy who celebrate too freely on shore leave and wind up on a German battleship which is trying to escape their own ship. They manage to get control of the Nazi vessel and triple-handed make it a prisoner of the English Navy. Tommy Trinder, Michael Wilding and Claude Rulbert have the title roles. Walter Forde directed.

SWEETHEART OF THE CAMPUS... Starring Ruby Keeler, Ozzie Nelson and his band and Harriet Hilliard, this Columbia musical brings the mountain-coming-to-Mohammed version up to date. When a college refuses to permit its students to go to a nearby night club and closes the club, the entertainers go to the college and wind up by converting it to a swing school.
'BARNACLE BILL' ROUTINE WALLACE BEERY COMEDY
Rates • • from star who has following.

HOLLYWOOD PREVIEW
Metro-Goldwyn-Mayer. 94 Minutes.
Wallace Beery, Marjorie Main, Leo Carrillo, Virginia Weidler, Donald Meek, Barton MacLane, Connie Gilchrist, Sara Haden, William Edmunds, Don Terry, Alec Craig.
Directed by Richard Thorpe.

"Barnacle Bill" follows very closely the usual formula for Wallace Beery comedies, except that this time he portrays a worthless old fisherman. He is a thorough也没有...tion. He is a thorough also bag of tricks to get laughs, he appears so repulsive and unsavory that many moviegoers will find his characterization disgusting rather than amusing. The general plot is somewhat reminiscent of "Mill and Bill." Beery being teamed up with Marjorie Main, but it lacks the heart-warming qualities of the earlier Beery-Deslaurier vehicle. There are a few funny gaps, some rather dull shots of actual tuna fishing and the marine atmosphere is unusually good, but as a whole the film is a rather tiresome affair and horror fans will find it enjoyable. A poor bet for first run houses, but should do better in action and rural spots.

Beery owns a shabby old fishing boat, with Leo Carrillo as his one-man crew. He makes love to Marjorie Main, owner of a marine supply shop, whom he accuses of stealing his catch. To prevent his boat being taken over by his creditors, he puts it in the name of his young daughter, whom he hasn't seen since she was an infant. The daughter (Virginia Weidler), who has lived with an aunt since her mother's death, appears on the scene and Beery puts her in Miss Main's charge. Barton MacLane runs an ice boat and buys the fisherman's catch for less than the fish are worth. Beery has trouble with MacLane, whose men sink Beery's boat. Beery borrows money from Miss Main to buy a sloop, pretending that he is going to use it as an ice boat, but really planning to sail away to the South Seas. But Miss Main and her old father take charge of the sloop and force Beery to use it to collect the fishermen's catch. In the end Beery reforms after a fashion and marries Miss Main. Marjorie Main gives an excellent performance as the sharp-tongued, soft-hearted water-front woman. Leo Carrillo stands out in a role much too small for his abilities. Virginia Weidler is bright and attractive as the little girl who tries to love and respect her worthless father. Barton MacLane is a convincing heavy and the other members of the cast are all good.

Director Richard Thorpe has made the most of the marine atmosphere, but the material with which he had to work was not of the best.

CRAWFORD (Hollywood)

'POISON PEN' GRIM AND COMPELLING BRITISH-MADE DRAMA
Rates • • • in class houses; needs selling elsewhere.

Republic. 60 Minutes.
Flora Robson, Robert Newton, Reginald Tate, Ann Todd, Geoffrey Toone, Belle Chrystall, Athole尤其是Sandy. Lacey, Cyril Chamberlain, Mary Hinton, Edward Chap-
man, Jean Clyde, Charles Mortimer.
Directed by Paul L. Stein.

A grim and interest-holding Brit'n-made drama, "Poison Pen," is excellent fare for serious-minded adult audiences. The weighty story is unbroken throughout and both the acting of Flora Robson and the direc-
tion of Paul L. Stein cannot fail to impress. The highly exploitable title affords an opportunity to turn this into a good gra-
sser. Returns in general situations will depend largely on the effort put behind it — and the showman can rest assured that it will not disappoint his audiences. The author, Richard Llewellyn (who wrote "How Green Was My Valley"), Miss Robson's stage triumph, "Ladies in Retirement," and Robert Newton's recent hit in "Major Barbara" are additional selling angles for class spots. The scene is a peaceful rural English com-
munity which suddenly is disrupted by a stream of malicious poison pen letters. Various villagers are accused of indiscretions and it is the slow-thinking wives who cast suspicion on the dressmaker (Catherine Lacey), causing her to commit suicide. But the letters continue with one even reaching the minister's daughter (Ann Todd) who has just been re-united with her fiancé after his long absence. A second death results when a drink-crazed husband kills the sup-
posed rival accused in his letters. Scotland Yard hand-writing experts finally reveal the culprit to be Miss Todd's maiden aunt (Flora Robson). Outwardly gracious and helpful to all, she is using her position as the villagers. Miss Robson's frustrated private life had prompted her to derive mor-
bid satisfaction from ruining the lives of others.

Flora Robson's portrayal of the repressed maiden lady is a notable piece of acting. Robert Newton is outstanding as the towns-
man driven to commit murder. Reginald Tate is excellent as the vicar and Catherine Lacey gives a touching performance as the unhappy dressmaker. The romantic leads are played in Joe-British fashion by Ann Todd and Geoffrey Toone.

LEYENDECKER

'BACHELOR DADDY' BABY SANDY TALKS IN FRANCAIRACE
Rates • • — as duallier in rural and naborhood spots only.

Universal. 61 Minutes.
Baby Sandy Lee Henville, Edward Everett Horton, Donald Woods, Raymond Walburn, Kathryn Adams, Jad Prouty, Franklin Pangborn, Evelyn Ankers, Hardie Albright, George Meader, Bert Roach, Januia Quigley, Man-
tan Moreland.
Directed by Harold Young.

Baby Sandy's naturalness and amusingly-
distinct mumbles — the first she has uttered on the screen — fail to compensate for the frantic doings which pass for a story in "Bachelor Daddy." Perhaps this tried-and-true slapstick will get laughs from the family trade in naborhoods and small towns, but it is second-rate stuff. The cute three-
year-old certainly deserves a more original script by writer-actor, but he will elicit exclamations of surprise and delight wherever family audiences pre-
evious to the commencing comedians will give the film fair marque value as a sup-
porting duallier.

The story concerns a young widow, jaded for violating a city ordinance, who is forced to leave her baby daughter (Sandy) in the care of three bachelor brothers named Smith. The Smiths live at a men's club and, as each believes he might be responsible for the child, they make frantic efforts to hide her. When the mother is released on prob-
ation, she, too, shows up at the men's club and is hired as nurse. Other characters in-
clude one brother's jealous fiancée, the sus-
ipicious desk clerk of the club where women are not allowed, and a respectable candidate who becomes involved in the hectic proceedings. The finale has Baby Sandy standing the club elevator as the frightened players race up and down the stairs to save the child from danger.

Edward Everett Horton works furiously and manages to extract much humor from a realistic sequence at a children's matinee. Franklin Pangborn's harried desk clerk is a comic masterpiece and Raymond Walburn, Jad Prouty and Bert Roach are also helpful. Donald Woods and Kathryn Adams are the romantic leads.

LEYENDECKER

WHAT THE NEWSPAPER CRITICS SAY

MAN HUNT (20th Century-Fox)
"...Grim, suspenseful...Handsomeily made and directed by Fritz Lang, with unremitting intensity...Exciting! Yes, it is. But convincing? No." —Crowther, N. Y. Times.
"...Stunning show, a first-rate film and an expert bit of propaganda...Utterly absorbing thriller...Has about everything it takes to make an engaging and precocious melodrama..."—Barnes, N. Y. Herald Tribune.
"...Achieves the gripping, murderous, jittery atmosphere of the book...Has feeling and persauasion, humor and insight, suspense and thrills..."—Barnes, N. Y. World-Telegram.
"...Novel's excitement has been captured...A superior thriller loaded with choice items of anti-Nazi dialogue..."—Winston, N. Y. Post.

IN THE NAVY (Universal)
"...Blackly funny plot...yet the Messrs. Abbott and Costello make it skin and cavort like a surfboard when they are undisputed at the helm."—Crowther, N. Y. Times.
"...Create a hilarious tour de force from something less than brilliant material...Convulsing fun fest...leaves one happy and relaxed."—Donn, N. Y. Herald Tribune.
"...Just as funny—if not more so—than its predecessor...It's an Abbott and Costello production and the rest of it merely takes up time pleasantly..."—Murdock, Phila. Ledger.
...Robely, rollingly buffoonery...All grand and goofy, and tuneless too. There isn't a dull moment in the entire blues-chasing business..."—Thayer, N. Y. Post.

J U L Y 1 2, 1 9 4 1
I WAS A PRISONER ON DEVIL'S ISLAND... From Columbia comes this drama of the barbarous existence on the French Penal Colony which ends only when an American prisoner succeeds in exposing the vicious graft among the officials. Donald Woods and Sally Eilers are co-starred, while Edward Cianelli, Victor Kilian and Charles Halton contribute support. Lew Landers directed the Wallace MacDonald production.
A LOOK AT JOE BREEN

by DAVID HANNA

"Joe Breen is in complete charge of the studio," said George Schaefer, "both production and physical operations. He is responsible solely to me and our Board of Directors.

"I have complete confidence in Joe Breen. I know that he is well qualified to head our studio operations. I am entrusting to him the job of tying together our many studio activities, absolutely certain he will furnish the drive, force and guidance necessary to carry our studio forward. I know he will succeed."

Joseph L. Breen, who last week assumed his position of vice-president and general manager in charge of production for RKO-Radio, seems to stand for Success. One never doubts for a moment that he has taken over the RKO helm determined to make a success of both the company and himself. Behind Breen's famous spectacles are keen, penetrating eyes that reflect the direct and forthright qualities of the man. His face is handsomely Irish — full of the honesty of his race. He's an enthusiast — but not an idle one. He makes no pretensions about what he hopes to achieve at RKO — but there are certain definite steps he has in mind.

Breen said he is interested in good story material first — then production and acting talent. He pointed out that he had never heard of a star making a story — but he could cite numerous instances where stories have made stars. "The play's the thing," remarked the new RKO production head, "and this studio is going to begin an extensive hunt to line up the best material possible.

"The same thing applies to the acting and production talent we want to bring into RKO. We have no intention of raiding other studios' contract lists, but we intend to spare no expense in getting the best available people."

Breen expects to dedicate RKO to a policy of entertainment. He is not interested in problem pictures, saying that entertainment is sacrificed when the screen attempts to preach. "Anyhow," he said, "there are enough problems in the world. We have our own and then we read of others in the newspapers and hear them continually on the radio. It is my conviction that the people who go into a theatre are there to be entertained, not to be lectured."

About the Consent Decree, Mr. Breen has taken the "no comment" attitude of most Hollywood executives. However, he did point out that there will be fewer pictures produced under the decree than heretofore and that there is bound to be an increase in the amount of production care and attention given to each individual picture.

"Although there are too many 'poor' pictures," continued Breen, "there are other reasons for the current box-office slump. People are too busy in national defense work — and the large number of young men training in camps has reduced national film attendance considerably."

Orson Welles came in for great praise when your correspondent saw Joe Breen. The production head obviously thinks a great deal of the talented young man and has announced that Welles has been signed to a new contract calling upon him to produce, direct and act in three pictures next season. Breen also commented favorably on the presence of Sol Lesser in the RKO set-up. Lesser will operate as executive producer on most of RKO's top pictures.

Breen's background in the motion picture industry is unique. Behind him at the Hays office lies a colorful and exciting chapter in both his life and that of the motion picture industry. It started when the blue noses began heaping cries of "shame" on Hollywood — somewhat unjustifiably — for violating principals of common decency. Rather than continue coping with individual censorship bodies, the film industry decided to chart its own morals code and administer it itself.

Framing a code was one thing — enforcing it, another. A strong man was needed and after a certain amount of persuasion, ex-newspaperman, former Associated Press correspondent Joseph L. Breen consented to accept the job.

For years Breen has ruled with an iron hand — dictating to the industry (which paid him handsomely) and telling producers, as no one else dared in Hollywood, just what they could and could not do. Here in Hollywood his name was either preceded or followed by a few well-chosen oaths. But, at the same time — and in this fact one finds the key to his character — Joseph Breen was admired. The same producer who hit the ceiling when Joe Breen refused him a seal, would be the first to praise his courage, his integrity and honesty.

It is simple enough to tell a producer that this scene or that one must be cut — but what can be substituted? More often than not the producer did not know, but Joe Breen did. There are fabulous tales in Hollywood of the sequences he has written — the scenes he has done over on the back page of a script which were subsequently incorporated into pictures verbatim. Breen has never been given writing credit — but the occasions are countless when he deserved it.

The reasons he left the Hays office? They are simple — "I was punched drunk," said the executive. He simply couldn't do it any more — the years of grinding, hard work had taken their toll and despite the promise of a handsome increase in salary, Breen chose to seek less harrowing fields.

He probably won't find the going at RKO any easier — but at least it represents a change. His will be an exciting, stimulating job which is a far cry from the moments of depression he must have encountered when for the millionth time he had to remind some skid row producer why Arkansas wouldn't stand for the leading man slapping the ingenue's funny.

Among Hollywoodites there is a singular enthusiasm for Joe Breen's appointment to the top spot at RKO. They admire his intelligence and his experience. They credit him with one of the keenest story minds in the business. The movie town really thinks George Schaefer pulled a smart one in landing this man.

He seems like the logical one to lift RKO. He certainly knows his picture business and at this studio he will have ample cause to call into play some of the commanding tactics for which he is noted.

JULY 12, 1941
**SHORT SUBJECTS**

**FROM PHILLY**

By JAY WALKER

**TRADE SCREENINGS**

July 11—Paramount—(KKO)

July 13—M. Be Good—(RKO)

July 15—C. William—(RKO)

July 16—Father Takes A Wife—(RKO)

July 17—Lady Be Good—(RKO)

July 18—Lady Be Good—(RKO)

July 20—3rd. Jekyl and Mr. Hyde—(MGM)

July 23—$2000.00 and Dressed to Kill—Fox

July 24—Dead Man in San Diego—(MGM)

**TRADE SCREENINGS**

July 7—Paratrooper—(RKO)

July 9—Upstairs Theatre—(RKO)

July 11—Devil and Daniel Webster—(RKO)

July 15—Upstairs Theatre—(RKO)

July 16—Lady Be Good—(RKO)

July 20—Exster St. Theatre—(RKO)

July 21—True Hitler—(RKO)

July 22—Allied—(RKO)

July 23—3rd. Jekyl and Mr. Hyde—(MGM)

July 24—Devil and Daniel Webster—(RKO)

**FROM BOSTON**

By BARCLAY

**TRADE SCREENINGS**

July 11—Paratrooper—(RKO)

July 13—Upstairs Theatre—(RKO)

July 15—Devil and Daniel Webster—(RKO)

July 16—Upstairs Theatre—(RKO)

July 20—Exster St. Theatre—(RKO)

July 21—3rd. Jekyl and Mr. Hyde—(MGM)

July 22—Allied—(RKO)

July 23—3rd. Jekyl and Mr. Hyde—(MGM)

July 24—Devil and Daniel Webster—(RKO)

Arthur K. Howard, Boston Manager of Independent Exhibitors, Inc., has had a public hearing set by the legis-lative Ways and Means Committee on his bill to license and restrict juke boxes and to supervise and restrict any other device incorporating the showing of 16mm and 35mm or other class films for public or private exhibition by means of a coin-in-the-slot apparatus...The heat hit first-run takes heavily in Boston..."We're in the Navy now...combined with "A Very Young Girl" fell way down in its third week at the Keith Memorial..."The Big Store" at the State and "They Dare Not Love" never got started at Loew's Oriental..."Out of the Fog" and "West Point Widow" at the Metropolitan needed a make-up...Sad...

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REPRESENT AT LEISURE' MILDLY ENTERTAINING B COMEDY

Rates ☐ ☐ — as supporting dawller

KO-Radio-67 Minutes.
Directed by Frank Woodruff.

Two attractive and capable leads, several dependable supporting players and adroit direction by Frank Woodruff do much to make "Represent At Leisure" an entertaining B film. The story is the familiar one of the heiress who poses as a working girl in order to find a man who loves herself alone, but his fast pace and effortless playing give considerable new life to an oft-told tale.

Laughs are frequent and more spontaneous during the early sequences but, despite a hokum climax, the film proves amusing throughout. This programmer should fit in neatly as supporting dawller in the average theatre.

The plot centers around a madcap daughter of a department store owner (Wendy Barrie) who flies from home (against her father's wishes) with a 'title' and meets an earnest, hard-working necktie salesman (Kent Taylor) working in her father's store. Posing as an unemployed model, she wins Taylor's friendship and, when he is about to be discharged from the store for being a single man, she suggests they get married, still without revealing her true identity. Complications pile up after the father (George Barbier) takes a liking to his

FOR BEAUTY'S SAKE SHOULD HAVE STAYED ON SHELF

Rates ☐ ☐ as dawller only.

20th Century-Fox.
67 Minutes.
Directed by Shepard Traube.

Just a program filler, this carelessly produced mystery-comedy. The tip-off as to its rating with 20th Century-Fox is the fact that it was filmed in June 1940 and left in the vault until its eventual release as a summer filler a year later. Exhibitors would do well to leave it in the exchanges. Although the plot is weighted down with suspects, two of the film's chief mysteries are: Is this the confusing script that was permitted to reach the production stage? Baffled, why waste so much talent was wasted in bit roles. Joan Davis' rowdy comedy never fails to win laughs and Ned Sparks' dead-pan delivery is amusing for a short time, but that just about sums up the plot of "For Beauty's Sake."

The Clarence Buddington Kelland story concerns a straight-laced young astronomy professor (Ted North) who inherits a profitable beauty salon on condition that he run it himself. With a big time press agent (Ned Sparks) handling the publicity, the shop is a huge success, but North becomes involved in mysterious crimes including a fake damage suit by a迫使 actress, the suicide of a married woman customer and the dis-covery of blackmail activities by disgruntled employees. Sparks goes to such lengths as disguising himself in women's clothes, being known out and about with various women, but the blackmailers are finally captured.

Among the minor players are one-time screen star Lois Wilson, who is seen only for a flash; Isabel Jewell, Margaret Dumont and Janet Beecher, who have a half-dozen scenes each; Glenn Hunter, who is out of his element as a suave blackmailer, Tully Marshall and numerous others. Richard Lane, Pierre Watkin and Lenita Lane are capable in important roles, Marjorie Weaver is a pert and pleasing heroine. Ted North is inexperienced and rather wooden as the woman-hating young professor.

Shepard Traube's direction is poor.

MURDER BY INVITATION' GOOD MYSTERY DRAMA PROGRAM

Rates ☐ ☐ — for action and naborhood duals.

HOLLYWOOD PREVIEW.

Monogram.
67 Minutes.
Wallace Ford, Sarah Padden, Marjorie Marsh, George Gubh, Calvin Gordon, Wallis Clark, Minerva Urecal, J. Arthur Young, Herbert Vigran, Philip Trent, Dave O'Brien, Hazel Keener, Isabelle La Mal, Leo Shumway, John James, Kay Deslys.
Directed by Phil Rosen.

This is a good little murder mystery, with some novel twists and a dash of comedy, which made it far better entertainment fare than the average low-budget ind film. There is a well knitted plot with murders, vanishing corpses, secret passages and sliding panels, all "kidded" just a little, and climaxd by an interesting surprise finish. Phil Rosen's direction keeps the story moving along at a rapid pace and deftly maintains the elements of suspense. Wallace Ford appears as a suave labor lawyer detective and plays the role with easy charm. Marjorie Marsh is attractive and effective in the feminine lead, as Ford's wife-cracking secretary. The铺 provides good support for action and neighborhood dual bills.

The story opens with a court room scene in which the prospective heirs of a supposedly wealthy old lady are trying to keep her declared incompetent to administer her vast estate, but the old lady satisfies the judge that she isn't insane and he throws the case out of court. The wealthy spinster invites all her relatives to spend a week at her old country mansion, stipulating that they must arrive at midnight. Ford, with his secretary and photographer, are asked to keep an eye out for the prospective heirs are murdered by a masked knife-thrower and suspicion falls on several of the guests. The old lady finally solves the mystery and continues down her house to force the killer to betray himself.

Sarah Padden is a standout in the role of the eccentric old lady. Herbert Vigran offers smart comedy as the newspaper photographer and other members of the cast contribute good bit performances.

CRAWFORD (Hollywood)

WHAT THE NEWSPAPER CRITICS SAY

BLOSSOMS IN THE DUST (MGM)
"...Among the season's best film...Sentimental, but it never becomes maudlin...Tender and gentle and curiously touching." —Bechtle, N. Y. World-Telegram.
"...Tragically beautiful, utterly inspiring...Splendid film...Thrilling performances." —Dana, N. Y. Herald Tribune.
"...Such a beautiful job of technician that you cannot fail to enjoy it...Excessive sentiment." —Winstein, N. Y. Post.
"Spirit of the story is maintained on a level generally above its frequent insipid spots...Pure inspirational drama with a pleasant flavor of romance." —Crosby, N. Y. Times.

MANPOWER (Warner Bros.)
"...A thunderbolt...Cinematic depth charge...Tough, fast, exciting and true...Thrills in spades...M. C. Y., N. Y. Daily News.
"...Hackedney and pretentious...Emotionalism and playwright's script...Melancholy attempt at entertainment...Wanton waste of talent...Draws a blank." —Bechtle, N. Y. World-Telegram.

THE VOICE IN THE NIGHT (Columbia)
"...Element of repetition begins to make itself felt...Tense drama, effective in performances and well directed." —Winstein, N. Y. Post.
"...Maintains interest throughout...Another feather in the British cinematic hat." —E. G., N. Y. Herald Tribune.
"...Frankly propagandistic drama...Although there is an undeniable amount of truth in what the film has to say, it is blunt and made implausible by the lurid accumulation of atrocities." — T. M., N. Y. Times.
"...Thrilling, thoroughly workmanlike...Seldom do you see an adventure film so artistically done or so ably played." —Rob Reel, Chicago Herald American.
ONE LONG LAUGH!

Funnier than “Scatter-brain”... gayer than “Sis Hopkins”... here is the summer show that will make your theatre a crowded vacationland.

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“Chick” Chandler
Joseph Santley - Director
Screen play by Jack Townley and Milt Gross
Original story by Jack Townley

A REPUBLIC PICTURE
BUD
ABBOTT and LOU
COSTELLO
in
HOLD THAT GHOST
with
RICHARD CARLSON
JOAN DAVIS
MISCHA AUER

The ANDREWS SISTERS
TED LEWIS

AND HIS ENTERTAINERS

Screen Play by Robert Lees • Fred Rinaldo • John Grant
Original Story by Robert Lees • Fred Rinaldo

Directed by ARTHUR LUBIN
Associate Producers: BURT KELLY • GLENN TRYON

A UNIVERSAL PICTURE

National Release to 16,000 Waiting Box offices • AUGUST 8th
FIRST BLOCKS ARE DISAPPOINTING

The past fortnight has witnessed the introduction of the system of trade showing all feature pictures by the Big 5 under the terms of the Consent Decree. The start was inauspicious, to put it mildly, both from the standpoint of exhibitor interest and quality of the first blocks exhibited.

Reports from our four regular reviewers situated in various sections of the country all tell of sparse attendance at the screenings of the first twelve pictures released by RKO, Metro and 20th Century-Fox. Someone remarked, exhibitors are "shopping" for their entertainment at the previews, and this is borne out by our reviewers in their reports that the three outstanding pictures in the first blocks drew the largest turnouts of theatremen.

Some observers have already jumped to the conclusion that the trade showings plan is a failure. This opinion is premature. It must not be overlooked that this is the slack season in our business and many exhibitors are vacations. We believe there will be a decided pick-up in attendance at screenings in the fall.

However, it is evident that only a small percentage of exhibitors will see the larger number of pictures at the previews. Apparently, a majority will depend on their favorite trade papers to cover the new films for them. We have already been requested by some FILM BULLETIN subscribers to adopt means for getting our reviews to them sooner than they appear in the bi-weekly issues. Exhibitors in early run towns, who rely on our opinions of the pictures, want to have the reviews of all features shown each week as promptly as possible. We are making plans to furnish such service to FB readers.

Starting on the following page, we present reviews of the first twelve. As usual, they are written wholly without bias or favoritism. All FILM BULLETIN reviewers know theatre business. They endeavor to give the exhibitor the facts and opinions that will help him judge the value of each picture for his theatre. The boxoffice ratings are based on every fact and phase of the picture, on title, cast, direction, exploitation angles, etc., plus the reviewer's reaction to the film as entertainment.

Of the twelve pictures trade shown during the first two weeks, five were from RKO, five from 20th Century-Fox, two from M-G-M. After seeing some six or seven of them, an exhibitor collared one of our staff members and said, "Say, your paper has been insisting that blocks-of-five will improve the quality of the product. Where is that improvement?" Obviously, we have to tell that gentleman to hold his horses.

Here are thumb-nail extractions from our reviews:

RKO Block of 5—"Parachute Battalion," interesting and fairly exciting, but just a programmer; "Here is a Man," unusual fantasy is fine for class audiences, but a big question mark elsewhere; "Father Takes a Wife," mild domestic comedy, a dualler; "Citizen Kane," powerful, fascinating, different, and should get very good grosses in big cities, at least; "Lady Scarface," a weak dual biller.

20th Century-Fox Block of 5—"Charley's Aunt," very funny Jack Benny vehicle, should get top grosses; "Dressed to Kill," just another Michael Shayne mystery for dual bills; "Wild Goose Calling," above par outdoor drama, should do nice business generally; "Private Nurse," a cluck; "Sun Valley Serenade," entertaining Henie vehicle should do nice business, too.

M-G-M Two in First Block—"Lady Be Good," miserably tedious story with several musical highlights, just slightly above average; "Dr. Jekyll and Mr. Hyde," Tracy at tops, but another re-make and, therefore, a boxoffice question mark.

This list is not an imposing introduction to the blocks-of-five system. While these initial groups are nothing to shout about, it is ridiculous to assume that they represent a criterion of what the majors will make under the new policy. The pictures now being offered were actually produced under the old block booking system — and quite a few of them look it. The quality WILL improve, definitely and decidedly — or the distributors will have one hell of a time peddling their wares after inspection!

MO WAX.
RKO-RADIO Reviews of 5 In First Block

'Citizen Kane' ORSON WELLES' DISTINGUISHED FILM
Reprinted from FB issue April 19, 1941

Rates ★★★ + in deluxe and class houses; slightly less else here

A Mercury Production
Released by RKO-Radio Pictures
115 Minutes

Few will deny that "Citizen Kane" is one of the most extraordinary pictures to come out of Hollywood. The circumstances surrounding its production were the most unusual in industry annals—the public with- tending its release attained an unprecedented pitch and the whole background of the picture prepared us for something different and distinctive. In every respect "Citizen Kane" lives up to this expectation.

Formula critical standards must be abandoned and a different set of values evolved to arrive at a clear understanding of the picture's value as a contribution to the film art and as a boxoffice attraction which may become of greater moment in the future. Pictures of this sort will be judged, if any are made.

I seriously doubt that "Citizen Kane" is going to elicit the unanimous rave approval from the general roll of filmgoers that it has won in Hollywood and in the press. It will attract top money during its road show engagements. It should do as well in the first runs and better class houses. Intelligent audiences will want to see it because of its subject matter and its technical innovations. The masses will be attracted mostly by curiosity and interest in Welles himself. Returns will become less satisfactory as the picture goes into the smaller house. It is not for those who like their drama straightforward and obvious manner. "Citizen Kane" is a story told by a master story teller who chose to defy all the rules by telling it with the simplicity of a nursery rhyme. A reviewer friend summed up the picture most admirably upon leaving the preview by saying: "Gentlemen, I am afraid we have seen a work of art."

But in justice to Mr. Welles the film is not one that can be dismissed lightly with a shrug or a yawn. It is an im- portant work and the excitement that it has already caused will be mild compared to the flurry that will accompany its release.

Everything that has been written of the "kane"—the players, the story, the manner of telling, the direction, lighting and production. The camera has achieved a complete depth of focus and the backgrounds are amazingly sharp. Angles are used profusely. Lighting devices are liberally employed to heighten dramatic effects. To unfold the story a complicated flash-back procedure is fol- lowed.

The picture opens on Kane's deathbed. "I'm afraid you're wrong, 75, Mr. Thatcher." he dies. Then a newsreel on the order of the March of Time shows his public life as rec- orded by his newspaper ("rosebud"—the camera pokes its way through Kane's vast accumulation of possessions after his death, "rosebud" is revealed to be the name of the sled on which Kane was playing on the day that Thatcher came to tell him of his wealth. It represents the turning point of his life.

Orson Welles' performance of Kane is faultless. He is called upon for a wide range of characterization and those who have heard him on the air will be surprised at his lack of mannerisms and tricks. He meets every demand of the script with ease and never for an instant does Welles' personality conflict with the character he is creating. Astonishing is the portrayal of Dorothy Comingore, whose thin voice and perfect control make Susan an unforgettable character. Although far removed from her own small world, she is always the common creature Kane plucked from the sidewalk. Joseph Cotten is magnificent as the critic and his character work as an old man, telling his story and relations with Kane, is a far cry from the "spinsters" of Kane. Paul Pfeiffer is another outstanding member of a very fine cast. He plays Mr. Bernstein whose loyalty to the boss is never questioned.

'Hana' (Hollywood)

'Parachute Battalion' ENGROSSING, EXCITING ARMY COMEDY-DRAMA

Rates ★★★ + generally; may build to better returns
HOLLYWOOD PREVIEW

RKO-Radio. 75 Minutes.

Here's a close-up of Uncle Sam's parachute troops—as exciting and interesting a branch of the army as the name implies. John Twist and Major Hugh File have woven an action-packed amusing and dramatic screenplay about the activities of the parachutists which has been extremely well directed by Leslie Goodwins and acted by a well balanced cast. There are the usual heroes and sometimes they go overboard—but it is an exciting little film that will entertain all audiences, and especially action fans. Word-of-mouth ad- vertising will be favorable and will help build bigger grosses in the subsequent runs. The exhibitor can get better than average returns by capitalizing on the good exploitation angles in this offering.

A group of young men—from widely separ- ated walks of life—land in the parachute di- vision of the infantry. There is the loud- mouthed, overbearing football hero and mil- lionaire's son, Robert Preston, who thinks he's above with all the girls; quiet, hand- some Edmund O'Brien, whose father is a commandant and who is afraid of being a soldier; dopy Buddy Ebsen, and young, tense Richard Cromwell, who has enlisted to get money for his family. Their overlord is genial Harry Carey, who looks and acts the part of the tough army sergeant with the proverbial heart of gold. Each has his indi- vidual problem to solve, but the basic con- flict concerns O'Brien who eventually overcomes his fear of jumping, gains the respect of his father and wins Carey's beautiful daughter, Nancy Kelly.

There isn't a bad performance to be re- ported and the direction by Leslie Goodwins is good both in the comedy and action di- visions. The parachute scenes form a natural part of the story—they make exciting and dramatic action.

HANA (Hollywood)

'Here is a Man' NOVEL PICTURE REQUIRE SPECIAL SELLING

Rates ★★★ + or better where exploited
HOLLYWOOD PREVIEW

RKO-Radio. 106 Minutes.

Directed by William Dieterle.

"Here is a Man," formerly "The Devil and (Continued On Next Page)

FILM BULLETIN
"HERE IS A MAN" (Continued)

Daniel Webster," is William Dieterle's first independent production effort, and an entry in RKO's first block-of-five. It is a master effort from a master craftsman—novel, fascinating and absorbing. The story itself is something unusual for the screen—having the qualities of a fantasy interwoven with a strong and human American story of the soil; it defies description. Somewhat leisurely paced, interest is fastened largely on the strong performances of Walter Huston and Edward Arnold, and Mr. Dieterle's production and direction. These will be enough to stimulate interest among first run and de luxe theatre patrons, but elsewhere a strong imaginative selling campaign will be necessary if good grosses are to be realized. The picture warrants it and the subject matter abounds in material for the imaginative, enterprising showman.

Anne Shirley and James Craig are a young New England married couple, owners of a small farm. Beset continually by ill luck, Craig sells his soul to the Devil (Walter Huston) for seven years of plenty. He becomes the richest man in the state, but, in the process, loses all his friends, is haunted and falls into the clutches of scheming Simone Simon, handmaiden of the Devil, who almost breaks up his home. But Shirley remains steadfast and when, at the expiration of the seven years period, the Devil (Craig, Shirley goes to Daniel Webster (Edward Arnold) for help. He compels the Devil to have a jury trial before 12 Americans before claiming Craig's soul. The Devil produces one composed of famous thieves and traitors. Under penalty of having his own soul forfeited if he fails, Arnold, magnificent plea moves them to free Craig and defeat the Devil.

Walter Huston gives an amazing performance as the sly, rascally Devil — ric in quiet, effective humor. Arnold is sincere, convincing and powerful as Webster. Much of the heavy dramatics fall on the shoulders of Shirley and Craig, but both are capable, and not always to the task. Jane Darwell is splendid as the young man's upright mother. Simone Simon cleverly underplays the Importance and others in the cast who offer outstanding performances are John Quallen and H. B. Warner.

HANNA (Hollywood)

FATHER TAKES A WIFE GLORIA SWANSON RETURNS IN MILD PROGRAMMER

Rates ★ ★ as dualler generally, except in action spots

RKO Radio. 79 Minutes.

Adolphe Menjou, Gloria Swanson, John Howard, Helen Broderick, Desi Arnaz, Florence Rice, Neil Hamilton, Grady Sutton, Mary Treen, Grant Withers, Ruth Dietrich, George Meader, Frank Reicher.

Directed by Jack Hively.

Gloria Swanson scores a minor triumph in her return to the screen in this very mildly amusing, inconsequential, marital farce. The glamour girl of the '20's still looks amazingly youthful and vivacious, wears striking clothes with her old-time flair and scores in the comedy aspects of her matronly role. Made for laughing purposes only, "Father Takes A Wife" has been directed by Jack Hively and appropriately played in the same fashion by an expert comedy cast. The plot is filled with obvious situations, but it moves at a fair pace. Advance ballyhoo about Swanson's return will aid the returns in some spots, but generally this will require fairly strong support to get above average returns. It is best suited for family houses.

The gay old dog of a father, Adolphe Menjou, takes for his second wife a glamorous stage star (Gloria Swanson) despite the disapproval of his stuffy, business-minded son (John Howard). The two temporal-oldesters are married after several violent quarrels and set-tos and go off on a transplanted Mexican honeymoon via steamer. A hand- some stowaway (Deal Arnaz) causes distress when Swanson decides to sponsor him as a concert star in New York. When Menjou stalks out, Howard and his wife take over Arnaz' career and, of course, jealousy rears its head in their household. The two couples are reunited when Swanson and her daughter-in-law are both glimpsed knitting tiny garments.

Adolphe Menjou and Miss Swanson are splendidly teamed and get the most laughs out of the tepid material at hand. In the contrasting and less showy parts of the conservative young couple, John Howard and Florence Rice are also first-rate. Helen Broderick gets in a few good laugh lines. Deal Arnaz is attractive in the exaggerated role of the conceited Mexican singer and Neill Hamilton (one of Menjou's silent-days leading men) makes an effective appearance as a handsome stage star.

LEYENDECKER

'LADY SCARFACE' GANGSTER YARN IS WEAKEST OF FIRST BLOCK

Rates ★ as supporting dualler; more in action spots

RKO Radio. 69 Minutes.

Judith Anderson, Dennis O'Keefe, Frances Neal, Eric Blore, Mildred Coles, Marc Lawrence, Damini O'Feighn, Andrew Tombes, Rand Brooks, Marion Martin, Arthur Shields, Lee Bonnell, Horace MacMahon, Harry Burns.

Directed by Frank Woodruff.

Weakest of RKO's first block, both as regards a routine story and mild marquee draw, is "Lady Scarface," an action quickie. Even the earnest portrayal of a merciless gang leader by that sterling actress, Judith Anderson, fails to redeem a confusing screen play which is not aided by the slip-shod coupling call for the envelope before direction by Frank Woodruff. The sub-theme of the handsome detective who is at first perstered and finally aided, by a gotting feminine newspaper photographer, will seem too familiar to stir anyone's interest. Playing up the provocative title will help in the action spots; elsewhere the film will be relegated to supporting spot on duels.

The action starts in Chicago, where a robbery and a murder are committed in a big business building, and then shifts to a New York hotel, where an envelope containing the stolen money has been mailed. The gang responsible for the crime is dominated by "Slade," who, unknown to the police, is a cruel and crafty woman (Judith Anderson). By coincidence, a young honeymooning Slade's henchmen arrive to pick it up. Then follows a cat-and-mouse game between the crooks and the police force with the young couple as innocent go-betweens. Slade, in the guise of a chambermaid, finally comes after the money and leads the police on a wild chase before being outwitted. Best in the supporting cast are Arthur Shields and Marc Lawrence as gangsters. Dennis O'Keefe, as the detective, and Frances Neal, as the pursuing girl photographer, furnish the romance in uninspired fashion. Rand Brooks and Mildred Coles are pleasing as the innocent honeymooners, but Eric Blore's three short comedy scenes completely miss fire.

LEYENDECKER

M-G-M Reviews of 2 In First Block

'LADY BE GOOD' DULL, WINDY STORY MURDERS MUSICAL

Rates ★ ★ generally

M-G-M. 108 Minutes.


We've been complaining about Metro's story department for some time now, and "Lady Be Good" provides plenty of fuel to make our argument bleat more plainly. Three musical numbers are the small compensation offered the spectator for sitting through one of the longest and dullest domestic quarrels of the season.

We do not know who is to blame for the weaknesses of "Lady Be Good," but our cannot escape the impression that whoever was in charge of the production just didn't give a damn. On paper that story must have looked bad, and certainly the preview of the completed film should have warned the production chiefs that 20 or 30 minutes must be chopped out, if the picture was to escape being boring. The musical highlight is furnished by the (Continued On Next Page)
"LADY BE GOOD" (Continued)

Berry Brothers, an amazing trio of Negro hoofer who will bring applause with their sensational dance number. Two dances feature the Powell. While one of them (in which Miss Powell is co-starred with a cute puppy) is informally novel, her tapping routines fail to excite this reviewer. In the "big finale," Miss Powell is again tossed around by 80 or a hundred chorus boys in full dress — and we wondered if we had seen the identical scene in some of her previous pictures. And speaking of this lack of originality, what disappointed us more than anything else was the handling of that magnificent scene, "The Last Time I Saw Paris." If we recall correctly the report in our Studio Size-ups, Metro paid about $15,000 for this song. Potentially, it promised to be the biggest and most stirring film musical number of the year, but the producers dissipated the valuable property by letting it to a shallow-voiced Ann Sothern to sing before a banquet table of music publishers, with only a few stock flashes of old Paris providing an occasional background. All the vast touching, nostalgic, sentimental significance of the beautiful song was lost. It should be recorded as one of the biggest productions "muffs" of recent years.

The less said about the story, the better. Ann Sothern and Robert Young, married songwriting team, are forever arguing about nothing at all. They are divorced once and almost a second time, and most spectators will soon find themselves sorry that the first split didn't "take."

Miss Sothern and Mr. Young try hard with the awful lines they have to speak. Eleanor Powell has a bit role, outside of her two musical numbers. Lionel Barrymore has a very brief part as the divorce judge. John Carroll handles a light comedy character in the least possible manner. Yes, we enjoyed the Berry Brothers.

Why didn't director Norman Z. McLeod tell the producers that the story was no good?

This is an unimpressive initial entry in M-G-M's first block for the new season.

M. W.

'DR. JEKYLL AND MR. HYDE' SPENCER TRACY MAGNIFICENT IN FAMILIAR DRAMA

Rates... — generally

M-G-M.
127 Minutes.
Spencer Tracy, Ingrid Bergman, Lana Turner, Donald Crisp, Ian Hunter, Sara Allgood, Jack McLean, Doris Lloyd, John Harvard, Denis Green, Whinfield Harris, Directed by Victor Fleming.

M-G-M's new version of the oft-told Robert Louis Stevenson story is distinguished by the remarkable performance of Spencer Tracy as "Dr. Jekyll and Mr. Hyde." Tracy far surpasses the earlier film characterizations of John Barrymore and Fredric March — his delineation being all the more magnificent because he does not resort to the horrific, sabre-toothed, munchelatched Mr. Hyde: make-up to achieve a thoroughly chilling effect. He is fascinating, because the spectator witnesses what actually seems to be a complete transformation of CHARACT.

The make-up is not obvious at all, yet the man seems to be an entirely different person. It is a strange, mystifying transfor-
mation that will send audiences out talking. This is the most interesting element in the film. The story is too familiar to most people and thereby loses much of its effectiveness. The two hours and seven minutes running time seems excessive in telling a story everyone knows so well. The production is A-1, Victor Fleming's direction superbly captures the mood of the tale and the supporting roles are all in very competent hands. The box-office results will depend largely on how many people are interested in comparing Tracy with Barrymore and March. This may be the best selling angle, incidentally. Against its chances for outstanding success is the dismal record of previous remakes. It should do better than most of those, but it will hardly approach the grosses it would bring if this were the first film version.

Few libraries have been taken with Steven-
son's familiar tale of the scientist-mad Dr. Jekyll who dares to experiment with a potion capable of stressing either the good or the evil in a man's nature. When Jekyll uses the drug on himself, he forgets his well-ordered life as the flamboyant of the sweetly-

modest Lana Turner as he becomes the heartless Mr. Hyde who takes upon a licentious existence with a loose-moraled barmaid (Ingrid Bergman). During an interlude when he is striving to resume the Jekyll side of his nature, the burmaid seeks the doctor's advice on how to escape the domination of Hyde. The man's evil side again comes uppermost and he murders Miss Bergman. This results in Miss Turner and is finally killed while attempting to escape.

Miss Bergman's finely-shaded performance is almost the equal of Tracy's great tour-de-

force. Lana Turner is attractive and able as the demure fiancée — a role in con-

trast to her recent film portrayals. Donald Crisp is a stand-out as the stuffy, well-

meaning Sir Charles Emery and such fine actors as C. Aubrey Smith, Ian Hunter, Barton McLean and Sara Allgood are excellent, of course, in comparatively minor parts. The musical accompaniment is made especially effective with several moments of dead silence during the Hyde transformation scenes.

LEYENDECKER

FOX Reviews of 5 In First Block

'CHARLEY'S AUNT' A GOLD MINE LOADED WITH LAUGHS

Rates... generally

HOLLYWOOD PREVIEW

20th Century-Fox.
81 Minutes.

Jack Benny in "Charley's Aunt" is destined to set the non-totalitarian world on its ear! It starts off slowly—for a brief moment one fears the ancient story has lost its magic spark—but once Benny appears in the rib-
boned hat, long skirt and flattening the small black fan, hilarious proceedings are under-

way. Then the action never lags—the laughs continually overlap and Benny does some of the finest work of his career. The produc-

tion is all that it should be—members of the supporting cast have been chosen perfec-
tly and the direction by Archie Mayo is a classic of tempo and timing. Business should be heavy in every location and smart showmen will line up solidly behind this 20th Century gold mine and sell it for all it is worth.

Benny is an Oxford student of ten year's standing who is threatened with expulsion unless he can prove innocent of ringing the fire bell constantly. He shows up in the rooms of his pals, James Ellison and Richard Hayden, dressed in the female costume he is going to wear in the college play. They threaten not to provide him with the necessary albii unless he poses as Hayden's aunt and chaperons them at a dinner they are giving for their shy, unsophisticated girl friends, Ann Baxter and Arleen Whelan. Benny agrees and one complication follows the other. Kay Francis, the real aunt, arrives incognito. Ellison's father, Laird Cregar competes with the girls' guardian over Ben-

ny's affections. And in the midst of all this turmoil, Benny is trying to make an im-

pression on Miss Francis. It all comes out right in the end when she reveals herself after Benny has succeeded in getting Gwenn's written consent to his wards' marriages with his pals.

Kay Francis adds a delightful touch to the comedy—looking more attractive and beauti-

ful than ever. Ellison and Hayden are per-

fectly attired as the youths and Anne Baxter and Arleen Whelan are properly coy as the Victorian Misses. Outstanding are the por-

trayals of Laird Cregar, Reginald Owen and Edmund Gwenn.

HANNA (Hollywood)

'DRESSED TO KILL' ROUTINE MICHAEL SHAYNE MYSTERY

Rates... as dueller generally; slightly better in action spots

20th Century-Fox
74 Minutes
Lloyd Nolan, Mary Beth Hughes, Sheila Ry-


This further excursion into mystery and murder by the amiable detective, Michael Shayne, shapes up as an entertaining pro-

grammer. There are the usual strange deaths, the usual suspects who go all-out to encourage your suspicions the usual romantic

(Continued on Page Twenty)
DATE FROM NOW TO NEW YEAR'S!

ELIMINATE THE ??? FROM YOUR BUSINESS!

You need pictures:
You need box office pictures
And you need them regularly!

UNIVERSAL OFFERS YOU BONDED RELEASE DATES—TOP RANKING PRODUCT—FROM NOW TO NEW YEAR'S...
A showman's dream of casting comes true!

DEANNA DURBIN

In a surprise, different characterization your patrons have clamored for!

CHARLES LAUGHTON

Back to his great human roles, warm and comedy-filled

in A Henry Koster Production

ALMOST AN ANGEL

(with ROBERT CUMMINGS)

Always winning, this timeSept

MARGARET TALLOCHET • GUY KIBBEE
CHARLES COLEMAN • WALTER CATLETT

Directed by HENRY KOSTER
Produced by JOE PASTERNAK
**OCT. 10**

**HELLZAPOPPIN'**

The greatest stencil in show business! The biggest title you'll ever see! The biggest print you'll ever see! The biggest poster you'll ever see! The biggest stunt you'll ever see! The biggest color you'll ever see! The biggest sound you'll ever see! The biggest picture you'll ever see! The biggest director you'll ever see! The biggest star you'll ever see! The biggest producer you'll ever see! The biggest distributor you'll ever see! The biggest budget you'll ever see! The biggest cast you'll ever see! The biggest crew you'll ever see! The biggest audience you'll ever see! The biggest profits you'll ever see! The biggest box office you'll ever see! The biggest hit you'll ever see! Now shooting!

**OCT. 17**

**PARIS CALLING**

A title that's a heart-throb by itself... and a star whose emotional depth will stir the country!

Randolph Scott • Elizabeth Bergner

Produced by Benjamin Glazer

Directed by William A. Seiter

Now shooting!

**OCT. 24**

**BURMA CONVOY**

The two stars, either of whose appearance in a picture is a guarantee of box office, come to you together, as in their "Back Street"!

Charles Boyer • Margaret Sullavan

In APPOINTMENT for LOVE

Produced by Bruce Manning

Directed by William A. Seiter

Who directed "Hired Wife" and "Your Girl"?

Now shooting!

**NOV. 7**

**W. C. FIELDS**

"The GREAT MAN"

Gloria Jean, Butch and Buddy

Directed by Edward Cline

Now shooting!

**NOV. 14**

Here are the most robust moments in the life of a real man... a big shot who dabbled with short shots—and put them all away!

The GREAT MAN

Captive Wild Woman

Baby

The MERRY MACS • SANDY

Melody Lane (Tentative Title)

Shooting starts September 2nd!
THEY LIVED ALONE

Proliticed by BRUCE ORIGINAL S
SONYA L

Shooting starts September 15th!

AS AMERICA WANTS HER
in a story touched with heart and humor!

Deanna DURBIN in
THEY LIVED ALONE

Produced by BRUCE MANNING
Original Story by SONYA LEVIE

Shooting starts September 15th!

THERE has never been a year in the history of the motion picture industry without some figure of grotesque horror stimulating the boxoffice to surprising heights...

The WOLF MAN
A picture and a character that will catapult itself to land among the top imaginative masterpieces of all time!
COLUMBIA

There are reports that producer Charles Rogers and Columbia may part company after his next picture, "The Gentleman Misbehaves." Rogers was to have produced nine pictures over a period of two years and "Gentlemen" will be his third.

Margaret Lindsay will continue in the "Ellery Queen" series according to the terms of a new contract for four pictures... Pat O'Brien has been assigned one of the top roles in "American Consul" which will get under way on September 1... William Rowland is said to have a deal on with studio for the production of a white-washed version of "Desire Under the Elms"—an unlikely tale.

IN PRODUCTION—"You Belong To Me" (Barbara Stanwyck-Henry Fonda), "Three Girls About Town" (John Blondell-John Howard-Binnie Barnes), "Harmon of Michigan" (Tom Harrett-Anita Louise) and "Go West, Young Lady" (Penny Singleton- Glenn Ford).


METRO-GOLDWYN-MAYER

Lana Turner from Spencer Tracy to Clark Gable to Robert Taylor. That is the all-star role Miss Turner has made in rapid succession, with "Johnny Eager" now to co-star her with Taylor. The story has its setting in the Chicago underworld of the present time, dealing with the life of a paroled convict, who has lost all real emotion and depends upon those faked for success. Miss Turner plays a girl of good family, a darling of society, who falls for the ex-convict.

After many months of debating the wisdom of producing John Steinbeck's "Tortilla Flat" it has definitely been put on Metro's 1941-42 schedule. Sam Zimbalist will produce. John Lee Mahin has been assigned the job of writing the screenplay and Spencer Tracy will be the star.

The Metro-backed stage production of "We Pought at Arques" by Frederick Hazlett Brennan will have Edmund Gwenn in one of the leading roles. This announcement followed the signing of the character actor to a long term deal. Edgar Selwyn has already gone East to ready the legitimate production and Metro's Robert Sinclair leaves shortly to take over the directorial post.

Metro having casting troubles? Sounds impossible but the studio says its true. With leading men at such a premium in Hollywood, the loss of Jimmy Stewart, who had been depended upon for so many younger romantic roles, is being keenly felt. Robert Montgomery's joining the Navy has necessitated the re-vaunting of plans and the fact that William Powell must have three months rest between pictures makes it impossible for the studio to use him as much as he would like. In the feminine division, Rosalind Russell is leaving the lot after she finishes "Achilles" with Walter Pidgeon.

Once before Ed Marin, one of the studio's most dependable directors, had a tiff with Metro, but a reconciliation followed. After again disagreeing with executives about the type of pictures he is compelled to handle, Marin bowed out last week finally and definitely—ending a seven year association. Metro's loss is Universal's gain for the latter enterprising studio, sensing his potentialities as a top megaphoner, promptly engaged him for "Paris Calling" which will place him with Bernez in her first American-made film. Randolph Scott will be her leading man.

With Barret Keeling in Connecticut and Andy Harvey in Missouri, the two MGM art in-painters depart from the studio to canvass the newspaper field, canvassing several hundred editors throughout the U.S. and Canada to find out what about Hollywood the public wants to read in the newspaper. At the end of five productions, compiling a complete survey to guide future Metro publicity efforts... Harold Bueche replaces Norman Taurog as the director of Shirley Temple in "Kathleen." Taurog has been assigned to "Achilles." George Secor will direct "Woman of the Year" which has just begun production on August 15... Clarence Brown, who was supposed to be leaving MGM, has popped up as the director of a picture to be made in England with Robert Donat titled "The Arrow of Innocence"... S. B. Behrman has arrived at the studio to fulfill his writing contract... "As Thousands Cheer" will be the title of Judy Garland's next picture—but the story will not be woven from the topical stage revue of the same name which was produced in New York several years back.

IN PRODUCTION—"The Chocolate Soldier" (Nelson Eddy-Rose Stevens), "Untold" (Garbo-Melvyn Douglas), "When Ladies Meet" (Joan Crawford-Robert Taylor-Greer Garson), "The New York Story" (Edward G. Robinson-Edward Arnold), "Female of the Species" (Rosalind Russell-Dan Amchee), "Untied Tarzan" (Johnny Weissmuller-Maxine O'Sullivan), "Babes on Broadway" (Mickey Rooney-Judy Garland) and the "Panama Hatte" (Ann Soothern-George Murphy).

PREPARING—"Keepin' Married."


MONOGRAM

Although it has been common knowledge that Trem Carr has been very active in Monogram's production effort these past few months, steps were taken last week to name him executive director in charge of production—which merely puts an official stamp on his activities.

After a short tour through some Monogram exchanges, W. Ray Johnston returned to his studio with the announcement that Monogram has surpassed by 30% the figures for last year at this time. Johnston said that he has noticed a definite interest on the part of exhibitors in pictures which place emphasis on a single theme, "War, as a story theme," said Johnston, "is definitely out; a light approach seems to be what the public wants—whether the story is concerned with a mystery, or a murder, or two which have already started, will comprise Mono's July schedule. "Sadie Mountain Roundup" (Range Busters) and "Lil Louisiana Lady" (Marjan Marsh) are underway and the others are "Street Stories." (Frankie Darro-Jackson), "Morgan-Keane Lake-Manhat Moreland, the second in the "Rough Riders" series titled "The Bad Man From Bodie" (Buck Jones-Tim McCoy) and "Six Boon Bah" (Grace Hayes-Peter Lind Hayes-Marly Healy).
PARAMOUNT

A safe bet would be the assumption that for the next few months in Studio Set-ups, as well as other Hollywood columns, Paramount's "For Whom the Bell Tolls" will be spotlighted prominently. This week's dispatches concern both the screenplay and the casting marathon. From Louis Bromfield's farm in Ohio came the terse report that the noted novelist is working almost 16 hours daily on the screen adaptation and the script has been promised before October 1. Filming on "Bell" will definitely begin on that date.

Those "tests" for the Hemingway work, Paramount's publicity lads produced the oddly assorted names of Katherine Cornell and Wallace Beery for their latest space-gathering achievement, Miss Cornell, through Louis Bromfield, is being asked to test for the role of Pilar while negotiations are said to have been opened with Metro to permit Paramount executives to consider Wallace Beery for Pablo.

They say it is all set for Leo McCarey to check in at Paramount shortly with his script of "Hollywood Legend" — the producer-director having purchased Howard Hughes' interest in the story. Cary Grant and Ginger Rogers are sought for the stellar roles; Grant is tied up with Columbia and RKO but Ginger Rogers is free to negotiate as she pleases although still committed to RKO for two more pictures.

Paramount has announced its first block-of-five: "Nothing But the Truth" (Bob Hope-Paulette Goddard), "Buy Me That Town" (Lloyd Nolan-Constance Moore-Albert Dekker), "Hold Back the Dawn" (Charlton Heston-Gene Tierney), "Ringside" (Lon Chaney-Susan Hayward), "New York Town" (Fred MacMurray-Mary Martin-Robert Preston), "Henry Aldrich for President" (Jimmy Lydon-June Preisser). In discussing the selections Neil Agnew stated, "We feel that this quintet of pictures offers the exhibitor the maximum in diversified entertainment."

Preston Sturges reached an agreement with the studio permitting him to bow out of the direction of "Take a Letter, Darling" which was to have followed the current "Sullivan's Travels" — the point of discussion being that Sturges prefers to direct his own yarns. Claudette Colbert was also withdrawn from the picture. Mitchell Leisen has stepped into the "Letter" assignment which will not get underway until fall, after Leisen has completed "Miss Maddy Is Willing."

IN PRODUCTION—"Bahama Passage" (Madeline Carroll-Stirling Hayden), "Reap the Wild Wind" (Ray Milland-John Wayne-Paulette Goddard), "The Remarkable Andrew" (William Holden-Brian Donlevy), "Stick to Your Guns" (William Boyd-Brad King-Andy Devine), "Sweater Girl" (Eddie Bracken-June Preisser), "Louisiana Purchase" (Bob Hope-Victor Moore-Zorina) and "Her Jungle Mate" (Dorothy Lamour).


ASSIGNMENTS: Robert Aldin to "Dangerous Holiday"...Preston Sturges to "Take a Letter, Darling."

REPUBLIC

Republic has been invited to join the Motion Picture Producers Association! Binnie Barnes has been signed by Republic to a three picture deal. She recently completed a leading role in "Angels with Broken Wings." Her next assignment will probably be "The Devil Pays Off," a mystery-comedy...Bill Shirley who scored with his song rendition in "Rookies On Parade" has been termed and will have a choice role in "Doctors Don't Tell" which is now in production.

IN PRODUCTION—"Doctors Don't Tell" (John Real-Flora Rice)..."Under Fiesta Stars" (Gene Autry-Smiley Burnett)..."The Pittsburgh Kid" (Billy Conn-Jean Parker) and "Bad Man of Deadwood" (Roy Rogers-George Hayes).

PREPARING—"Three Texas Rangers" (Mesquiteers), "The Apache Kid." CASTINGS: Billy Conn in "Kid Times"...Alan Mowbray, Phil Silvers in "Ice Capades"...Susanna Kaeren in "From Rags to Riches"...CONTRACTS: Binnie Barnes in 3-year, $5,000-a-week agreement...STORY IDEA: "Button Call Bumps" by M. Douglas Joseph..."Sure, Money Talks, But—" by Newlin E. Wiles.

RKO-RADIO

J. R. McDonough who is in charge of RKO's outside producers will make no more releasing deals for independently produced product unless the company is protected by a supervisory clause. Only

NEW RELEASES

(For details on these pictures see Release Charts on Following Pages)

COLUMBIA
Officer and the Lady ... July 25
Thunder Over the Prairie ... July 30
Ellery Queen and the Perfect Crime ... August 7
Tillie the Toiler ... August 14
Our Wife ... August 28

METRO-GOLDWYN-MAYER
Blossoms in the Dust ... July 25
Ringside Maisie ... August 1
Dr. Kildare's Wedding Day ... August 8
Life Begins for Andy Hardy ... August 15
Whistling in the Dark ... August 22
When Ladies Meet ... August 29

MONOGRAM
Deadly Game ... July 26
Fugitive Valley ... August 1
Bowery Blitzkreig ... August 1
Dynamic Canyon ... August 8

PARAMOUNT
Shepherd of the Hills ... July 25
Kiss the Boys Goodbye ... August 1
Wild Open Town ... August 8
World Premiere ... August 15
Secret of the Wasteland ... August 16
Flying Blind ... August 29
Alamo of the South Seas ... August 22
Parson of Panamint ... August 22

PRODUCERS RELEASING
Gambling Daughters ... August 1
Lone Rider in Frontier Fury ... August 8

COLUMBIA
Hurry, Charlie, Hurry ... July 25
My Life With Caroline ... August 1

METRO-GOLDWYN-MAYER
The Three Mothers ... July 20
Tong Streets in a Bar Room ... July 31

RKO
Hurly, Charlie, Hurry ... July 25
Dress to Kill ... August 8

UNIFIED ARTISTS
New Wine ... August 8

UNIVERSAL
Cracked Nuts ... Aug. 1
Hold That Ghost ... Aug. 15
This Woman Is Mine ... Aug. 15

WARNER BROS
Bad Man of Missouri ... July 26
The Sons of Guns ... Aug. 2
Man Power ... Aug. 9

FILM BULLETIN
The conflict between Orson Welles and the studio has been ironed out by Joe Breen, new head of production, and Welles begins preparation immediately of the first screen story, Booth Tarkington’s of a future world transitional to an uncertain one. This will go before the cameras in September and will be followed by “Journey into Fear,” an Erich Ambler novel which Ben Hecht has adapted to the screen. His prediction will be “It’s All True,” nothing about which is known. Mystery surrounds the nature of Welles’ connection with each project; which he will appear in and which he will direct is not disclosed.

RKO had a mild talent-signing spree last week with the signing of two newcomers to contracts — Nancy Gates, 16 year old radio singer from Texas, and William Blee from the New York stage. Gloria Swanson was optioned immediately after the preview of “Father Takes a Wife” and the strength of the announcement and friendly publicity she has received because of her comeback than her performance in the picture. Although Miss Swanson lived up to the build-up where her looks were concerned, it came as an awful shock to hear her talking just like Louella Parsons. However, RKO is going to provide her with voice lessons. The Tim Holt westerns will continue through to the 1942-43 season...Dorothy Compton won her bout with the studio over a role in “Waiting for Three” and goes into “Valley of the Sun”...William Hawks has taken an option on “V for Victory,” a story of the British propaganda savings drive. The difficulties between Hawks, Schaefer and Harold Lloyd are underway on a deal which would call for Lloyd to produce and star in a comedy which the studio feels is “a natural” for him...Pare Lorentz is expected to sign with RKO to produce. Bert Lahr and Boddy Eben will form a new comedy team in “I’m Dying to Live”...Lucille Ball has been given a new contract; another addition to the RKO fold is June Havoc, vocalist of the Rose Lee orchestra, who has been signed to a second feminine lead in “Four Jacks and a Queen”...Having surrounded most of the casting difficulties which have slowed down production at RKO, the studio has 15 stories ready for production beginning the first of August.

IN PRODUCTION—“Riding the Wind” (Tim Holt-Joan Barclay).
PREPARING—“Playmates” (Kay Kyser-John Barrymore), “Scattergood Encounters Broadway” (Guy Kibbee), “Four Jacks and a Queen” (William Tabbert, Mickey Moran-Ebun Lowe), “Joan of Paris” (Michele Morgan-Paul Henreid), “Passage from Bordeaux” and “The Gay Falcon Cuts In” (George Sanders-Wendy Barrie).

CASTINGS: Mr Cedric Hardwicke in “Valley of the Sun”...Louns Hayward, George Sanders in “Three Husbands”...Bert Lahr, Hugh O’Brian in “I’m Dying to Live”...Paul Henreid in “Joan of Paris”...Gaylor Hooper, Barbara Stanwyck, Hurd Hatfield in “This Above All”...Donald Woods, Anne Shirley, Ray Bolger, Sam Levene, Nancy Gates in “Four Jacks and a Queen”—DIRECTIONS: Jack Hively to “Four Jacks and a Queen.”

20th Century-Fox

20th Century made the biggest noise in Hollywood last week when announcing an ambitious plan for publicity of the large number of conventionees assembled to hear studio executives outline plans for the 1941-42 season, introduce their stars and showcase their top pictures. It was a bit of new production.

It was an interesting convention—one that had a commendable air of seriousness about it and a business-like quality not always found in motion picture confabs. There were few explosive adjectives — no rash promises and tall tales of the bright days of prosperity awaiting all those who buy 20th Century’s pictures. As a matter of fact most of the oratory dealt with the problems of the motion picture industry, not only those of the producers and distributors but executives as well. They were frank - they dealt with simple facts in a plain, straightforward fashion.

Nicholas Schenk injected the solitary “Billy Sunday” note with a rip-roaring message to the sales force to go out and “fight” for product, strengthen and better playdates, saying that otherwise there would be no justification for the huge expenditures Hollywood is sinking into motion picture production — costs that must now now be absorbed by the domestic market. The distro was an old, old story to those who heard it and it almost seems that very many took Mr. Schenk too seriously.

No pictures will go into production merely to accommodate release schedules, said Darryl Zanuck. Under the Consent Decree the following standards must be maintained: (1) The story must be right. (2) The cast must fit. (3) It must have all the essential ingredients of good showmanship.

This is going to be a budget balancing at 20th Century next season; the production policy will be flexible throughout. Zanuck estimated that between six and eight more “A” pictures will be de-

ivered next season as against the number turned out during the 1940-41 semester.

Another convention speaker was Sprouls Skouras who had only praise for the Consent Decree — saying that it spelled the end of the mass production sweep and will pave the way for a new and revitalized industry. Skouras said that the phonies and “yes” men of the picture business are already on their way out.

The product announce department from the usual custom of releasing the names of the pictures are ideas which may or may not materialize into pictures. 20th Century is not announcing any specific number and the following are the only titles released at this convention:


For a change in pace there is going to be a Hollywood premiere ritual. When the 20th Century opens "Charley’s Aunt" at Grauman’s Chinese on July 31...John Cromwell, who hasn’t directed for Fox since 1938, will return to the studio...Howard Hawks may lose his job as producer if Uncle Sam has his way and succeeds in persuading him to devote all his efforts to his aircraft equipment plant...Ernst Lubitsch will produce a self-made Cinderella story.


STORY NEWS: “This Above All” by Eric Knight.

UNITED ARTISTS

United Artists is out to acquire management and outright interest in theatres throughout the country, according to word received here on the coast, the purpose being to secure better playing time for UA product. No attempt will be made to interfere in those locations where exhibitor relations have been successful and friendly. The Hays office will assist a theatre with any problem that may, however, be just a trial balloon.

Ten titles were announced at U.A.’s recent regional sales meet-
ing, but last week that number was increased to some extent for new openings, with a listing of 17 features and 30 streetliners from Hal Roach...The “American Way” may materialize as a U.A. release if a deal in the making between Max Gordon, Harry Goetz, and U.A. goes through...The Hays office has thumbed down Alexander Korda’s “Lydia” on the grounds that the gal doesn’t pay for her sins. As a result a new ending may be shot.

IN PRODUCTION—“Jungle Book” (Sabu), “Sundown” (Bruce Cabot-Gene Tierney).

PREPARING—“Miss Polly,” “Corsican Brothers.”

UNIVERSAL

Universal has virtually completed its entire program of pictures for release up to January 1, 1942 — a situation unprecedented in the company’s history. In announcing this announcement, Nate Blumberg paid tribute to Universal’s “Exhibitor” plan of operation. “It has taken us more than three years to perfect our plans announced in January, 1938,” Blumberg said, “and for the first time we sincerely believe Universal will place itself in the lead for film product.” As an example, Blumberg called attention to the present shooting schedule...“Such a list of top-budget productions with their box-office stars hasn’t been seen at Universal City at any time in its history.” Blumberg said. “And to add that list the Gregory La Cava production, “Unfinished Business,” and the Frank Lloyd production, “This Woman Is Mine,” now being edited. Having given us an EXCLUSIVE, I know that they have something in the box-office.

“We have a favorite phrase at Universal. Boys, you’re in

(Continued on Page 18)
PRODUCTION & RELEASE RE\'ORD

In the Release Chart, the date under "Details" refers to the issue in which cast director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. There may be variations in the Running Time in states where there is censorship. All new productions are on 1940-41 films unless otherwise stated.

(T) immediately following title and running time denotes Technicolor production.

COLUMBIA

1940-41 Features (44) Completed (44) In Production (0)
Westerns (16) Completed (15) In Production (0)
Serials (4) Completed (3) In Production (0)
1941-42 Features (48) Completed (4) In Production (0)
Westerns (16) Completed (2) In Production (1)
Serials (4) Completed (0) In Production (0)

BACHELOR'S BABIES

Conedy — Shooting started July 7 (1941-42)
Cast: Rochelle Hudson, Maxie Rosenblum, Victor Jory, Danny Munzum, Horace MacMahon, George McKay, Bobby Hamilton,
Director: Lew Landers
Producer: Jack Pierce
Story: Gangster Maxie Rosenblum attempts to muscle in on the "take" of a club and forgets he is involved in a mystery. The shock results in his eventual rehabilitation.

GO WEST, YOUNG LADY

Musical—Shooting started July 16 (1941-42)
Cast: Penny Singleton, Glenn Ford, Artie Miller, Allen Jenkins, Charlie Ruggles, Ossol Stevens, Bob Wills and His Texas Playboys
Director: Frank Sivera
Producer: Robert Sparks
Story: Penny Singleton goes West to visit her uncle and there are romantic complications when she falls in love with the young sheriff, Glenn Ford.

HARMON OF MICHIGAN

Sports drama—Shooting started July 7 (1941-42)
Cast: Tom Harmon, Anita Louise, Oscar O'Shea, Warren Ashe, Larry Parks, Forrest Evashskie
Director: Charles Barton
Producer: Wallace MacDonald
Story: After graduating from Michigan, Harmon secures a coaching job. He becomes the rival of his old friend, Oscar O'Shea. O'Shea is compelled to accuse him of using illegal plays. Filled with success, Harmon continues to use his spectator plays and in the meantime his wife, Anita Louise, leaves him. A boy is hurt on the field and nearly dies, bringing Harmon to his senses and reuniting him with Louise.

THE MEDICO HITS THE TRAIL

Western — Shooting started July 9 (1941-42)
Cast: Charles Starrett, Patti McCarty, Cliff Edmonds, Ford Murray, Frank La Rue, Archie Twitchell, Edmund Cobb
Director: Lambert Hillyer
Producer: William Williams
Story: Charles Starrett, a young doctor, comes to a Western town where he becomes involved in a rivalry with another physician. Subsequent events prove the older man the head of a gang of outlaws and Starrett is responsible for bringing about the disclosure.

REL\'EASE CHART

IN PRODUCTION

Title—Running Time Cast Details Rel. No.
You Belong To Me — 7-17, 1941-41
IN PRODUCTION

1940-41

Adventure in Washington (85) — 7-17, 1941-41
Details under title: Senate Page Boys
Big Boss, The (70) — 3-4, 1941-41
Details under title: Chicago Gang
Blonde in Society (—) — Single-Take-Lamar-Simms 7-17, 1941-41
Ellery Queen and the Perfect Crime (Castley-McClyde) 5-51, 1941-41
Ellery Queen's Partners in Crime (Alan Milton) 5-51, 1941-41
Great Smokie, The (—) — J. Holt 6-1, 1941-41
Hawks over the Rockies (37) — Elliott-D.-Taylor 4-19, 1941-41
Her First Dream — W. William-J. Scivett 7-17, 1941-41
Here Comes Mr. Juding — H. Grey-Johnson 3-4, 1941-41
Hills, The Kid (85) (T) — W Raleigh-T. Ralston 3-4, 1941-41
I Was a Prisoner (38) — W. Williams-W. Kierwitz—L. Smith 4-19, 6-1, 1941-41
Iron Claw (serial) — Murray W. Kierwitz 6-1, 1941-41
Lost Wolf Takes a Chance — W. Williams-L. Smith 7-17, 3-9, 1941-41
Medico of Painted Springs — C. Starrett-T. Walker 7-17, 3-9, 1941-41
Mission Ship (—) — W. Williams-J. Scivett 5-51, 1941-41
Navy Academy (63) — W. Williams-L. Smith 7-17, 3-9, 1941-41
North from the Long Way (38) — W. Williams-J. Smith 7-17, 3-9, 1941-41
Office Lady, The (—) — W. Williams-J. Smith 7-17, 3-9, 1941-41

BABES ON BROADWAY

Musical — Shooting started July 14 (1941-42)
Cast: Mickey Rooney, Judy Garland, Ray McDonald, Virginia Weider, Fay Bainter, Donald Meek
Director: Busby Berkeley
Producer: Arthur Freed
Story: Mickey Rooney and Judy Garland are the leaders of a group of youngsters trying to make their theatrical ways on Broadway—eventually succeeding.

PANAMA HATIE

Musical — Shooting started July 15 (1941-42)
Cast: Ann Sothern, George Murphy, Red Skelton, Rags Ragland, Ben Blue, Alan Mowbray
Director: Norman McLeod
Producer: Arthur Freed
Story: Ann Sothern (Hattie) is an entertainer who goes to the Canal Zone and becomes involved with spies and saboteurs.

IN PRODUCTION

Title—Running Time Cast Details Rel. No.
Chasing Soldier, The — N. Eddy-J. Stevens 6-11, 1941-42
Female of the Species — R. Russell-D. Arness 7-17, 1941-41
Horseflesh — C. Guth-L. Turner 6-11, 1941-41
Married Bachelor, The — H. Hesse-R. Young 6-11, 1941-41
New York Story — E. Robinson-P. Keene 7-12, 1941-42
Untold Garbo — G. Garbo-M. Donohue 6-11, 1941-41
Tarzan's secret Treasure — W. Stevens-G. Blythe 7-12, 1941-42

1940-41 Features (36) Completed (36) In Production (0)
1941-42 Features (—) completed (4) In Production (0)

Babes on Broadway — 7-12, 1941-42
Babe in Arms (38) — W. Weiser-V. Weidler 5-4, 1941-41
Babe in Arms (38) — W. Weiser-V. Weidler 4-1, 1941-41
Babe in Arms (38) — W. Weiser-V. Weidler 7-12, 1941-42
Babe in Arms (38) — W. Weiser-V. Weidler 7-12, 1941-42

METRO-GOLD\N\-MAYER

REL\'EASE CHART

IN PRODUCTION

Title—Running Time Cast Details Rel. No.
Bad Man, The (30) — W. Berkeley-L. Searcy 11-28, 3-30, 1941-42
Barnacle Bill (41) — W. Weiser-V. Weidler 4-1, 5-4, 1941-41
Blind Man (99) — W. Weiser-V. Weidler 5-4, 1941-41
Bromide (98) — W. Weiser-V. Weidler 5-4, 1941-41
Bromide (98) — W. Weiser-V. Weidler 5-4, 1941-41
Bromide (98) — W. Weiser-V. Weidler 5-4, 1941-41

14

FILM BULLETIN
**L'L LOUISIANA BELLE**

**Drama** — Shooting started July 16


**Director:** Al Herman

**Producer:** Ed Finney

**Story:** Kirkland Graham and convicted on a murder charge from prison. He returns to the southern farm where his brother, James (Lance Purcell), lives in harmony (title: Man Under Suspicion) and place the blame on another. Interweave in the success Kellogg has in raising a sickly Colt into a winning race horse.

**SADDLE MOUNTAIN ROUND-UP**

**Western** — Shooting started July 11

**Ray Cooney** — with Maxie King, Max Terhune, Rita Conway.

**Director:** S. Roy Luby

**Producer:** George Weeks

**Story:** The "Range Busters" save a young girl from being murdered in the same manner that cost her father his life.

---

**RELEASE CHART**

**1940-41 Features** (26) Completed (24) In Production (1)

**1941-42 Features** (32) Completed (0) In Production (0)

**1942-43 Features** (26) Completed (15) In Production (1)

**1943-44 Features** (24) Completed (1) In Production (0)

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**1940-41 Features** (20) Completed (16) In Production (0)

**1941-42 Features** (18) Completed (15) In Production (0)

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**PARAMOUNT**

**1940-41 Features** (41) Completed (41) In Production (0)

**1941-42 Features** (32) Completed (16) In Production (0)

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**HER JUNGLE MATE**

**Drama** — Shooting started July 16 (1941-42)

**Cast:** Dorothy Lamour, Richard Denning, Helen Gilbert, Patricia Morrison, Walter Abel, Jack Haley.

**Director:** Al Santell

**Producer:** Monte Bell

**Story:** Lamour and Denning have lived among the savages and the United States by a treaty. Denning makes them into the free but makes them equal charges. But they fall in love and Lamour renounces their right to a horse in the future return to Denning to the peace and quiet of the jungle.

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**REPUBLIC**

**BAD MAN OF DEADWOOD**

**Westerns** — Shooting started July 19

**Cast:** Roy Rogers, George Hayes, Carol Adams, Henry Brandon, Jay Novello, Hail Talaferr, Monte Blue.
DOCTORS DON'T TELL
Drama—Shooting started July 7 (1941-42)
Cast: John Beal, Florence Rice, Edward Norris, Bill Shirley, Ward Bond, Douglas Fowley, Grady Sutton
Director: Robert Wise; producer: Albert J. Cohen, Jr.
Story: Concerns the difficulties besetting young interns who try to save hopeless lives. Mary Douglas is the bright, young, and brave intern who, through her influence, makes it possible for a young, crippled youth to have a new lease on life.

THE PITTSBURGH KID
Drama—Shooting started July 15 (1941-42)
Cast: Billy Conn, John Parker, Veda Ann Borg, Alan Baxter, Ernest Raymond, Phyllis Davis, Daniel Terry, Sally Haydon
Director: Jack Townley
Producer: Armand Schaefer
Story: Jean Parker takes over the management of a prize fighter, Billy Conn. He and his friends become the usual complicacies that occur when a woman takes a man's job.

UNDER FIESTA STARS
Western—Shooting started July 8
Cast: Gene Autry, Mary Bethelton, Carol Hughes, Joseph Strauss, Jr., Frank Darain, Pauline Drake
Director: Frank MacDonald
Producer: Harry Gray
Story: Unavailable; see Next Issue.

RELEASE CHART
1940-41

Title—Running Time
Angels with Dirty Faces (73) D.Barry-J.Duncan
High Noon (56) D.Barry-J.Duncan
The Bad and the Beautiful (52) D.Barry-J.Duncan
The Big Country (66) D.Barry-J.Duncan
The High and the Mighty (54) D.Barry-J.Duncan
The Robe (59) D.Barry-J.Duncan
The Winning Team (60) D.Barry-J.Duncan

Details

RELEASE CHART
1940-41 Features (53) Completed (41) In Production (0)
1941-42 Features (40-50) Completed (14) In Production (0)

RIDING THE WIND
Western—Shooting started July 11 (1941-42)
Director: Edward Kelly
Producer: Bert Gilroy
Story: Action center around a fight over water rights.

RELEASE CHART
1940-41

Title—Running Time
Cast Details Rel. No.

RKO RADIO
1940-41 Features (53) Completed (41) In Production (0)
1941-42 Features (40-50) Completed (14) In Production (0)

GREAT GUNS
Comic—Shooting started July 14 (1941-42)
Cast: Laurel and Hardy, Sheila Ryan, Edmund MacDonald, Dick Nelson
Director: Monty Banks
Producer: Sol M. Wurtzel
Story: Laurel and Hardy are the servants of a young hypocrite. When he is drafted they enlist to go off and help him. Eventually the army rehabilitates him.

SWAMP WATER
Drama—Shooting started July 14 (1941-42)
Director: Jean Renoir
Associate Producer: Len Hammond
Story: A drama of the swamp lands and how it affects the lives of those who live near it. Anne Baxter and Dana Andrews are two who manage to rise above its influences.

RELEASE CHART
1940-41 Features (53) Completed (41) In Production (0)
1941-42 Features (40-50) Completed (14) In Production (0)

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1940-41 Features (53) Completed (41) In Production (0)
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The Big Country (66) D.Barry-J.Duncan
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The Robe (59) D.Barry-J.Duncan
The Winning Team (60) D.Barry-J.Duncan

Details

RELEASE CHART
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1941-42 Features (40-50) Completed (14) In Production (0)

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1941-42 Features (40-50) Completed (14) In Production (0)

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Associate Producer: Len Hammond
Story: A drama of the swamp lands and how it affects the lives of those who live near it. Anne Baxter and Dana Andrews are two who manage to rise above its influences.

RELEASE CHART
1940-41 Features (53) Completed (41) In Production (0)
1941-42 Features (40-50) Completed (14) In Production (0)
CAPTAINS OF THE CLOUDS
Aviation drama — Shooting started July 16 (1941-42)
Cast: James Cagney, Dennis Morgan, Alan Hale, George Tobias, Russell Arms.
Director: Michael Curtiz
Producer: William Cagney
Story: Deals with the Cunard Air Force, its training program for pilots and the founding of planes across the ocean to England.

THE MAN WHO CAME TO DINNER
Comedy — Shooting started July 21 (1941-42)
Director: William Kieghley
Producer: Jerry Wald-Jack Sapier
Story: Monty Woolley, noted author and lecturer, visits a home where a broken ankle forces him to remain for some time. The result is hectic for those concerned as Woolley takes over the home, orders around the servants and is visited by a strange assortment of his distinguished, successful friends. Bette Davis is the secretary whose romance he tries to break up by summoning across Ann Sheridan to woo her beloved.

RELEASE CHART
IN PRODUCTION

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<td>One Foot in Heaven</td>
<td>90 min</td>
<td>James Cagney, Bette</td>
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(CAPTAINS OF THE CLOUDS)

1941-42 Features (48) Completed (48) In Production (5)

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<td>75 min</td>
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<td>Nine Lives Are Not Enough</td>
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<td>Sergeant York</td>
<td>75 min</td>
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<tr>
<td>Smiling Ghost</td>
<td>75 min</td>
<td>Bette Davis, George</td>
<td>Details</td>
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</table>

WARNER BROS.

Business' — that sums up briefly the ambitions all of us have entertained during this past three and one half years. Our exhibition Setup takes an honest look at our pictures and then if we can honestly say to exhibitors, 'Boys, you're in business' we believe we've got a job on our hands.

"Our flexible policy is still in full force so that all types of theaters will have the right sort of attraction."

The Warner Bros. have scheduled a number of the larger, more universal pacts calling upon them to make two pictures annually for the next three years. Alex Gottlieb, their producer, has not only been signed to a new deal, but has been assigned a position among the top bracket producers of Hollywood. The result of his three years of work with them will be completed two features for U in quick succession, his first major studio efforts in years, has been signed to direct two more pictures...Frank Lloyd and his associate, Jack Skirball, are considering a number of screen stories for their next production which they expect to get under way within 45 days. Among the yarns is "River Lady."...Carol Bruce will have the female lead in Abbott and Costello's 'Keep 'Em Flying'.

IN PRODUCTION — "Almost an Angel" (Charles Laughton-Deanna Durbin), "Hellzapoppin" (Olsen and Johnson-Martha Raye), "Ride 'em Cowboy" (Abbott and Costello), "Badlands of Dakota" (Richard Dix-Robert Stack), "The Great Man" (W. C. Fields-Gloria Jean), "Terror of the Islands" (Una Merkel-Nat Pendleton), "Appointment for Love" (Charles Boyer-Margaret Sullavan).

PREPARING — "Paris Calling" (Elisabeth Bergner-Joe McCrea) and "Overland Trail."


PREPARING: "Back Stage" (Darby and McGowan in "Lincoln" — "Ride 'em Cowboy" — "Appointment for Love" — "Paris Calling." "Overland Trail."

A Warner Brothers Picture.

Cast: James Cagney, Bette Davis, Stuart Erwin, Eugene Pallette, Jack Carson, George Tobias, Harry Davenport, William Frawley, Edward Brophy.

Directed by William Keighley; Screen Play by Julius J. and Philip G. Epstein; from the Story by Kenneth Earl and M. M. Musselman; Director of Photography, Ernest Haller, A. S. C.; Musical Director, Leo B. Forstein; Music by Max Steiner.

EXPLOITATION PICTURE
of the issue

THE BRIDE CAME C. O. D... Two of the most dynamic players of the Warner lot, James Cagney and Bette Davis, clash in their first comedy together — and the resulting explosion can be spelled E-X-P-L-O-I-T-A-T-I-O-N! Here's how it all happens: Cagney as a pilot who is about to lose his plane to a finance company, consents to deliver bride-to-be Bette (at freight rate) to irate papa, Eugene Pallette, to prevent her marriage to I-love-me Jack Carson. When they are forced down on a California desert and forced to take refuge in a semi-ghost town, Jimmy and Bette really have it out. George Tobias, minus his accent and Stuart Erwin round out an excellent cast, while veteran William Keighley, ace comedy director, tops off one of the most promising productions in a long time.
"DRESSED TO KILL" (Continued)

-interest and the usual Lloyd Nolan playing Detective Shans. Despite all these usual elements, the action in "Dressed to Kill" is zippy, smart and the dialogue smart enough to sustain the interest of most audiences. Further, Mr. Nolan is a very natural and picturesque actor. This should serve well on 20th Century Fox, especially. What action spots might find it satisfactory on its own.

'WILD GEese CALLING' ENGROSSING OUTDOOR DRAMA

Rates • • • generally

20th Century-Fox
77 Minutes
Howard D. Fonda, Joan Bennett, Warren William, Ona Munson, Barton MacLane, Russell Simpson, Iris Adrian, James C. Morton, Paul Sullivan, Mary Field.
Directed by John Brahm

20th Century has given a fine production to this film version of Stewart Edward White's popular novel, "Wild Geese Calling," and it should enjoy a good measure of box-office success. The film story is told rather episodically by the dramatic highlights are all there set against the background of the magnificent Northwest. The story of the two-flashed lumberjack and the dance-hall gal is unknowingly steals from his best friend should engross all classes of filmgoers. Henry Fonda is splendid in the central role and is ably supported by a well-balanced cast. The storm climaxes is done on a grand scale and it furnishes a thrilling punch to the picture's close. Above average grosses will be realized on "Geese" in all locations.

Fonda, the dreaming, two-fisted lumberjack, is filled with wanderlust to follow the story and he becomes totally disengaged. By his famous sort of a playboy, Ann Todd, daughter of reformed gangster, Henry, he becomes totally disengaged. Joan Bennett and Ann Todd are overcome with the story of their own film, the "Geese" of 20th Century. Unable to sustain an interesting character, he is eventually to the point of the picture, to the film's close.

D B. S. R.-

'PRIVATE NURSE' WEAK QUICKIE IN FIRST FOX BLOCK

Rates • • as secondary dueller in cheaper spots

20th Century-Fox
60 Minutes
Jane Darwell, Brenda Joyce, Sheldon Leonard, Robert Lowery, Ann Todd, Kay Linaker, Frank Sully, Ferike Boros Claire Du Brey.
Directed by David Burton

This is pretty bad. After fully half of the picture has gone, this reviewer found himself still wondering what it was all about, and the steady trickle of exhibitors out of the screening room during the showing indicated that others were as confused as we. Jane Darwell and Brenda Joyce strive valiantly with their nurse roles, but the plot and dialogue simply prove too much. Cheap naborhood spots can use this as a second feature. Not much anywhere else. Brenda Darwell steals the show in the big city, breaks into a nursing job the hard way—by stealing a call for nurse Darwell. Joyce has her hands full with a drunken sort of a playboy, Robert Lowery, but Darwell comes to her assistance and gets her a job taking care of Ann Todd, daughter of reformed gangster, Sheldon Leonard. Learning that Ann's mother, whom she has never seen, operates a flower shop to the two nurses bring the ex-gangster, his wife and their child together for a happy finish. And we mean a happy finish!

Sheldon Leonard's performance of the remarkable mugg is ham from the waist up. Young Ann Todd does nicely as the neglectful child. Robert Lowery is just drunk all the time.

David Burton's direction does nothing to aid the weak script.

' SUN VALLEY SERENADE' DIVERTING MUSICAL

Rates • • • generally

—HOLLYWOOD PREVIEW

20th Century-Fox
86 Minutes
Sonja Henie, John Payne, Glenn Miller, Milton Berle, Lynn Bari, Joan Davis, Nicholas, Humberstone, William Davidson, Dorothy Dandridge, Almira Sessions, Mr. Quicks, Forbes Murray, Ralph Dunn, Chester Clute.
Directed by H. Bruce Humberstone.

Rhythm and romance, thrills and spills and lots of fun make "Sun Valley" pleasant entertainment. Outstanding are the ski scenes which delightfully combine the alban Sun Valley with the exuberant new film thrills. Sonja Henie is thinner and more graceful than she has ever been and her ice-skating numbers are superb. Milton Berle is a treat as far as his own story goes as a screen comedian. The Nicholas Brothers, those dancing chocolate drops, stop the show as they have done in every picture that has boasted their presence. Among the fan club enthusiasts, there is Glenn Miller's orchestra. All in all, this stacks up as the kind of picture that has all the ingredients needed to entertain mass audiences.

Pianist John Payne adopts a refugee "child" who turns out to be Sonja Henie. She immediately falls in love with her American sponsor thus complicating Payne's newly budded romance with torch singer Lynn Bari. Payne finally decides to go when Sonja, with the help of Milton Berle, follows Payne to Sun Valley where he is working with Miller's orchestra. Here she succeeds in winning his affections and a star part in the show—when petulant Miss Bari quits. Miss Henie's graceful skating is substituted for her singing.

Miss Henie's personality and skating more than compensate for her histrionic shortcomings. Payne seems more assured and natural than before.

The music by Mark Gordon and Harry Warren is good and the dances staged by Hermes Pan fit into the script nicely. There is considerable verve to H. Bruce Humberstone's direction and he guides the slim story through the pleasant musical interludes with grace and charm.

GRANE (Hollywood)

WHAT THE NEWSPAPER CRITICS SAY

MILLION DOLLAR BAIY (Warner Bros.)
"...Lively in the modern fairy tale fashion...Pleasant bit of fluff..."—Winstein, N. Y. Post.
"...Slick, fast, violence funny entertainment...Crisp, fresh and witty."—Bachnel, N. Y. World-Telegram.
"...Obvious and sentimental as this theme is, it always serves to spring considerable dramatic excitement on the screen..."—Barnes, N. Y. Herald Tribune.
"...One of the most formula-made pictures ever to come along...Dialogue is sprightly...Comedy is much too pat and suspiciously familiar..."—Crowther, N. Y. Times.
"...A little of the silly side...Healthy quota of laughs...Amusing in its own quizzical fashion..."—Murdock, Phila. Ledger.

OUT OF THE FOG (Warner Bros.)
"...Heavy and dreary...Doesn't even come close to being a really good film..."—Crowther, N. Y. Times.
"...Beclouded with hooey—but because John Garfield, who often gives himself a wholesale over-dramatizing himself, this time keeps his head—he becomes a real hero and saves the picture..."—Ager, PM.
"...Engulfed in a fog of symbolism...Has some pungent, poignant moments in it, but for the most part it is heavy-handed, obvious and dull..."—Boehnel, N. Y. World-Telegram.
"...Rich in character and genuine feeling...A solid achievement...Unusually good set of performances..."—Winstein, N. Y. Post.
"...A work of genuine distinction...Most certainly should be seen... Stirring and exciting film..."—Barnes, N. Y. Herald Tribune.
... OF MEN AND THINGS

By JACK HARROWER

WARNERS' ALERT AD ORGANIZATION

Recently we reported that Warner Brothers had some elaborate plans under way for more intensified advertising and exploitation of pictures in the coming season, under the direction of S. Charles Einfield. In pursuance of these plans, Mort Blumenstock, in charge of advertising and publicity for Warners in the East, called in all the field men for a series of home office conferences on the new product. The object was to explore new avenues and methods of merchandising the product under changed conditions brought about by the consent decree.

* * *

The men who joined in the conferences will testify that never has there been a more concerted and intelligent effort made to step up the revenue-producing potentialities of pictures. The Warner organizations, both selling and advertising, are co-ordinating their efforts more closely than ever. Sales chiefs sit in on advertising palavers, and vice versa. Every man, in whatever division he may happen to be, home office, theatre or field, is made to realize that picture-selling has entered a new era. Under present conditions, there can be no hit or miss methods. There are definite formulas for selling films through a variety of channels, yet no picture selling must be allowed to fall into a formulaized handling. Every picture presents new angles and possibilities. The thought is that there is an established formula that can be put to work, adapted to the current need.

* * *

Besides Einfield and Blumenstock, the executives addressing the meetings included Gradwell L. Sears, general sales manager; Joseph Bernhard, vice-president and general manager of Warner Theatres; and Frank Seltzer, head of the roadshow department who has been in Washington setting up the local opening of “Sergeant York” in two houses. Among the field men at the conferences were Sam Clark and Martin Welser from Los Angeles; Monroe Rubinger and Jack Yergin from Chicago; Bill Lewis from Dallas; Bill Brumberg from Washington; Jack Goldsmith from Atlanta; Glen Iretan from Toronto, and Phil Engel of the New England district.

* * *

One of the main points of the discussion was the matter of new services and greater cooperation with exhibitors with a view to promoting longer runs and more single-featureing of pictures that shape up as a great buy for the public all by themselves. This, by the way, is a subject that is going to be delved into systematically, for it is a matter of strong conviction on the part of the Warner sales and advertising chiefs that too much potential box-office revenue is being allowed to slip away through shortchanging the biggies with an abbreviated run, or hooking them in a double setup with a picture that detracts from the pulling power they would exert if standing alone. There has been too much justified complaint from patrons that the fine impression made by an outstanding picture has been marred by their reactions to the other less worthy feature on the dual bill. Serving ham with a filet mignon certainly does not add to the enjoyment of the latter. Until some exhibitors begin to realize this, and have the guts to go out and “single” the big ones, and educate their patrons to a realization that this singling is the tipoff that here is something extra special, these exhibits are just kicking away a potential source of added revenue—and a raft of pleased customers.

Regardless of the consent decree, the new Warner lineup will have plenty of topnotch attractions that need no support from a second feature to draw in the customers, Blumenstock claims. He cites such attractions as “Sergeant York,” “The Man Who Came to Dinner,” “The Maltese Falcon,” “The Corn Is Green,” and many other best-sellers and Broadway hits. Particular attention is to be given to the type of picture that has merit but requires keen merchandising to put those merits across to the public. Too often, as Blumenstock pointed out, the public doesn’t get to know about these fine pictures until after they have ended their runs. Word of mouth advertising is too slow. It is necessary to find quicker ways of acquainting people with all the entertainment angles of a picture in order to draw the biggest potential audience in the shortest possible time. For instance, the eastern ad chief said, a picture may have angles or appeal for eight or ten different types of people, but the average exhibitor exploits it along lines that attract only four or five types. That means that he loses out on about half of the potential audience.

* * *

A lot of exhibitors also miss with meritorious pictures because they require selling. Just why any exhibitor should be scared by a picture that must be sold is a mystery. As Carl Leserman, the Warner assistant sales manager, has well said: “Every article, from bread to diamonds, must be sold to the public.” There are a bunch of programs on the radio alone devoted to selling bread—an article so essential that it would seem to require little selling. And what about the columns of newspaper and magazine space devoted to advertising bread and other necessities? Has it not become the equal necessity for selling entertainment to the public. Every picture has its own special points of appeal, many of them unnoticed by the average person no matter how obvious they may seem to the producer, distributor or exhibitor.

* * *

Then there are the surprise pictures—the “sleepers.” A current example is “Underground,” the Warner anti-Nazi film. Test engagements, employing some of the new methods to be adopted generally next season, have shown this attraction to be capable of drawing thousands of fans who ordinarily are not interested in this type of picture. For one thing, the unusual woman’s angle was played up strongly. Then the defense angle brought a pleasing surprise with the manner in which newspaper editors grasped the timely warning contained in the picture. It was topical stuff that they could use.

* * *

An effort is being made by the Warners to develop what might be termed a “working circle.” The distributor endeavors to inject enthusiasm and cooperative effort into the exhibitors. This is done through their field men as well as the point-of-sale advertising via the trade papers. The trade papers and field men together can pep up the exhibitors, who in turn communicate their enthusiasm to the moviegoers. It is felt that if all these forces function intelligently, a definite step-up in the box-office revenues generally must result. A recent survey at the New York Strand showed that newspaper ads and reviews were responsible for 65% of the movie attendance. Here is a great argument for more intensive advertising, more informative advertising. That goes for advertising to exhibits as well as to the public.
KISS THE BOYS GOODBYE... Paramount presents the Clare Booth satiric musical comedy with Mary Martin playing the fake Southern Belle and Don Ameche as the producer of the Broadway show seeking a genuine down-South heroine. Oscar Levant lends value to the cast along with Rochester, Raymond Walburn, Jerome Cowan and Virginia Dale. Victor Schertzinger directed the William LeBaron production.

CRACKED NUTS... In this Universal comedy, Mischa Auer portrays a former Russian nobleman who has absconded from an engineering plant with a blonde-chasing robot, modeled after him, and attempts to sell the patent to sucker Stuart Erwin and love-interest Una Merkel. William Frawley is seen as Auer's partner-in-fraud, while Astrid Allwyn plays Frawley's reason for indulging in fraud. Edward Cline handled the megaphone.
'MANPOWER' ROWDY, NOISY FILM WITH HIGH-VOLTAGE STARS

Rates • • • on name value of stars

Warner Bros. 105 Minutes

Directed by Raoul Walsh.

"Manpower" is going to give lots of people a headache. It is a rowdy, two-fisted melodrama, with Edward G. Robinson, Marlene Dietrich and George Raft each cast as to type. But the story is very, very familiar stuff and director Raoul Walsh tried a bit too strenuously to camouflage that fact by making it one of the noisiest films we've witnessed in a long time. There are numerous arguments and fist fights among the high-voltage line-men and the incessant rain during the high-tension wire repairing scenes create a constant din in the spectator's ear. Action fans may like that noisiness, but others may be bothered by it. What they will enjoy are the typical performances of the three stars and the racy dialogue. Robinson, Dietrich and Raft on the marquee spells good grosses, even though the word-of-mouth reaction won't help the subsequent run.

The story opens as Edward G. Robinson is injured while repairing broken power lines during a driving rain and concludes with his fall to death from a high tension tower during another storm. In between, he meets and falls in love with Marlene Dietrich, hostess in a clip-joint, to the disgust of his lineman-pal, George Raft, who knows about the girl's recent jail term. However, Dietrich settles down after marriage and makes Robinson happy until an accident to Raft brings him into their home to recuperate. She then falls in love with Raft, although the latter refuses to shatter Robinson's happiness. It is when she misunderstands and pursues Raft with intent to kill that Robinson meets his death.

Miss Dietrich gives the hard-luck gal role the cheap, hard-boiled quality it deserves with a dash of camp, whereas both George Raft and Edward G. Robinson are effective in a more human part. Alan Hale and Frank McHugh supply rough-and-tumble action and laughs when they are needed and Eve Arden, Joyce Compton and Barbara Pepper are all convincing as dames — not a good girl in the cast.

LEYENDECKER

'NEVADA CITY' EXCITING, WELL-ACTED ROGERS WESTERN

Rates • • • wherever westerns are favored.

Republic. 85 Minutes
Roy Rogers, George "Gabby" Hayes, Sally Payne, George Cleveland, Joseph Crehan, Billy Lee, Fred Kohler, Jr., Pierre Watkin, Roy Lease, Jack Ingram.

Directed by Joseph Kane.

Boasting an interest-holding and exciting semi-historical story and an above-average cast for a western, "Nevada City" makes entertaining fare for action lovers. The star, Roy Rogers, retains his place among the leaders in the western field both by his fistic ability and his capable acting and his side-kick, George "Gabby" Hayes, can always be depended upon for some down-to-earth comedy. Director Joseph Kane takes too much time to develop a tried-and-true railroad vs. stagecoach line plot but the action speeds up about half-way and is climax ed with a high-up chase to stop a dynamite-laden train. Just right for the western fans.

The story is built around the battle between a long-established stage coach line and the California Central Railroad and the unscrupulous methods used by a financier (Pierre Watkin) to keep the feud alive. Watkin's purpose is to bankrupt both companies and gain control of them. Roy Rogers enters the scene as a stage-coach driver, who, although suspected by both sides, turns detective and eventually traps Watkin and his smooth-talking henchman and thus paves the way for the railroad and conch line to work together.

In addition to the capable Pierre Watkin, who is excellent as the swindler, the supporting cast includes Billy Lee, as the likeable heir to the stage line, and Fred Kohler, Jr., who contributes a first-rate portrayal of a paunchy, spouting, dandy who is actually Black Bart, villainous desperado. The hoydenish Sally Payne also supplies some amusing romantic interest.

LEYENDECKER

'SAN ANTONIO ROSE' WEAK FARCE WITH GOOD SINGING

Rates • + generally as secondary dualler

Universal. 65 Minutes
The Merry Macs (Mary Lou Cook, Joe, Ted and Judd McMichael), Jane Frazee, Robert Paige, Eve Arden, Lon Chaney, Jr., Shemp Howard, Richard Lane, Luis Alberni, Louis DaPron, Charles Lang, Ferris Taylor, Peter Sullivan, Roy Harris.

Directed by Charles Lamont.

The singing is top-notch, but the story is third-rate in "San Antonio Rose," a musical comedy for summer release. One of Universal's series based on popular song titles, this suffers more from a make-shift story and an over-dose of Shemp Howard's crude comedy than from its lack of marquee names. Approximately half of the footage is devoted to song numbers and no one will deny that the delightful harmonizing of the Merry Macs and the warbling of Jane Frazee is pleasing to the ear. In fact four of the songs (the popular "Hit Suft Song," a new arrangement of "The Old Oaken Bucket," a lively novelty, "Mexican Jumping Bean" and the title tune) will have patron's feet tapping. It's only the constant recurrence of the flimsy, shop-worn gangster plot with its slapstick gags that drags the film down to a low entertainment level. It will furnish mild support on duals.

What passes for a plot concern a couple of stranded showgirls (Eve Arden and Jane Frazee) who hitch-hike to a roadhouse hoping to land a job. They arrive just as the place is folding up due to pressure from gangsters employed by a rival roadhouse.

When a new orchestra, headed by the Merry Macs, arrives the performers all get together, reopen the place and, despite considerable rough stuff from the gangsters, the venture is a huge success.

The Merry Macs (Mary Lou Cook and the three McMichael Bros.) are leaders in the field of harmonizing and each of their numbers would be a show-stopper if given on the stage or in a night club. The pearly attractive Jane Frazee, who is one of the most promising ingenues of the season, warbles duets and furnishes a mild romantic interest with Robert Paige. Shemp Howard has several St. Vitus Dance comedy routines which are outrageously unfunny and Eve Arden, Lon Chaney, Jr. and Richard Lane are handicapped by their poor material.

LEYENDECKER

WHAT THE NEWSPAPER CRITICS SAY

SHE KNEW ALL THE ANSWERS (Columbia)

"...A proper and inconsequential little comedy which one may take in stride. . ."—Maxwell, N. Y. Times.

"...A comedy that is singularly unfunny for the most part...Has a few funny passages but they are poor reward for the rest of the picture."—Dana, N. Y. Herald Tribune.

"...Feeble and fumbling."—Baehnel, N. Y. World-Telegram.

"...Caeless struggle for laughs results in consistent overacting...Blunted and ancient."—Winston, N. Y. Post.

TIGHT SHOES (Universal)

"...Seemingly funny...Perfect entertainment fit...Delightful nonsense...Always ridiculously inventive."—Red, Chicago Herald American.

"...Thoroughly Runyon and, therefore, a complete delight...Full of amusing situations."—Dana, N. Y. Herald Tribune.

"...Dancing, neatly turned bit of entertainment."—Winstein, N. Y. Post.

"Spiced with amusing situations. A bottomless barrel of screwy and ludicrous...A right funny movie."—A. B., Phila. Record.

JULY 26, 1941 21
'TOM, DICK AND HARRY' GINGER ROGERS AS ADOLESCENT KITTY FOYLE

Rates • • • except for action houses

HOLLYWOOD PREVIEW

KKO-Radio.
86 Minutes.
Ginger Rogers, George Murphy, Alan Marshall, Burgess Meredith, Joe Cunningham, Jane Seymour, Leore Lonergan, Phil Silvers, Betty Breckenbridge.
Directed by Garson Kanin.

In this, Ginger Rogers plays a sort of adolescent "Kitty Foyle" and the multitude of folks who took to the young lady in her previous hit will likely find "Tom, Dick and Harry" amusing enough. This is by no means a hit of the same proportions, for it lacks the story substance of "Kitty." However, director Kanin's touch is evident, the style is charming, whimsical and intimate. There is a paucity of action and sometimes the film moves too slowly for comfort. But, there are a few genuine belly laughs and it has a "different" quality. Ginger Rogers fans will enjoy it; others will be tolerably amused. Fortunately, the speaking parts are the weak for action here.

Rogers is a telephone girl who accepts the marriage proposal of George Murphy, aggressive, young, ambitious auto salesman. She dreams of their lives together—a harum, scurum, hurry-up affair in which George sells a million cars, finally becoming president of the United States. Then she accepts Burgess Meredith, ne'er-do-well, who doesn't believe in working and promises to take her fishing. That night she dreams of their life together. Finally, she fulfills her life-long ambition and meets Alan Marshall, young, handsome millionaire. They fly to Chicago for a festive evening together and back home her subconscious involves a conception of the result of their marriage. She meets her three suitors next morning to select one. She chooses Marshall, but as they are leaving kisses Meredith goodbye—bells ring overhead just as they did the first night they kissed. He's the guy.

Miss Rogers' performance, for the most part, is obviously stylized—full of affectations and mannerisms. She does a magnificent drunk sequence in which one feels for the first time that she is human, not just a coy actress. Alan Marshall is surprisingly good, a charming, delightful person with little of the stuffiness that seems to have hampered his past performances. Murphy and Meredith give accurate portrayals of pretty dull people. Phil Silvers scores in the comedy division as a bothersome ice cream peddler and Betty Breckenridge is well.nigh perfect as Ginger's pal. The film could have used more of her.

'HURRICANE SMITH'

RAY MIDDLETON • JANE WYATT

Harry DAVENPORT • J. Edward BROMBERG

Henry BRANDON

BERNARD VORHAUS—Director

Screen play by ROBERT PRESNELL

Original story by CHARLES G. BOOTH
'MOUNTAIN MOONLIGHT' BEST OF THE WEAVERS' HILL-BILLY FEATURES

Rates • • + in small towns; good dualler for nabobhoods

Republic.
65 Minutes.
Leo Weaver, June Weaver, Frank Weaver, Beulah Nance, Jane Richardson, John Archer, Loretta Weaver, Frank Sully, Andrew Tombs, George Chandler, George Ernest, Roscoe Ates, Johnny Arthur, George Meeker, Leonard Carey, Harry Hayden.
Directed by Nick Grinde.

The home-spun humor of the Weavers is amusingly transplanted from the Ozarks to Washington in this lively programmer for small and suburban audiences. The broad, down-to-earth antics of the two hill-billy brothers, their sister, Elviry, and her daughter, Violey, are invariably met with the gusto and their rustic music and singing is guaranteed to set patrons' feet tapping. The plot of "Mountain Moonlight," based on the reliable adage that Wealthy Doesn't Bring Happines, is packed with comedy and a few sentimental touches as well. It's the best of the Weavers' hand-tailored films and merits extra selling wherever the stars are popular.

When a cyclone hits the Oscar's Mountain home of the Weavers they find, in the ruins, a promissory note from the American Government in 1790, payable to Abner's grandfather. Their friendly neighbors raise the money to send the entire Weaver family to Washington to collect for the pole payable on demand. Their senator tells them the note is invalid, but, when a clause is found making it automatically renewable every seven years, their fortunes change. Cicero turns to polo-playing, Elviry takes up opera-tic singing, one daughter forgets her small town finance and the young son becomes a night owl. Abner keeps his head, however, and, after spreading a false report that the note is worthless, their fair-weather friends desert them and the family returns home.

The Weavers, particularly Leon, as the patient Abner, and June, as the society-minded Elviry, give genuine characterizations of simple mountain folk. Frank Weaver gets laughs with his pantomime as the tongue-tied Cicero and Loretta has her customary comedy part of the silly Violey. Betty Jane Rhodes and John Archer are quietly-attractive romantic leads but George Ernest seems a bit juvenile for his drunken scenes as the night-clubbing son.

Nick Grinde has directed with unsophisticated audience in mind.
LEYENDECKER

'DANCE HALL' JUST A DUAL BILLER

Rates • • — as dualler

20th Century-Fox.
65 Minutes.
Directed by Irving Pichel.

Strictly for double features — is the obvious label on this 20th Century programmer. The pointless script, based on a novel by W. R. Burnett, follows a familiar formula, with two young people constantly bickering although they are secretly in love and the climax a foregone conclusion from the opening reel. The dance hall background adds some color and Carole Landis sings two old favorites, "There's a Lull in My Life" and "There's Something in the Air," very charmingly. Performances are not bad. Film will be a so-so dualler in most locations.

Cesar Romero is manager of a dance hall in a small city and fancies himself as a Lothario. When a new singer, Carole Landis, arrives from New York, he takes it for granted that she will fall an easy victim to his charms, but finds himself very much mistaken. After much bickering, Miss Landis skillfully lures Romero into a boshful proposal and then runs on him, but of course their romance eventually ends happily. Romero is established as such a thorough rotter that it isn't very convincing when he suddenly turns into a sympathetic character, and the idea of the worldly-wise singer falling for the blandishments of the small town Lothario is never entirely believable. There is a secondary love interest between a young pianist in the swing band and a gold-digging wench, who promptly turns him down when he lends his bankroll to Romero to help him out of a jam.

Carole Landis is attractive and gives a good performance as the hot-tempered dance hall songstress. Cesar Romero is easy and convincing in a role that fits his talents like a glove, and William Henry does a nice job as the likeable young pianist. June Storey portrays the cheap little gold-digging waitress so well that it will probably bring her other assignments as a screen siren. J. Edward Bromberg's characterization of a salesman who makes any love to Miss Landis is a real standout.

Irving Pichel's direction is easy and he has made the most of a weak script.
CRAWFORD (Hollywood)

'JUNGLE CAVALCADE' THRILLING COMPILATION OF FRANK BUCK'S 3 FILMS

Rates • • + in action spots! fair as supporting dualler elsewhere

RKO-Radio.
75 Minutes.
Directed by Frank Buck, Clyde Elliot and Armand Denis. Narration by Frank Buck.

"Jungle Cavalcade" is a thrill-a-minute adventure film made-to-order for the serial-type of balletic which will attract the youngsters and the action-minded. Always the leader in filming wild animal expeditions, Frank Buck has selected the outstanding sequences from "Wild Cargo." "Fang and Claw" and the never-to-be-forgotten "Bring Em Back Alive," giving the film a new and attention-holding narration and neatly spaced the exciting bits with a few comedy moments. The picture's highlights are readily recognizable from the three previous films, but the many patrons who seek vicarious thrills from close-ups of Buck's authentic encounters with the ferocious denizens of the jungle will find these scenes as fascinating as when first seen. Picture is best suited for the spots where male custom predominates.

Among the notable unfilmed sequences are the death struggles between a crocodile and a black leopard and a python and a man. One scene is in Romano's garage and the python, where a python crawls into a pig pen, swallows a live pig and then is swallowed and captured by his own gluttony. The baby honey bear and the woolly gibbon monkeys are cutely amusing and the Borneo proboscis monkey is a highly humorous sight. The photography is always exceptionally clear.
LEYENDECKER

TEN NIGHTS in a BARROOM

(his picture has no connection with the novel and play of the same title)

ROBERT ARMSTRONG • FRANK ALBERTSON • LINDA HAYES

RUSSELL SIMPSON • SKEEPS GALLAGHER

Original screen play by Don Kony
GEORGE SHERMAN — Director

JULY 26, 1941

LEYENDECKER
Harry Waxman, A. C. inde, filed action against Columbia Pictures, Welland Theatres and S-W, to restrain Columbia from delivering two pictures to Welland's new Embassy ahead of Waxman's Hollywood. Morris Wexler, counsel for Columbia, argued that the Waxman's contract gives him second run on Atlantic Ave., without specifying any particular first run. George T. Steeley and George P. Aarons, attorneys for the exhibitor, contended that the S-W Colonial had always been the recognized first run and that the Embassy, a new spot, is covered by the clause dealing with clearance over new theatres. Wexler countered this position with the argument that the provision is effective only where the existing theatre is given automatic clearance over all theatres in the vicinity. Welland's house, the attorney claimed, is the first run provided for in Waxman's contract. A plea for an injunction to restrain Columbia from delivering the two pictures was rejected by District Court Judge Guy K. Bard.

Although his company is "not bound by the Consent Decree," Herb Givin, local franchise holder for Producers Releasing Corp., scooped the inde field when he announced last week that he will adopt the trade previews idea for his product. Given has arranged screenings of his own "block-of-five" at 1220 Vine Street. The dates follow: Aug. 5, 2:00 p.m.-"Paper Bullets," and "Billy the Kid in Santa Fe"; Aug. 6, 2:00 p.m.-"Gambling Daughters" and "Regular Fellers"; Aug. 7, 2:00 p.m.-"Desperate Cargo". Although Paramount represented to exhibitors during last selling season that the 40% "special production" would be DeMille's "Reap the Wild Wind," the distributor is now busy switching its allocations to get those terms for "Caught in the Draft".

Dave Segal has acquired the Band Box, Middleburg, from J. O. Rudofski. Property owners on the south side of The Street have still not received official notice to vacate to make way for the creation of a wider bridge outlet. Nevertheless, they are besieged by real estate agents, architects and builders, who warn them that they must move and to start looking for other locations. Ted Aber is back in Par locally. Covering Jersey...WB's "Sergeant York" will be roadshowed at the Airdine starting the last week in Aug. "Tobie" will be cleared over the TV schedule. No more Sunday night previews at the Variety Club...Warner Theatres settled the landlodge suit by taking a ten-year lease on the theatre...Barney Cohen, who managed the house for Henry Friedman, goes to S-W Cross Keys.

"No a dark house in more than 20 years of film delivery service!"

NEW JERSEY MESSANGER SERVICE
250 N. JUNIPER STREET
PHILADELPHIA

TRADE SCREENINGS
7/28 2:30 p.m.-"Tobie" (Metro)-At South Street
7/28 2:00 p.m.-Henry Aldrich for President (Para).
7/29 2:00 p.m.-"Gambling Daughters" (Para).
7/29 5:10 p.m.-"Pretty Mrs. (Para).-Aldine
7/29 7:00 p.m.-"Desk" (Para).-Embassy
7/30 5:10 p.m.-"No绍 But the Truth" (Para).-Aldine
7/30 7:00 p.m.-"New York Town" (Para).-Aldine.
7/30 2:00 p.m.-"No绍 But the Truth" (Para).-Exeter.
8/1 9:15 p.m.-New York (WB), 1220 Vine Street.

Loutant 4822 Race 4600

Film BULLETIN
Speaks FOR and TO
The Independent Exhibitors of America

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INSURANCE
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MONEY

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SHORT SUBJECTS
FROM PHILLY
By JAY WALKER

TRADE SCREENINGS
7/25 2:30 p.m.-"Lansdowne Street" (Para).
7/26 2:30 p.m.-"On the Street" (Paramount)
7/27 2:30 p.m.-"Nothing But the Truth" (Para).
7/28 11:30 a.m.-Harry Aldrich for President (Para).
7/28 7:00 p.m.-"Desk" (Para).-Embassy
7/29 2:00 p.m.-"New York Town" (Para).-Exeter.
7/30 5:10 p.m.-"Pretty Mrs." (Para).-Aldine
7/30 7:00 p.m.-"No绍 But the Truth" (Para).-Aldine.
7/31 9:15 p.m.-New York (WB), 1220 Vine Street.

TRADE SCREENINGS
7/25 2:30 p.m.-"Dear Me! That Town" (Para).
7/26 2:30 p.m.-"Nothing But the Truth" (Para).
7/27 7:00 p.m.-"Desk" (Para).-Exeter.
7/29 2:00 p.m.-"New York Town" (Para).-Exeter.
7/31 7:00 p.m.-"Dear Me! That Town" (Para).
7/31 9:15 p.m.-New York (WB)-26th Floor Screening Room.

Ludien Descoletia, a member of the Independent Exhibitors, Inc., operating several theatres in Manchester, N. H., won the s-c-o-o-d AAA case to come up in Boston when Henry Aarons, counsel for the matter, sustained Descoletia, Attorney George S. Ryan and Ind. Ex business manager Arthur K. Howard by finding "the clearance complained of unreasonable"...It was the second AAA matter to come up in Boston...The arbitrator summarized the Manchester, N. H., situation in that, in "point of fact, the Shi'a theatres have, on the average, about 125 days in which to show pictures in any one or more of their five houses, before they are shown in any one of the three Descoletia houses"

He decreed that, "No consenting distributor defendant shall, in any arrangements for the delivery of its product with an exhibitor, respect to any theatres in Manchester, N. H., a party to this proceeding, grant more than thirty days clearance for feature pictures after a showing on first-run, or more than seven days clearance for any feature picture after a showing on second-run, prior to the commencement of a showing at any other of said theatres...Third or subsequent runs shall not receive clearance over other theatres, but this award shall not be construed to prevent any of said distributors from selling picture features for such runs in sequence. Included in the excepted arrangements to which the maximum clearance fixed by this award should apply are clearance provisions under existing franchise agreements or any licenses hereinafter entered pursuant to such franchises between any consenting distributor defendant and any exhibitor, party to the proceeding"...Shortly afterwards an adverse decision came in on the Abe Garbose plea for national release date at Athol. With the same set-up backing Independent Exhibitor member Garbose, this opinion left the local Allied office with a .667 batting average...John Doly, arbitrator in the Garbose plea, followed a previous NRA opinion in ruling "it is reasonable that clearance shall exist in Fitchburg as against Gardner, and that there shall be no clearance as between Gardner and Athol"...He found "the present clearance in the Fitchburg-Gardner and Athol areas is reasonable"...The arbitrator, in his decision, stated that, "On November 22, 1934, the Code Author rendered a decision between the then operators of the Orpheum and Uptown theatres in Gardner and the Maine and New Hampshire theatres to the effect that Fitchburg was entitled to clearance over Gardner and that seven days maximum clearance between the two towns was reasonable"..."The present complaints have been operating the two theatres in Athol since 1933. Since 1934, they have objected vigorously and continuously to the situation described."
SHEPHERD OF THE HILLS... This Paramount outdoor drama from the novel by Harold Bell Wright has been filmed in Technicolor by the director of Paramount's "Trail of the Lonesome." Henry Hathaway. John Wayne plays the role of Young Matt, the reckless, quick-triggered mountaineer; Betty Field is seen as Sammy Lane, the pretty young mountain girl who won't marry Matt for fear that their love would be stained with the blood of a man he had sworn to kill; Harry Carey plays the Shepherd, a stranger who attempts to bring to an end the long-term feuds.

BACHELOR DADDY... Universal continues the adventures of Baby Sandy, pictured as a temporarily motherless child who, when she is left in the care of three bachelors, saves their business firm from ruin, breaks up an unhappy engagement, throws a sedate club into something resembling Chaos, and finally wins a new father for herself. Sandy's unwitting victims include Edward Everett Horton, Donald Wood; Raymond Walburn, Franklin Pangborn and Evelyn Ankers. Kathryn Adams is seen as Sandy's mother. Harold Young directed.
We used to make the welkin ring with good, sound ballyhoo... and we sold pictures! * * We used to lead the pack with striking, smashing advertising... and we sold pictures! * * We used to paint the town red, yellow and green with gleeful, lusty, all-out exploitation... and we sold pictures!

Advertisers in other lines followed... imitated us. Now they’ve got the habit that used to make money for us.

Steal back your own thunder! Make your theatre a show-place again. * * Hang out the glamour. Beat the drum. Smash through with smash advertising. Make movie-going a habit again.

Campaign your show. Campaign your theatre. Campaign your industry. Make the movies move toward the box-office again.

Steal back your own thunder! And let the Prize Baby help you with the 3 Best Sellers in the Business!
TAKE IT EASY, UNIVERSAL!
Editorial by Mo Wax, Page 3

Exclusive Stuff From The Studios:

RKO'S MONEY BAGS INTERFERE AGAIN!
METRO'S STRONG STARS — AND WEAK STORIES!
PRODUCTION SECTION, Page 9

REVIEWS OF PARAMOUNT'S 1st BLOCK
Pages 4 - 5

THE INDEPENDENT EXHIBITORS TRADE JOURNAL
A MESSAGE TO M-G-M SALESMEN!

You will shortly be selling pictures under the Consent Decree.

There are years of friendly dealing with your customers behind you as you set forth.

It is significant that, just as a new era begins, there is continued evidence of your company’s good faith with exhibitors—M-G-M’s insistence that theatres must be served right now with important pictures, no holding back, a summer line-up of multi-million dollar proportions on the screen.

It was natural that M-G-M should do this. We pride ourselves on the fact that exhibitors looked to us above all others to answer their summer needs.

Under the happiest of circumstances you begin now to tell your customers what you have for them to commence the 1941-42 season.

The first three pictures that were trade-shown were:

"LADY BE GOOD" (Eleanor Powell, Ann Sothern, Robert Young)

"DR. JEKYLL & MR. HYDE" (Spencer Tracy, Ingrid Bergman, Lana Turner)

"DOWN IN SAN DIEGO" (Action Drama of Uncle Sam’s great defense base and fighting ships at sea. With Benita Granville; Ray McDonald; Dan Dailey, Jr.; Leo Gorcey.)

Your customers have now had the opportunity to see these pictures at trade-showings which we arranged for their convenience in 65 cities. No fuss. No frills. Just showings.

The trade echoes the praises that have followed the screenings of these great entertainments.

But this is just a beginning. Your studio is working day and night on other equally great attractions, some of which are listed to the right.

It is said that pictures talk, that nothing else matters, but something else does matter.

Confidence, faith, mutual understanding, security. Your customers have learned to expect these from M-G-M.

They will get them in full measure in 1941-42.
UNIVERSAL IS RUSHING IN THE WRONG DIRECTION!

It is doubtful if any other distributor ever established as much goodwill in a like period as the new Universal regime built for itself in the first two full years of its existence. Now, it seems, exhibitors feel this company is recklessly tossing away the friendship of those who cheered so lustily and did so much for its early success.

We have received more complaints about Universal's policies in recent months than about all other distributors combined. There have been numerous squawks about the company's general attitude toward its customers. The legendarium in connection with the allocation of IN THE NAVY brought a flood of protests from theatremen.

The latest complaint against this company concerns the withholding of UNFINISHED BUSINESS, the Irene Dunne production, from release on the 1940-41 program, after exhibitors had been given every reason to anticipate delivery of the picture several times during the course of the season.

Among the protests directed to FILM BULLETIN is this one from the Secretary of the Independent Theatre Owners of Ohio:

My Dear Mr. Wax:

We have had several inquiries regarding the withholding by Universal of UNFINISHED BUSINESS from this year's contract, notwithstanding the fact that as late as February of this year Universal announced that the picture would be released during the current season.

Now that Universal is on the right side of the ledger, it would appear that they are going to indulge in some of the old and what I had thought never-to-be-revived tactics of the larger companies. Why do you know about the matter?

Cordially yours,

P. J. WOOD.

Here is what we know about the matter:

In an advertisement published early in February of this year, Universal announced that it "will deliver for 1940-41 the total number of pictures programmed" and proudly acclaimed the fact that it "has added to those pictures yet to be released star and production value enough to triple their ticket-selling power!". A list of releases for the balance of the '40-41 season followed, with UNFINISHED BUSINESS slated for August 15th release.

The history of the picture's production follows:

It went into production February 5th and shooting was completed on April 8th. It was in the cutting room until April 27th, when director Gregory La Cava locked it up and got married. He returned from his honeymoon at the end of May and did some more work on the film until about the middle of June, then the score was completed. About the 22nd of July it was previewed in both Oakland and Palo Alto on the coast. Universal decided to make a new ending and La Cava returned to the lot on July 29th and made a few added scenes with Irene Dunne.

Despite the vicissitudes encountered during its production, UNFINISHED BUSINESS could easily have been "finished business" well in advance of the expiration date of Universal's 1940-41 contracts.

Exhibitors can hardly be blamed for believing that the company's executives just couldn't resist the temptation to hold this picture out to bolster the '41-42 program. Tactics of this sort are not what the present Universal leaders promised when we liberally solasch our editorial pages with praise for them. They are doing an admirable job in bringing Universal to the fore of the film ranks, but we must warn that lasting success cannot be constructed on catch-penny schemes to get a few extra dollars from customers.

We hope Messrs. Blumberg and Scully will announce that UNFINISHED BUSINESS will be delivered to holders of 1940-41 contracts. Then exhibitors and we will be back in their corner cheering for them.

MO WAX.

Uncle Sam Asks Little Enough in Return for the Precious Liberty He Gives His People . . . Let's Show Him We're Grateful

DO YOUR BIT FOR THE U. S. A. . . . BY DOING YOUR SHARE FOR THE U. S. O.

Collect in your theatres during the Week of September 1 - 7
PARAMOUNT Reviews of 5 In First Block

'HOLD BACK THE DAWN' FASCINATING DRAMA WILL CLICK

Rates • • • + generally

Paramount
116 Minutes.


Directed by Mitchell Leisen.

"Hold Back the Dawn" is strong stuff for the femme trade and the men will like it. It is a splendid production, engrossing, appealing, moving. Direction and acting are almost flawless, the only weakness being in the tendency of the script to deviate occasionally to sketchily defined characters who hover on the fringe of the main plot. It would be a better picture without them. But this is quibbling about one of the year's good films, a topnotch grosser. The audience is fascinated from the opening shot on the set of "T Wanted Wings," as Charles Boyer walks in and demands to speak to director Mitchell Leisen, to tell him a strange story. It is a novel and punchy start and the story seldom lets down thereafter for its full 116 minutes. Boyer's portrayal of the European refugee, a heartless gigolo, who has made his living by preying on rich and foolish women, is distinguished and compelling. It is one of the most difficult roles an actor was ever called upon to essay and we doubt if anyone else in Hollywood could have dared attempt it. We commend it to the attention of the Academy Awarders! Unquestionably, women will be fascinated and men will be held by the utter sincerity of Boyer's performance.

The story Boyer tells the director gradually unfolds. It is the tale of a European gigolo who reaches the Mexican border confident that he will have no difficulty in entering the United States. He finds that he must wait years for a quota number and settles down in a shabby hotel with a group of other immigrants. Boyer runs across a girl (Paulette Goddard) who was his dancing partner in Paris and learns from her that if he marries an American he can enter the United States in four weeks. A Romanesque, hungry little school teacher (Olivia DeHavilland) falls an easy victim to his charms and he marries her before she must take a bus load of her pupils back to Azusa. He spends his wedding night with Paulette Goddard and she his honeymoon while he is away for the four weeks to pass until the little school teacher comes in one night to surprise him. They drive down into Mexico for a honeymoon and the girl's sweetness and innocence brings about Boyer's slow regeneration. There is a charming and touching sequence in a little Mexican town, where they join a group of newly married couples going to be blessed by the priest. Boyer realizes how much he loves the girl he has married. When they return to Tijuana, Miss Goddard tells the little bride that Boyer only married her to gain entry into the United States and plans to desert her as soon as he is safely across the border. The broken-hearted girl runs away and the romance almost ends in tragedy.

Paulette DeHavilland plays the school teacher with warmth and great artistic ability. Paulette Goddard is perfect as the wonton little tramp, who almost wrecks Boyer's and the departure of his new found happiness. Walter Abel, the immigration inspector, is a bit on the blasant side in his performance. The supporting players add interest and distinction to the film.

Mitchell Leisen's direction is masterly and he has brought out all the drama, romance and pathos in a fine story. He also appears briefly, and most creditly in the role of the director in two scenes.

CRAWFORD (Hollywood)

'HENRY ALDRICH FOR PRESIDENT' BEST OF THE ALDRICH FAMILY SERIES

Rates • • • for family houses

Paramount
75 Minutes.


Directed by Hugh Bennett

This third film in Paramount's Aldrich Family series is better than its predecessors, largely because the producers have finally found a youthful actor, Jimmy Lydon, who is ideal in the role of Henry. He looks the typical American high school boy and his portrayal of the blundering Henry is natural and never exaggerated, and would be a credit to a far older and more experienced actor.

The story is interesting, with ample supplies of suspense, heart-throbs and comedy, and it is climaxxed by an airplane sequence, with Henry as pilot, that is a swell combination of thrills and laughs. Film is best suited for family houses and a fair dualler elsewhere.

Kenneth Howell, the richest boy in high school, is running for president of the student body against Mary Anderson. Hoping to split the Hazel, Howell has his best friend nominate Henry for president. Mary is devoted to Henry, so she withdraws her name and throws her support to him. His friend Dizzy acts as his campaign manager.

Henry is elected, but it is discovered that the ballot box has been stuffed with fake ballots and he is expelled from school. As the only hope of proving his innocence, Henry and his pals search for the printer who printed the fake ballots and find he has gone to another town. Dizzy's car breaks down and Henry induces a pilot whose license is suspended, but who secretly takes Henry to fly, to take them in his plane to find the printer. The pilot is arrested. Henry takes off with the frightened printer and after a wild trip makes a crash landing near the school. The printer identifies Howell and Henry's name is cleared.

Mary Anderson gives a delightful performance as the youthful heroine and June Preisser is charming as Howell's vampish little sweetheart. Charles Smith furnishes many laughs in the role of Dizzy. He is the only juvenile and grownup members of the cast are all competent.

This is Hugh Bennett's first assignment as a director since his promotion and he deserves great credit for turning out a smooth and entertaining production.

CRAWFORD (Hollywood)

'NOTHING BUT THE TRUTH' SLIGHTLY UNDER PAR FOR HOPE

Rates • • • — less for action houses

— HOLLYWOOD PREVIEW —

Paramount
73 Minutes.


Directed by Elliott Nugent.

We can't quite put our finger on the reason, but this latest Bob Hope comedy doesn't click as it should. In the first place, the opening scenes are confusing, the stage was not properly set and it takes some time to get the jist of the yarn. As the complications assume understandable shape, there is a pick-up in interest and laughs, but it never becomes hilarious. Confining the plot to a single premise, that Hope must tell the whole sordid truth for twenty-four hours, restricts the comedian too much and, as a result, there are too few surprises to make this fast moving comedy. What seemed to us like another error was the casting of a group of definitely unfunny people to assist Hope. "Nothing But the Truth" should ride to good grosses on the strength of the comic's great popularity especially following on the heels of "Caught in the Draft." However, it will disappoint Bob Hope fans and the subsequent runs may suffer.

Hope makes a bet with a trio of business associates that he can tell the truth for twenty-four hours. The money involved is not his but $10,000 which Paulette Goddard has collected for a charity. He wins, but not until he has virtually shat-tered his reputation, alienated the affections of Miss Goddard, broken up a home and insulted a number of people.

Paulette Goddard plays a harum-scarum young lady who is always in a mental dither.

(Continued On Next Page)
"NOTHING BUT THE TRUTH" (Continued)
and often she is funnier than Hope. Edward Arnold, as usual, enjoys his laughs more than the audience does. There's too little of dusky Williie Best. Glenn Anders returns to the screen with a bag of tricks picked up with the Theatre Guild that have no bearing whatsoever on his characterization. Absence from the screen has not enhanced the innocuousness of Lief Erickson, and, as always, Helen Vinson plunges into the role of a seductive actress with too much verve and abandon. Catharine Doucet registers solidly in a nifty bit and Leon Belasco is quite amusing considering the unfunny material with which he works.

HANNA (Hollywood)

'BURY ME THAT TOWN' THE SLEEPER IN PARA'S FIRST BLOCK
Rates • • +, or better, where sold

Paramount
70 Minutes
Directed by Eugene Forde

This is definitely not one of the "A" budget pictures in Paramount's first block of five, but it ranks well up from the entertainment standpoint, "Buy Me That Town" is thoroughly enjoyable fare for the masses of moviegoers. Telling the old tale of a gangster who is impelled by his new environment to reform, it tells it in fast and funny style. This reviewer found it so engrossing that the 70 minutes running time seemed much less. While there are no outstanding names for the marquee, the casting is something to behold. Every role is played to the hilt. Yes, this is the "sleeper" in Paramount's first block and it deserves the best in showmanship from the exhibitor. Word-of-mouth response will benefit subsequent runs, where it should garner above average grosses.

Lloyd Nolan turns in a grand performance as the "reformed" mobster who buys an unincorporated town and sets out to cash in on a sweet racket for life—only to become imbued with the rural life and with Constance Moore. He is hard pressed for acting honors, however, by Albert Dekker, as his nain-toy bright assistant; Edward Brophy, who becomes police chief because he knows everything about jail; Warren Hymer, arisonele deluxe, who becomes fire chief; Richard Carle, a hick justice of the peace; and Sheldon Leonard, who is splendid as the gangster who won't reform. In our credits should not be omitted Barbara Allen (Vera Vague of radio), who does a fine chere as a mob "fan," recognizing all the boys and helping them go straight.

Eugene Forde has directed beautifully, getting a maximum of action and laughs. He has also captured the small town atmosphere to perfection.

NONAMAKER

'NEW YORK TOWN' A GOOD CAST, BUT A Muddied STORY
Rates • • on name strength

Paramount
97 Minutes
Fred MacMurray, Mary Martin, Robert Preston, Akim Tamiroff, Lynne Overman, Eric Blore, Fuzzy Knight, Ceci Kellyaway, Ken Carpenter, Iris Adrian, Edward McNamara, Sam McDaniel.
Directed by Charles Vidor

This can only be classified as a mild programmer, despite a cast abundant with good names. The fault lies with the script, which is neither fish nor fowl nor the bright comedy its authors intended. It stars very well as one of those kaleidoscopic studies of characters in teeming New York, but never clearly defines its characters, nor does it evolve one realistic sympathetic figure. When the plot finally starts to follow a straight line, it is so obvious that the spectator is impatient for the inevitable conclusion. "New York Town" is another sample of Hollywood's flair for wasting valuable names in trivial stories. The cast of this will bring better than average support in the early runs, but grosses will bog down in the subsequent.

Fred MacMurray, carefree sidewalk photographer, shares an apartment with Polish refugee Akim Tamiroff, artist. Fred meets Mary Martin, a penniless small town girl, and invites her to share their place and earn her way by selling the portraits painted by Tamiroff. When she fails to sell any paintings, MacMurray decides that the only thing left for her to do is to marry a rich man. He directs her to millionaire Robert Preston, who promptly falls for her, although she loves Fred. The latter suddenly discovers that he loves her, breaks into Preston's home, bops him in the eye and walks off with Mary. Just as simply as that!

Not one of the characters seems real. Lynne Overman floats in and out of scenes as a legless pencil peddler who is helping Tamiroff become a Citizen. Butler Eric Blore puffs and fumes at a poodle which barks at him. Ken Carpenter has the best scene in the picture as the imitator of a radio's quiz questioner.

Director Charles Vidor might have done something to tighten up the story, but he did not.

M. W.

MY M-G-M Review of 1 In First Block

'DOWN IN SAN DIEGO' THIRD-RATE ACTION QUICKIE FROM METRO
Rates • as secondary dualler in action spots

M-G-M
70 Minutes
Directed by Robert Sinclair

We can, with complete confidence, recommend this little M-G-M offering for the Saturday matinee flock of kiddies. It is simply juvenile. Kids play it and it looks very much as though kids wrote the plot and dialogue. It certainly failed to hold the interest of the exhibitors present at the trade screening and there was a steady trickle to the exit throughout the showing. Metro might have some notion that it is creating another version of the "Dead End" kids series, but the group of youngsters assembled for "Down in San Diego" lack the punch of the other gang. This is a very low ranking entry for M-G-M's first block.

The story tells of Dan Dailey, Jr., who joins the marines to escape his more deeply emmeshed with a racket gang. He is assigned to San Diego, but the gang frames him with a fake murder and give him the alternative of facing the rap or doing spy work for them at the U. S. base. A gang of youngsters who are friends of Dailey's 6th sister, Bonita Granville, follow him to San Diego because their suspicions are aroused. After some pretty superficial detective work, the kids expose the spy ring and, with the assistance of the marines and the police, bring about their destruction. The performances are uniform, nothing outstanding.

Director Robert Sinclair uses the wild and woolly chase formula for a climax, with planes chasing the spies' freighter and bombarding it, while the ex-marines chase in a mosquito boat and saves two of the kids held as hostages.

NONAMAKER

WHAT THE NEWSPAPER CRITICS SAY

MOON OVER MIAMI (20th Century-Fox)
"...Breezy tuneful musical with a fresh cast, good tunes, amusing situations... Good summertime show."—Bromson, Phila. Record.
"...Doctors up an obvious and sentimental piece of clapper with cumberbund, Pacheco dream settings... A hit, but...the Florida Chamber of Commerce and the entertainment world."—Dana, N. Y. Herald Tribune.
"...Saucy tunes... Swirling production numbers... Isn't very bright in conversation, but it looks wonderful."—T. S., N. Y. Times.

THEY MET IN BOMBAY (Metro-Goldwyn-Mayer)
"...Punch-packed action... Always suspenseful... Plenty of humor and a slight sense of patriarchal pathos..."—Thayer, N. Y. Post.
"...You won't enjoy it... Plot is unoriginal... Dialogue is wretched stuff..."—Buchtel, N. Y. World-Telegram.
"...Red meat entertainment... If you're not a crank on story credibility, you'll be more than satisfied..."—Reed, Chicago Herald American.
"...Genuine entertainment... Light, sprightly, action and spirited... Continually interesting..."—Murdoch, Phila. Ledger.

AUGUST 9, 1941

5
'HOLD THAT GHOST' ABBOTT AND COSTELLO SCORE AGAIN

Rat: 0 • 0 • 0 • 0 + generally

Universal
86 Minutes.


Directed by Arthur Lubin.

In "Hold That Ghost!" Universal has toted out one of the most ancient, and reliable, comic backgrounds — a haunted house. It was exactly what the doctor ordered to make the sure-fire capers of Abbott and Costello click again after the let-down they suffered in "In the Navy." The story is slight much of it is never explained, but this matters little, for what counted with the preview audience were the routines of the amazing new comic. And how they deliver! There is a sequence about a bedroom that changes into a gambling hall, a comic dance featuring Costello and Joan Davis and several solo appearances by Ted Lewis. It is all as lawdry and hackneyed as can be, the production is cheap and even careless but the public will laugh like hell at the antics of Abbott and Costello. To give the film some "production values." Universal tacked on two musical numbers featuring Ted Lewis and the Andrews Sisters. They are totally unnecessary!

Abbott and Costello inherit a house because they happen to be on the scene of a gangster's death. There is a substantial sum of money hidden there and several parties seem interested in locating it. The boys finally track it down and in a merry finale they manage to keep the mobsters from getting it away from them. The exsh enables them to accomplish their life-long ambition of opening a night club.

Abbott is less of a stooge in this picture, playing what amounts to a straight part. Costello is the funniest guy to hit the screen in years and "Ghosts" proves it. Joan Davis has a juicy spot and the comedian makes the most of it. Richard Carlson and Evelyn Ankers handle the slight romantic thread in satisfactory fashion. The Andrews Sisters are on for a pair of numbers, but the best musical moment is registered by Lewis' warbling of "Me and My Shadow" with a colored lady next to the screen.

Arthur Lubin, who delivered the previous A and C hits, has done a magnificent job of direction. It is not often that gags are so well planted and that business is made to account for so much humor.

HANNA (Hollywood)

'HURRICANE SMITH' MILDLY-ENTERTAINING ADVENTURE PROGRAMMER

Rat: 0 • 0 — in action spots or as dualler

Republic
69 Minutes.


Directed by Bernard Vorhaus.

A mildly-entertaining, somewhat improbable adventure programmer, "Hurricane Smith" is acceptable as dual fare. The players are capable and well-cast, if lacking in marquee strength, with the picture's chief claim to distinction being the straightforward portrayal by Ray Middleton in the leading role. This Republic find shows considerable promise and, with careful grooming and better stories, he can easily be developed into a Gary Cooper-John Wayne type. Bernard Vorhaus' direction stresses action whenever possible, but the script dawdles considerably just before the climax. Selling the h.m. star and the gangster angles will attract bus ness in the action spots.

"Hurricane" Smith is a roving rodeo cowboy who meets and falls in love with Jane Wyatt, a newspaper reporter, and persuades her he can marry and settle down. But before the marriage, Smith encounters two train robbers (J. Edward Bromberg and Henry Brandon) and in the gun fighting and resultant confusion, he is unjustly accused of murder because he carries a facial scar similar to Brandon, Smith keeps the girl—his only possible alibi—out of the trial and, after being condemned to death, he again encounters the robbers on his way to prison.

This time the score is even when Brandon is killed and Smith escapes with the stolen money. Several years later Smith, now happily married, has used the stolen funds to build up a former ghost town into a prosperous community. Although Bromberg turns up and threatens to expose Smith, he is killed before he can prevent the inevitable happy ending.

As the loyal sweetheart who later becomes his wife, Jane Wyatt again proves herself an extremely capable and completely natural young actress. Harry Davenport contributes a character gem as a philosophical old lawyer who has stayed on as the last resident of a ghost town and J. Edward Bromberg is good as an oily villain.

LEVENDECKER

'RINGSIDE MAISIE' FORMULA STORY LACKS STRONG PUNCH

Rat: 0 • 0 — as dualler in naborhood or as action houses

M-G-M.
96 Minutes.

Ann Sothern, George Murphy, Robert Sterling, Virginia O'Brien, Natalie Thompson, Maxie Rosenbloom, Jack LaRue, Margaret Moffat, "Rags" Ragland, O'Shea, Eddie Sims, John Indrisano, Jonathan Hale, Furstell Pratt, Tom Dugan, Almira Sessions, Roy Lester, May McAvoy.

Directed by Edwin L. Marin.

Grading this boxing yarn on the basis of its box-office pull, "Ringside Maisie" must be considered little more than a preliminary. Though Ann Sothern, delivers in sock comedy style, as usual, but her latest vehicle, 8th in the series, merely varies the background while retainting the heart-of-gold story formula used in the earlier films. With Maisie off the screen for long periods, the laughs are less frequent. However, the prize ring atmosphere is good and the fight scenes are fairly effective. As a secondary dualler, this "Maisie" entry will be mildly satisfactory entertainment in many naborhood spots, especially where male patrons are in the majority.

Maisie's latest adventure starts when she loses her job in a dance hall and is given a lift by a young fighter (Robert Sterling), who meets her walking to a new job at a resort hotel. Although his manager (George Murphy) is against Maisie from the start, she accepts the post of companion to Sterling's invalid mother. Maisie soon discovers that Sterling hates the fight game, but Murphy refuses to let him quit and the lad becomes discouraged enough to lose his championship bout. The troubles pile up with Sterling blinded through a head injury, but Maisie's good example softens Murphy's heart and he pays for an operation for the boy and brings about a happy ending for all.

Ann Sothern's slangy characterization is always amusing and warmly human. George Murphy is first-rate as the hard-boiled manager and Robert Sterling is convincing as the simple young fighter. Fine bits are contributed by Margaret Moffat as the invalid mother, Maxie Rosenbloom as a punch-drunk trainer, Jack LaRue as dancer with roving hands and Virginia O'Brien in one of her dependable supporting roles.

Edwin L. Marin's direction is faulty when he drops out the sentimental scenes.

LEVENDECKER

WHAT THE NEWSPAPER CRITICS SAY

LADY SCARFACE (RKO Radio)

"...Another hackneyed crime melodrama...Chalk it up as a miss..."—T. S., N. Y. Times.

"...Not...worthy of anything resembling a second thought...It moves fast, it has action. It is a standardized product."—Winston, N. Y. Post.

"...Third-rate film...A tin can full of corn, crime and horror. And by god, it's horrible."—Farrell, N. Y. World-Telegram.
AMERICA'S
V
IS IN
DIVE BOMBER

ERROL FLYNN
FRED MacMURRAY
in
"DIVE BOMBER"
in TECHNICOLOR
with
RALPH BELLAMY • ALEXIS SMITH
ROBERT ARMSTRONG • REGIS TOOMEY
ALLEN JENKINS
Directed by MICHAEL CURTIZ
Screen Play by Frank Wead & Robert Buckner
From a Story by Frank Wead
Music by Max Steiner
A Warner Bros.-First National Picture
UNCLE SAM EXPECTS EVERY EXHIBITOR TO DO HIS SHARE
... ENROLL YOUR THEATRES IN THIS GREAT CAUSE ... LET'S DO A MAN-SIZE JOB FOR THE MEN IN UNIFORM!

EXHIBITORS ROLL CALL
U.S.O. THEATRE WEEK
WEEK BEGINNING MONDAY, SEPTEMBER 1st

MR. JOSEPH BERNHARD, Chairman
U. S. O. CAMPAIGN
MOTION PICTURE THEATRES DIVISION
PARAMOUNT BLDG., NEW YORK CITY

I herewith enroll all my theatres for this great cause, during the seven (7) days beginning Monday, September 1st.

You can rely upon me to cooperate with you on the following:
A. I will run the special trailer—to be supplied to me gratis—at all performances during the week of September 1st.
B. I will take collections following each showing of the trailer.

EXHIBITOR _________________________ CITY _________________________
THEATRE _________________________ STATE _________________________

FILL IN AND MAIL IN TODAY TO ANY BRANCH MANAGER
COLUMBIA

Our report that Charles Rogers and Columbia would part company was materialized. The producer will take with him several of the story properties he acquired for production — among them "The Gentleman Misbehaves" and "Jane Adams of Haiti House." The producer is particularly interested in the latter and it is likely he will seek a releasing deal with a company having the personalities under contract who would fit into the dramatization of the life of the famed Chicago social worker.

Two new producers joined Columbia last week — Harold Clurman and Seymour Nebenzahl. Clurman, former head of the Group Theatre in New York, spent a brief spell at 20th-Fox, but didn't get into actual production work until he was given hit, but his Columbia pact calls upon him to produce, write and direct. Nebenzahl is the producer of "Mayerling" and he will be given the reins on "American Consul" which was announced recently as a starring vehicle for Pat O'Brien.

The sneak preview reports on Lester Cowan's "Ladies in Retirement" are raves... Jinx Falkenburg is a new Columbia player... Ted Tetzlaff who became a director on Paramount's "World Premiere," only to relinquish that position after he was assigned to "Glamour Boy," will become a cameraman on "Miss Madden Is Willing" — the photographic subject involved being Marlene Dietrich... Fred MacMurray will be Dietrich's leading man in "Miss Madden Is Willing"... Avery Hopwood is one of the few old playwrights whose material is as pertinent today as when David Belasco staged his works in New York. Noel Coward, George Kelly, Owen Davis seem all to have suffered with the years. Therefore the fact that Columbia is planning a streamlined version of "Nobody's Widow" makes more sense than you would suspect... With Cary Grant set for the lead in "Mr. Twilight" under George Stevens' direction, negotiations have been opened to make Melyn Douglas available for another stellar role.

IN PRODUCTION— "You Belong to Me" (Barbara Stanwyck-Henry Fonda), "Go West, Young Lady" (Penny Singleton-Glenn Ford), "Dutch Shoe Mystery" (Ralph Bellamy-Margaret Lindsay), "Lone Wolf Doublecross" (Warren William-Ruth Ford) and "Royal Mounted Patrol" (Charles Starrett-Russell Hayden).

PREPARING— "Mr. Twilight" (Cary Grant) "Miss Madden Is Willing" (Marlene Dietrich-Fred MacMurray).


METRO-GOLDWYN-MAYER

It wasn't until a few days ago that this department managed to catch a glimpse of Greer Garson in "Blossoms in the Dust." Full of praise for Miss Garson, the reviews on this Metro drama have been just so and we are told that in many locations, first-run business has been spirited. How unfortunate this is can only be imagined after viewing Miss Garson in Technicolor. So far as this reporter is concerned, "Trail of the Lonesome Pine," "Gone With the Wind," and all the other great color attractions of recent years have been but dress rehearsals for the most magnificent Technicolor attraction of all, Greer Garson. Never has the medium complemented anyone so well and to describe her beauty and performance in "Blossoms," we can only role out an abused and overworked adjective, "breath-taking."

The career of Greer Garson has been a strange one — always a personal success even before she left the London stage for the screen, her vehicles have never matched her talents. "Mr. Chips" being the single exception. Of all the studios, Metro would appear the logical one to give this actress the productions and stories she deserves and in which an eager public would readily acclaim her. The record is dismal and disappointing and while "Blossoms" undoubtedly surpasses the dull, stuffy "Pride and Prejudice" and seems to be overcoming the poor impression recorded by "Remember." It is still far from being "the" Garson vehicle. "Blossoms in the Dust" is another example of the shortcomings of Metro's story department which is surely ruining the popularity of many of Leo's great names. Our editor seized upon this point in his review of "Lady Be Good" in last issue and we can point to numerous other Metro offerings in which the stories have failed the talents of Metro's players.

That such a wealthy and important motion picture company cannot find a really great story for an actress of such tremendous possibilities as Greer Garson is a sad commentary on its efficiency and ingenuity. She is now working in "When Ladies Meet," in which the limelight is shared with Joan Crawford and Robert Taylor. This is a remake and, judging by exhibitors' experiences with second-hand films, we may automatically disqualify it as the misspent time in Miss Garson's success ladder.

Metro's muffs have been numerous since the Thalberg days — Deanna Durbin, Hedy Lamarr, Rosalind Russell, Joan Crawford. Luella Rainer, Eleanor Powell, Robert Taylor, the Marx Brothers and Allen Jones. If it muffes Garson, that famous Metro "inner sanctum" will have to get a new conference table — at some other studio.

Metro for several years has been sincerely interested in bolstering the value of its short subjects output. The Pete Smith subjects. John Nesbitt's Passing Parade and the "Crime Does Not Pay" series have all become features of marque importance. According to William F. Rodgers, general sales manager, effort in this division will be intensified with the hope that the studio will achieve its ultimate objective of having short pictures occupying the same prominence now given the lower portion of double bills. Rodgers looks for the fictional shorts that Metro is making to fill this gap. Shortly to go into production are two shorts which will have budgets ranging from $40,000 to $50,000 — Joseph Schildkraut in "Toll Tale Heart" by Edgar Allen Poe and "Defense for America," a factual report to the public on the Government defense effort. Reports that Rodgers will shift from Metro to UA were squashed by prexy Nicholas Schenck, who said the sales manager will be held to his contract... Dan Dailey has replaced George Murphy in the cast of "Panama Hattie" and a build-up for the young and versatile player is planned... "Whistling in the Dark" escaped the eagle eye of FB's Hollywood previewers who were engaged with other screenings. It would be remiss not to record the enthusiasm that has spread through the town over Red Skelton's performance of the Ernest Truex role. This young fellow, says the grapevine, is the brightest new comic in years — a completely amusing chap whose showcase picture will pave the way for future and more auspicious roles. The test Skelton made for the part was run off a few weeks ago for the amusement of the press. In it the comic does a number of his routines which had the newspaper contingent in the aisles. It wouldn't be a bad idea to release the film as a novelty short... "Combat Car," a story rejected by the War Depart-
ment a few months ago, has been okayed and will serve as a vehicle for Wallace Beery. . . . Dore Schary, screen writer, has been named to the executive staff and is to join Harry Rapf in heading a new producing unit. Among the first productions being prepared for the group are "Mr. and Mrs. North" and "Joe Smith, American." Marta Eggerth, one of the brightest, most beautiful and talented of European stars, has been signed to a long-term contract. Her husband is Jan Kiepura, whose misadventures at Paramount a few years ago had even Hollywood's most temperamental stars aghast. Having lost all his property in Poland and a poor man now, by his standards, perhaps he may have become sufficiently docile to encourage a second chance in Hollywood. In which case co-starring the husband and wife team would be a brilliant stroke — and that may be the diplomatic cunning Metro has up its sleeve in pacting Mrs. Kiepura now.


PREPARING—"Keeping Married" (Ann Rutherford), "Achieves" (Rosalind Russell-Walter Pidgeon), "Shadow of the Thin Man" (William Powell-Myrna Loy).


MONOGRAM

In addition to his promising Buck Jones-Tim McCoy series of westerns, Scott Dunlap will produce two of Mono's high budget features for the coming season. First to face the cameras will be "Navy Bound." The other picture will be called "Trail of the Wolf" by Jack London. Another producer assignment has A. W. Hackel to "Man with Many Faces" and "Riot Squad," both action films.

In PRODUCTION—"Let's Go Collegiate" (Frankie Darro-Jackie Moran).

PREPARING—"Ghosts in the Night" and "Riding the Sunset Trail."
RKO-RADIO

It is being rumored that the RKO picture is far from being as rosy as originally expected when Joe Breen took over the production helm. The fly in the ointment is Sol Lesser, who appears to be dividing authority with Breen. The result is general confusion — worse than before when Kay Kyser and the devil’s own time attempting to placate the outfit’s production personnel who resent Lesser’s alleged dogmatic ways. Although Breen has the upper hand by virtue of his position as studio head, it is said that Breen’s throw in the towel and eliminate himself from the RKO set-up.

Again it is worth noting the observation made by this department several times recently to the effect that those in charge of production are not looking for achievements and prospects at RKO than those who control the company’s financial structure. Too many outfits have their fingers in the RKO pie and it is becoming increasingly apparent that there can never be a successful collaboration between the Rockefeller and the Ould interests. The present situation of divided executive authority is an instance where each group wants his own man representing it at the studio, regardless of the consequences. In January of this year we wrote the following comment—one that, unfortunately, still applies today: “Unless the money men agree or agree to part company and give RKO its head, this outfit might not survive a season under the blocks-of-five plan!”

With the Disney strike settled, Sam Goldwyn has resumed conferences with the cartoon genius on filming of “Hans Christian Anderson.” Further Goldwyn plans will find “Bail of Fire,” with Gary Cooper and Barbara Stanwyck in co-starring roles, going into production after “Little Foxes.” Later, the producer will start on “Treasure Chest” with Bob Hope. The Lou Gehrig film, which Paul Gallico is writing, is slated to go under way in November. “Seventh Cavalry” completes the Goldwyn program for the moment. It is about General Custer and looms as a likely vehicle for Cooper.

Hollywood was that surprised when the findings of the Audience Research Institute showed that stars who limit their screen appearances to one or two pictures a year do serious injury to their market. One of the stars who 일단, it will be found that approximately three pictures a year show an average gain in marquee value of 9 percent. The survey also disclosed that doubling and tripling top stars in pictures meant little at the box-office, often resulting in a waste of one of the names involved. Some previous notions about audiences were shaken when the survey stated that it is impossible to gauge whether men or women predominate as film fans — it depends solely on the type of attraction offered. Oldsters and young people comprise the bulk of America’s movie-going public. Pictures become less of a habit after 30 — when marriage and family responsibilities consume time.

Jack Moss has become the new Welles’ partner and will report at RKO after he completes his stint at Walter Wanger’s “Sandown.” Moss is the producer of “The Biscuit Eater” and “The Shepherd of the Hills.” He will start working with Welles immediately on the forthcoming picture “Merry Poppins” which is announced to begin in mid-September.

Charles Laughton figures in William Dieterle’s plan to film the life of Samuel Gompers, father of the American Federation of Labor. Dieterle has signed Hume Cronyn and “Green” to be one of two pictures he will deliver for release next season. Cary Gannett has checked off the RKO lot after being unable to get footage with “Patio.” There is the rumor that Damon Runyon will become an RKO producer-writer.


CASTINGS: Simone Simon, Blanche Barber, Jack Holt, Dorothy Lovett in “Call Out the Marines”; James Craig in “Gangsta!”; Adolphe Menjou, Jackie Cooper, Diana Grandgeorge, Suzanne Sky, Jack LaRue in “No More Guns”; Fatsy Kelly in “I’m Dying To Live” . Leslie Goodwins to “Call Out the Marines.”

20TH CENTURY-FOX

What looks like a definite step was the submission by Howard Hughes of “The Outlaw” to the New York and Pennsylvania censors. The idea of this past move was to ascertain whether the cuts ordered by those groups would be greater or fewer than the ones demanded by the Hays office. Film circles say that if Hughes is convinced that the Hays boys are overzealous, he will withdraw from the 20th Century releasing deal and deal direct with the studio. This would be the first time an important picture has stood up against the code administrators. Indie exploitation firms and satellite “sex” attractions occasionally take chances.

If the Hughes threat materializes, there would be a precedent involving untold ramifications. The major companies have found it more expedient to heed the provisions of the Hays code to the letter, but there are many independent producers, some with major releases, who would welcome the opportunity of testing code enforcement. Not much is being made of the Hughes matter here in Hollywood — it being too explosive and touchy for widespread publicity.

A local tipster wants to know if Darryl Zanuck has a writer working on the life story of New York’s ex-mayor, Jimmy Walker. If there is a Century production in the making, he should expect to see the first of the current detective rags which has a picture of the taxi-driver involved in the New York police shooting this spring. Standing beside him, as dapper as ever, is Jimmy Walker but there’s a nary a mention of his zon in the caption. Louis King will direct Jane Withers” Young America which, because of its 4-F Clubs angle, is being given a budget appropriation of $500,000. Bringing his scholarly production techniques to the screen, he’s expected to make “The Girl Who Danced for Hitler” which will have an original screenplay by Frank Nugent, ex-New York Times film editor. John Stahl has checked into the Westwood plant to prepare “Another Spring” as his first production.

IN PRODUCTION—“How Green Was My Valley” (Roddy MacDowell-Walter Pidgeon), “Cedet Girl” (Carole Landis-George Montgomery), “Swamp Woman” (Walter Huston), “Great Guns” (Laurel and Hardy), “Hot Spot” (Betty Grable-Victor Mature) and “Confirm or Deny” (Don Ameche-Joan Bennett).


UNITED ARTISTS

The reason production has been postponed on “The Corsican Brothers” may stem from the production ambitions nurtured by Dorothy Parker. A major upset for a producer on the picture, Fairbanks is also its star and there seem to be disagreements between him and producer Edward Small who, incidentally, is the most troublesome of all the stars in the business. A sage and experienced film man who makes his critics swallow their words. Small will undoubtedly have the difficulties ironed out in time to begin production on the new starting date, August 21.

After a short delay in Berlin, Ernest Schoedsack has reached England to assist in the filming of “The Eagle Squadron,” the Argosy production Walter Wanger is to release through United Artists. The arrival of Schoedsack signalled the immediate start of production which will show the organization and combat service of the American flying unit of Britain’s R.A.F. for the first time on the screen. Producer Merian C. Cooper recently spent three months arranging for the filming of the story. Harry-Watts has been chosen to direct and members of the American unit will be among the principals in the film’s aerial fighting scenes.

Walter Wanger will make “Cheyenne” an original screen play by William Rankin and Winston Miller. A modern story, “Cheyenne” will have John Wayne in the leading role, plus Bruce Cabot and Gene Tierney. Henry Hathaway will direct. Another item from Wanger discloses that Clarence E. Eriksen, vice-president and general manager for the producer’s company, has resigned.

How much penance must “Lydia” pay was the problem faced by Louis Korda who was present when the story, which has been written by the puritan Hays office. Having rewritten and photographed a new ending in which Merle Oberon as the title character “suffers and suffers” for her sins, Korda and Miss Oberon went over the whole thing over at the Hays set and left for New York.

IN PRODUCTION—“Sandown” (Gene Tierney-Bruce Cabot), “Jungle Book” (Sabu-Jerome Cowan), “Miss Polly” (Zasu Pitts—Summerville). PREPARING—“The Corsican Brothers” (Ed Swann), (Continued On Page 16)
1940-41 Features (44) Completed (44) In Production (0)
Westerns (16) Completed (16) In Production (0)
Serials (4) Completed (3) In Production (0)
1941-42 Features (48) Completed (8) In Production (4)
Westerns (5) Completed (2) In Production (0)
Serials (6) Completed (6) In Production (0)

**DUTCH SHOE MYSTERY**
Mystery—Shooting started July 21, 1941-42
Cast: Bill Elliott, Tex Ritter, Virginia Carpenter, Frank Mitchell, Luana Walters, Bud Baster, Frances Walker
Director: Wallace Fox
Producer: Leon Barsha

**THE LONE STAR VIGILANTES**
Western—Shooting started July 21, 1941-42
Cast: Charles Starrett, Russell Hayden, Wanda McCoy, Lloyd Bridges, Don Curris.
Director: Robert Lambert
Producer: William Berke

**ROYAL MOUNTED PATROL**
Western—Shooting started July 28, 1941-42
Director: Robert Lambert
Producer: William Berke

**THE LONE WOLF DOUBLECROSS**
Mystery—Shooting started July 29, 1941-42
Director: Edward Dmytryk
Producer: Jack Periss

**ROYAL MOUNTED PATROL**
Western—Shooting started July 28, 1941-42
Director: Robert Lambert
Producer: William Berke

**THE LONE STAR VIGILANTES**
Western—Shooting started July 21, 1941-42
Director: Robert Lambert
Producer: William Berke

**ROYAL MOUNTED PATROL**
Western—Shooting started July 28, 1941-42
Director: Robert Lambert
Producer: William Berke

**THE LONE WOLF DOUBLECROSS**
Mystery—Shooting started July 29, 1941-42
Director: Edward Dmytryk
Producer: Jack Periss
Begg in Heaven (65)  
Bingo (98)  
Story Look Down, The (150)  
Tiger Met in Rome (65)  
Details under: Uniform:  
Triad of Mary Magdalena (60)  
Washington Mezzotrama (80)  
When Girl's Young (70)  
Whis-pering in the Dark —  
Ziegfeld Girl, The (131)  
Details under: Title: The Uniform:  
Done In San Pedro (70)  
Dr. Jekyll and Mr. Hyde (41)  
Female of the Species —  
Lady Be Good (41)  
Matilda Barchar, The (41)  
Sunset Through (131)  
Details under: Title: The Uniform:  
1940-41 Features (36)  
Completed (25)  
In Production (1)  
Westerns (24)  
Completed (16)  
In Production (0)  
1941-42 Features (32)  
Completed (1)  
In Production (0)  
Details under: Title: The Uniform:  
GHOSTS IN THE NIGHT  
Mystery—Shooting started August 1  
Cast: Bela Lugosi, Leo Gorcey, Huntz Hall, Bobby Jordan, Dora Credenzo, George Pembroke, Dave O'Brien  
Director: Phil Rosen  
Producer: Sam Katzman  
Story: The East Side Kids are taken to a Settlement house where they become interested in a local criminal. They are instrumental in catching him and there is a surprise finish when the murderer is revealed to be a character other than Lugosi.  
RELEASE CHART  
1940-41 Features (1)  
Completed (1)  
In Production (0)  
Westerns (10)  
Completed (6)  
In Production (0)  
Details under: Title: The Uniform:  
FABLE OF THE WOLF  
Title—Running Time  
Cost  
Details Ref. No.  
Bower, W. (41)  
115-1, 14-9  
Details under: Title: City Limits:  
Bower, W. (41)  
2-28  
Details under: Title: Air Devils  
Bower, W. (41)  
4-19  
Details under: Title: Air Devils  
Bower, W. (41)  
5-31  
Details under: Title: Phantom Killer  
Bower, W. (41)  
115-28, 24-18  
Details under: Title: Phantom Killer  
King of the Zombies (50)  
J. Archer-M. Bowen —  
Details under: Title: Murder by Appointment  
Killer Rides (61)  
J. Bowers-M. Bowden —  
Details under: Title: Wolves of the Press  
Silver Stallion —  
Silver Stallion —  
Wolves Of The West  
Killer Rides (61)  
J. Bowers-M. Bowden —  
Details under: Title: Wolves of the Press  
You're Out of Luck (62)  
J. Bower-M. Sutton —  
Details under: Title: Wolves of the Press  
Arizona Round (57)  
J. Bower-M. Sutton —  
Details under: Title: Wolves of the Press  
Sweater Girl —  
E. Bracken-V. Lee  
Details under: Title: Sing a Song of Honolulu  
1940-41 Features (36)  
Completed (26)  
In Production (0)  
Westerns (32)  
Completed (23)  
In Production (0)  
Details under: Title: The Uniform:  
APACHE KID  
Mystery—Shooting started July 25  
Cast: Don Barry, Lynn Merrick, John Elliott, Robert Fiske, Le Roy Mason  
Director: George Sherman  
Producer-director: George Sherman  
Story: Donald Barry brings a group of dust fighters to the West on the promise of his uncle who said they would be rich. But later it is revealed that the uncle is a contractor who uses such labor for his own desperate purposes. Barry exposes him and ends his career.
THREE TEXAS RANGERS
Western—Shooting started July 23 (1941-42)
Cast: Tom Tyler, Bob Steele, Rufe Davis, Lois Collier, Tom Chatterton, Philip Trent, Peggy Lynn.
Director: Leslie Orlebeck
Producer: Lou Gray
Story: "The Menopause," revolving the fact that the law permits outlaws to commit crime with impunity, was the idea to sell the law in Indian territory, take matters into their own hands and are responsible for the capture of gang of criminals.

RELEASE CHART
1940-41
Title—Running Time Cast Details Rel. No.
Angels with Broken Wings (72) R. MacPherson, M. Morris
Rogers-Walker Bros., 10-15, 13-15
Brilliant Gambler (72) G. Armour, B. Bernette 7-22, 7-34, 7-52
Bad Man of Badwater (56) R. Rogers, G. Hayes 2-6, 5-6, 7-6
Border Vigilantes (76) R. Rogers, B. Haynes 10-23, 11-26, 6-3
Captain Marvel (serial) T. Tyler, P. O'Mahony Jr. 1-11, 3-5, 6-10
Carmen Miranda (85) M. O'Brien, B. Crosby, R. Terry 9-7, 11-7, 11-11
Desert Rundown (56) D. Barry, L. Merrick 4-9, 12-16, 12-27
Dixie Queen (42) D. Barry, L. Merrick 3-17, 5-8, 5-25 (3)
Gang of Sycamore D. F. L. Jones, L. Merrick 4-10, 4-16
Gay Vagabond (76) R. Rogers, B. Kennedy 3-1, 3-5, 12-17 (2)
Great Cayman, the 91 J. Stewart, M. Stone 2-8, 14-13, 11-30
Ice-Capades (38) D. LeRoy, 6-11, 8-30
In Old Cheyenne (38) R. Rogers, G. Hayes 3-23, 4-1, 4-25
Jingle Jangle (Serial) P. Gilford, T. Neal 1-5, 6-21, 5-5
Kansas Cyclone (50) D. Barry, L. Merrick 5-17, 5-25, 5-31
Lady from Louisiana (82) B. Mumson-J. Wayne 3-4, 5-22, 9-1
Details under title: Under various title
Man Betrayed, A (80) J. Wayne, F. Dee 1-11, 2-7, 12-11
M. District Attorney (48) J. O. Glover, B. F. Rice 2-21, 2-22, 2-26
National City (58) R. Rogers, P. Payne 3-5, 9-6, 5-57
P. Scouring, The 91 J. D. MacBride 3-22, 14-13, 11-30
Petitement Politics (72) R. Rogers-B. Kennedy 12-58, 13-32
Phantom Cowboy, The (56) D. Barry-V. Carrill 1-11, 4-11, 4-25
Poison Pen (66) F. Robson, B. Newton 6-28, 6-29, 9-22
Prairie Prizes (68) R. Livingston-J. Sterling 1-11, 2-26, 2-30
Pundit (80) J. Canova-F. Leeder 5-17, 5-23, 5-25
Rage to Vengeance A. H. Landis, F. S. F. Field 1-27
Raindrops on the Rainbow (50) G. Armour-B. Bernette 12-11, 1-18, 1-21
Robin Hood of the Range (56) T. Tyler, M. Reynolds 11-29, 1-19, 12-31
Rover on Parade (36) B. Crosby-R. Terry 3-8, 4-17, 1-23
Saddle Scouts (56) B. H. Bogard, J. W. Cummings 5-63, 5-64, 5-65
Sheriff of Tombstone (56) R. Rogers-G. Hayes 4-5, 5-14, 6-56
This Time, The Hills (56) G. Armour-B. Lee 3-5, 9-6, 5-57
Six Gun Territory, The (91) J. Stewart, M. Stone 2-8, 14-13, 11-30
Sunset in Wyoming (65) G. Armour-B. Bernette 5-31, 7-13, 11-10
The Citadel of Crime (48) P. Alberti-R. Armstrong 6-28, 7-21
The Gaslight (Serial) R. Livingston-J. Sterling 4-3, 4-10, 4-14, 4-16
Under Fleta Stews (91) G. Armour-B. Bernette 3-26, 5-6, 5-6
Widow Wildfire (91) G. Armour-B. Bernette 6-28, 7-21
Widow Wildfire (48) J. D. MacBride 13-14, 1-30
1941-42
Swindle (Serial) R. Shamley, J. P. Hartley 6-5, 6-12, 6-13

RKO RADIO
1940-41 Features (55) Completed (50) In Production (6)
1942-41 Features (45-50) Completed (41) In Production (6)
1942-41 Westerns (63) Completed (61) In Production (6)

OUR JACKS AND A QUEEN
Musical—Shooting started July 23 (1941-42)
Director: Jack Haley
Producer: John Twist
Story: Anne Shirley forces herself into a quartet of young musicians and is eventually instrumental in bringing about their success.

PLAYMATES
 Musical Comedy — Shooting started July 18 (1941-42)
Cast: Jack Haley, Barrymore, Lupe Velez, Patsy Kelly, Mary Rosson, Peter Lind Hayes, Ginny Simms, Kay Kyser's Band.

P-director: David Butler

PLAYMATES—Starring Jack Haley, were employed by Jack Kyser, leading popular and women, agrees to collaborate with bandleader Kay Kyser whereby allowing them to sell their pocketbooks he will make the madam a Shubaskan actor.

SCATTERGOOD MEETS BROADWAY
Domestic—comedy—Shooting started July 24 (1941-42)
Director: Charles Hallahan

CONFIRM OR DENY
Drama—Shooting started August 7 (1941-42)
Director: Fritz Lang
Producer: Louis Levy
Story: A newspaper yarn dealing with the Battle of Britain.

HOT SPOT
Mystery-drama—Shooting started July 21
Director: Elisha Cook, Jr.
Producer: Louis Levy
Story: A newspaper yarn dealing with the Battle of Britain.

RELEASE CHART
1940-41
Title—Running Time Cast Details Rel. No.
A Very Young Lady (90) T. Duryea-J. Irvin 11-11, 12-1, 12-6
Ave on Love G. Montgomery-O. Mansen 1-6, 11-7, 11-12
Blood and Sand (123) T. Power-L. Darnell 11-15, 13-10, 13-3
Black Magic C. M. Ackland, M. Redstraw (35) J. Duryea 6-5, 6-10, 6-13
Broadway Rhythm (60) T. Duryea 9-3, 11-12, 11-15
Chamber of Horrors (69) S. P. H. T. 7-22, 7-34, 7-52
Chapel of Death (48) G. Douglas-Hughes 2-4, 6-12, 7-14
Dance Hall (68) C. Carothers-L. Millard 3-7, 6-14, 9-8
Dead Men Tell (69) S. P. H. T. 6-7, 6-10, 6-11
Details under: untitled: Charlie Chan
Fiesta (42) D. J. O'Sullivan-M. Weaver 12-6, 12-7, 12-8
Girl in the News (77) M. Lockwood-B. Daragh 1-13, 1-11, 1-12
Guns of the 70's (66) B. W. Johnson, A. Mora 2-14, 12-5, 12-9
Great American Broadway, The (91) S. P. H. T. 2-6, 6-9, 7-10
Gunsmoke, The (90) F. McLaglen-H. Smith 1-13, 11-12
Husband's Bay (90) P. Muni-L. Cross 9-2, 14-1, 14-5
Jilted (48) M. O'Hara-L. M. O'Brien 9-8, 9-10, 10-5
Keep (91) D. W. McMillan-M. Daragh 7-7, 7-11
Mask of Zorro, The (94) T. Power-L. Darnell 8-10, 8-11, 12-11

NOTE: Numbers in No. Column Denote Blocks of Five.

FILM BULLETIN
### RELEASE CHART

**IN PRODUCTION—Almost an Angel** (Deanna Durbin-
-Charles Laughton), "Hellzapoppin" (Olene and Johnson), "Ride 'Em Cowboy" (Abbott and Costello), "Baddies of Dakota" (Rich-

**PREPARING—Overland Mail," Paris Calling** (Elizabeth Bergner—Randolph Scott).  

**CASTING:** Ona Munson, Walter Huston, Martha O'Sullivan in "Shanghai Gesture."  

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**UNIVERSAL**

What with U's sound stages clutched by current productions and only two pictures slated to take off in the immediate future, news is at a premium here — the bulk of U's effort being concentrated in the shooting films.

**IN PRODUCTION—**

(Almost an Angel) (Deanna Durbin—Charles Laughton), "Hellzapoppin" (Olene and Johnson), "Ride 'Em Cowboy" (Abbott and Costello), "Baddies of Dakota" (Richard and Robert Stack), "The Great Sioux Uprising" (W. C. Fields—Gloria Jean), "Appointment for Love" (Margaret Sullivan—Charles Boyer).

**PREPARING—**

"Overland Mail," "Paris Calling" (Elizabeth Bergner—Randolph Scott).  

**CASTING:** Ona Munson, Walter Huston, Martha O'Sullivan in "Shanghai Gesture."  

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**WARNER BROS.**

This outfit's 41-42 plans are promising, after a bit of a let-
down in the last. But giving exhibitor single bill attractions the Warner product announcement lists the following titles:

- Sergeant York (Gary Cooper), "Arsenic and Old Lace" (Frank Capra), "They Died With the Moon On" (Errol Flynn—Olivia de Havilland), "One Foot in Heaven" (Frederick March), "King's Row" (Sam Wood), "Captains of the Clouds" (James Cagney), "The Man Who Came to Dinner" (Bette Davis—Montana" (Errol Flynn), "Old Acquaintance," "Up at the Villa," "The Darned Don't Cry" (Bette Davis), "George Washington Slept Here" (Jack Benny), "A Night at Tony Pastor's," "The Man They Couldn't Hang" (Edward G. Robinson)—Mississippi Belle," "Rhapsody in Blue," "The Corn Is Green," "Night Freight," ( sequel to last season's "They Drive by Night" with same cast and Director), "Man Hunt," "My Captain Waits" (Captain Horatio Hornblower" (Errol Flynn), "Here Come the Girls" (musical), "The Jok Girl" and "The Life of James C. Corbett" (James Cagney).

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**SIZE-UPS**

(Continued from Page Eleven)

**CASTINGS:** Ona Munson, Walter Huston, Martha O'Sullivan in "Shanghai Gesture."
“Most entertaining of all motion pictures since the first ‘Thin Man’!”

Thornton Delehanty - NEW YORK HERALD-TRIBUNE

Released August 21st

HERE COMES MR. JORDAN

starring ROBERT MONTGOMERY

Claude RAINS • Evelyn KEYES • James GLEASON • Edward Everett HORTON • Rita JOHNSON • John EMERY

Screen Play by Sidney Buchman and Seton I. Miller • Directed by ALEXANDER HALL • Produced by Everett Riskin

A COLUMBIA PICTURE
HOLD THAT GHOST... The dearest thing to showmen's hearts is a spook show—but put Universal's looniest duo, Abbott and Costello, into the picture and you've got a juicy hunk of exploitation value, mister. Then add laugh ingredients Mischa Auer and Jean Davis, mix in Richard Carlson and Evelyn Ankers for the romantic touch, sprinkle lightly with songs sung by the Andrews Sisters and played by Ted Lewis and his band—and you've got a production platter fit to serve to a ravenous escapist public. Serve it hot and watch 'em eat it up!
... OF MEN AND THINGS

By JACK HARROWER

U.A.'S KELLY DISCUSSES THEATRES, FILM RENTALS

That plan of United Artists to acquire a theatre circuit was discussed at length by Arthur Kelly, vice-president in charge of distribution. He harked back to the showing of Chaplin's "City Lights" at the George Cohan Theatre on Broadway in New York City. The admission price plan inaugurated at that showing has a bearing on the purposes that lie in back of the present plans for acquiring what Kelly calls "specialty homes" for United Artists pictures. From his remarks we sensed an underlying thought, which seems to be to the effect that United Artists is producing a high standard of pictures which should be hall-marked and set apart in the mind of the public to distinguish them from the run-of-the-mill pictures. And this can be in large part achieved through a theatre circuit of as distinctive individuality as the pictures that are shown therein.

To get back to the "City Lights" showing at the George Cohan Theatre. The merchandising idea was simple: "50 cents and $1.00 admission all day and every day." That price schedule was maintained successfully throughout the run. Successful showings were also held in Chicago, Detroit, Cleveland, Los Angeles, Kansas City, Boston and Philadelphia. After those runs, they allowed the price to go to the regular admission scales.

The United Artists Corporation had an alliance with the United Artists Theatres Circuit which was formed for the purpose of merchandising the U. A. pictures, having in mind an admission price policy such as established at the George Cohan Theatre for the Chaplin opus. That was the inception of the idea of building "specialty homes" for the company's pictures. That is still the thought in mind in now building up a circuit.

Unfortunately, as Kelly said, United Artists never took a financial interest in the set-up. They were only tied to it by a long-term franchise. The theatre outfit had agreed to build theatres wherever the producing organization desired. When the franchise petered out, it was about the same time as Joseph Schenck left the company, and the 20th Century pictures went with him.

At the present time, Kelly states, the company feels it has no home. They feel the loss of the circuit. And so they have decided that it is imperative that they have their own theatres in certain places to properly show their particular type of product. "But we don't want to build memorials to ourselves," says the distribution chief. Theatres that are acquired or built will be within a 1200-seat capacity. That is plenty big enough for their purposes. For the guiding principle will be to play every picture for a long run.

United Artists has no intention of crashing into the subsequent run field, but to get theatres that they are after they may be forced to acquire some subsequent runs. In some situations, under the policy of "control of playing time," it is proposed to acquire a 30 or 40 percent interest in a theatre and allow the original owner to run it. The company has its own special theatre operator in vice-president Buckley. He operated the U. A. Theatre Circuit. There are also experienced men in theatre operation in the company's advertising and publicity departments, so they feel they are geared internally to do the job.

Kelly intimated that United Artists' producers will eventually design pictures particularly suited for the theatres acquired. Korda, for instance, has some very advanced ideas about the subject. He is convinced he can design a picture that will stand up for a six-month run. The plan must be put to work in moderate seating houses.

The flat statement was made by the United Artists' executive that he is convinced the public today will stand for an increase in admission prices—that they will be willing to pay a premium for a picture they are anxious to see. And Kelly is positive that it is absolutely essential to increase prices. He says that no method has been devised to bring down production costs. On the other hand, the war situation has increased costs. Yet the industry is not taking in any more at the box-office.

Radical curtailment of foreign revenue has aggravated the situation tremendously. Currency restrictions imposed by the British government results in United Artists only getting one-third of the revenue they formerly enjoyed. And whereas the Continent represented 25 percent of the company's gross, they are now getting about 10 percent of the dollars formerly received. An idea of the shrunken revenue can be gained from the fact that a Korda picture costing $1,600,000 could formerly get $960,000 average in the foreign field, but today it would only yield $100,000. You can take that situation as applying to all the American producers today. If it were not for theatre circuits most of them can fall back upon, they would not be reflecting the profits they now do.

Then again, said Kelly, we have a condition in the United States which is not comparable to the situation in Great Britain. Here we have too many flat rentals, he says. Taking it on the basis of a possible 12,000 contracts, the maximum in percentage contracts is only 2,000. The rest are flat rentals, which the U. A. exec claims is all out of line.

Kelly is of the opinion that there must be a radical adjustment in this situation to make it more equitable for the producer. He puts the problem right up to the exhibitor. He states that if the exhibitor wants the structure to remain intact, he must be prepared to make a further contribution toward the welfare of the industry. The general idea is that world conditions have put the producer behind the eight-ball in cutting into his revenues so drastically that the burden must be shared by the exhibitor division if the standard of picture production is to be maintained.
'HERE COMES MR. JORDAN' A GRAND COMEDY HIT

Rates  •  •  •  + generally, if exploited

HOLLYWOOD PREVIEW

Columbia: 83 Minutes.


Directed by Alexander Hall.

Columbia has a hit and a money-maker in "Here Comes Mr. Jordan" — about the funniest, most delightful movie we have seen in years. It is based on the play "Heaven Can Wait," which tells the story of a pug who is killed in an accident and later learns that it is all a mistake — he shouldn't have died for another fifty years. It is completely fantastic, completely absurd and as completely comical. The picture leaves nothing to be desired — Alexander Hall's effortless direction never falters and the proceedings are hilariously paced. The performances of the three male principals are of Academy Award proportions and the entire idea has a "lift" that one finds in very few pictures coming out of Hollywood.

Basically, "Mr. Jordan" is a novelty picture and it may sound like a tough one to sell. But the exhibitor who can't put it over isn't worth his salt. In all our years of pre-viewing we have never heard a picture ac- corded such a rousing reception as the very representative family audience at Glendale's Alexander Theatre reserved for this Columbia production. The cash customers, not the preview crowd, drowned out the dialogue at every turn — they applauded every high spot and at the finish there were cheers and stomping of feet.

And if this review sounds hysterical, it is because "Mr. Jordan" is that kind of picture — hysterical, mad fun. The majority of rev- iews will be similarly enthusiastic and word-of-mouth advertising will build a huge fol-low ing for subsequent runs.

Robert Montgomery is Joe Pendleton, a promising fighter on his way to the top. He crashes in a plane accident and is picked up by Edward Everett Horton, a Heavenly messenger. Although the little ugly duckling star is not as yet aawan, she has developed a certain elfin attractiveness and her emotional scenes, as well as her better-known comedy moments, are worthy of high praise. With 20 minutes cut from the running time, this would make a fair programmer. As it is, only the last part of the picture will prove entertaining. 

Hoping to cure a mischievous pupil (Jane Withers) of her tomboyish traits, the headmaster of a girl's school persuades her to dress up and act like a young lady. When Jane becomes the sensation of the school dance, she is convinced that the headmaster is becoming romantically interested in her. Another teacher finds a love note in Jane's handwriting and demands an investigation which causes the youngster to run away from school. The headmaster is amazed when Jane's feelings for him are revealed but, after a crying spell, the couple is reconciled. Miss Keyes should make the great sacrifice and give up the headmaster while she concentrates on a friendly cadet.

John Sutton is a good type for the conservative young headmaster, but Nancy Kelly's charm and talents are wasted in the role of the understanding teacher who really loves him. Janet Beecher and Charles Halton capably portray the stern-faced members of the teaching staff.

Harold Schuster's direction is as static as the script.

'HISTORY OF PANAMINT' FINE ACTION DRAMA

Rates  •  •  + generally

Paramount (Harry Sherman)

84 Minutes.

Charlie Ruggles, Ellen Drew, Phillip Terry, Joseph Schildkraut, Porter Hall, Henry Kolker, Janet Beecher, Clem Bevan, Douglas Fowley, Paul Hurst, Frank Puglia, Minor Watson, Harry Hayden, Russell Hicks.

Directed by William McGann.

As a change from sophisticated modern dramas, it is very refreshing to see a saga of the old gold-mining days — especially when it is as beautifully done and well played as this version of Peter B. Kyne's famous story, "The Parson of Panamint." Harry Sherman's long series of "Hopalong Cassidy" have been very successful, and now the veteran producer has really gone to town with the most pretentious effort of his long career. The moving and human story of the fighting parson doesn't seem at all "dated," for the expert direction of William McGann and the work of an excellent cast have given the drama a freshness and heart-tugging appeal that can't fail to make the picture interesting to even the most film-satinted theatre-goer. A good bet as a dualier in any theatre and good enough to stand alone in action houses.

An old prosecutor, Charlie Ruggles, tells the story of Panamint in a flashback, with himself as one of the leading characters. Chuckavalla Bill (Ruggles) strikes gold at Panamint and becomes Mayor of the rowdy mining town. He builds a church and hires a young parson, Phillip Terry, who believes in brotherly love and is able and willing to defend his ideas with his fists. The parson's struggles to convert the wicked and defend himself against the hypocritical respectable citizens, ends in his accidentally killing a man, being tried and almost lynched. But his life is saved when the gold mine is flooded and the miners rise up against the crooked mine owners, who are leading the lynching. The town dies when its source of wealth is gone and the young parson goes to work in other fields, with the wife he has won.

Charlie Ruggles in the role of the old prospector, hits a new high in his acting career with a superb performance. Phillip Terry plays the fighting parson with a mixture of boyish appeal and a perfect understanding of a difficult part. Ellen Drew is splendid as the girl and shows that the dance-hall singer who is saved by the parson. Joseph Schildkraut is perfectlycast as the gambler, and Clem Bevan is very amusing as the mine owner's right-hand man. The support is excellent.

Director McGann keeps the action moving at a consistently high ebb and makes the most of a colorful and dramatic story.
Gene Autry's latest Republic special is weak on western action although the star is generous with his songs and Smiley Burnette can be his partner to date. "Sunset in Wyoming" — a completely meaningless title — is lively and entertaining despite the fact that it strays too far and too often from the western plains to satisfy the dyed-in-the-wool lovers of outdoor action.

**'FATHER STEPS OUT' FREASHLY NOVEL COMEDY PROGRAMMER**

**Rates • + for small towns and neighborhood duals**

**— HOLLYWOOD PREVIEW —**

Monogram. 63 Minutes.
Directed by Jean Yarbrough.

Monogram has come through with another excellent programmer. "Father Steps Out" is a bright little comedy that would be a credit to any producer. A story which contains some novel twists, skillful direction and a capable cast make the picture far better entertainment than many of the offerings turned out by the major studios. Much of the credit for its success goes to two completely amusing tramps, played by Frank Faylen and John Dilson, whose characterizations are really priceless. Film should do nice business in small towns and as a dudler in family neighborhoods.

The story is about a railroad president (Jed Prouty) who gains control of a rival road. A young reporter (Frank Albertson) is sent to get the low-down on the deal and poses as a doctor to induce Prouty to take him along on a vacation trip. Prouty accidentally falls from the platform of his private car almost into a hoboh jungle, where he is befriended by the two tramps, who call themselves the "King of Siam" and the "Duke." They regard him as a harmless lunatic when he insists he is a railroad president. Prouty enjoys their philosophy and mulligan stew so much that he makes no effort to depart. The owners of the rival road almost wreck Prouty's business and attempt to capture and hold him prisoner until they can carry out their schemes, but Albertson and the tramps foil their plans.

Frank Albertson gives a breezy performance as the reporter, and Jed Prouty handles the role of president with ease. Lorna Gray looks beautiful and is effective as the president's daughter. The balance of the cast all portray their roles capably.
DO YOUR BIT FOR THE U.S.A. ... BY DOING YOUR SHARE FOR THE U.S.O.

SAVE TIME ENERGY INSURANCE WORRY MONEY

Economically Sensible for All Your Deliveries to Be Made by HORLACHER DELIVERY SERVICE, Inc.

PHILADELPHIA BURLINGTON 1229 Vine St. 1801 Bayard St.
WASHINGTON NEWARK 1636 3d St., N. E. 52 Hunter St.

Member National Film Carriers, Inc.

M. Lawrence Davis, Nathan Public, Phila.

SHORT SUBJECTS FROM PHILLY

By JAY WALKER

TRADE SCREENINGS
8/12 10:30 a.m.—International Squadron (Warner's) 1276 Vine Street.
8/12 12:00 Noon—The Smiling Ghost (Warner's) 1220 Vine Street.
8/12 2:30 p.m.—Navy Blues (Warner's) 1220 Vine Street.

Decision in the Harry Waxman suit vs. Columbia Pictures. S-W and Welbut Atlantic City Theatres was handed down by Federal Judge Guy K. Bard last Wed. Court sentenced the contention of Columbia's attorney Morris W. Custer that clause 7 of the film contracts (which provides protection for existing customers against newly opened theatres) applies only to clearance—not to run. Waxman claimed that Columbia had no right to play pictures in recently opened Embassy Theatre ahead of his Hollywood or Astor Theatres on Atlantic Avenue on the ground that the S-W Colonial was the established first run on the Avenue. Westover argued that since the contracts with Waxman's two houses provided only that they were to play second run, and since the first run theatre was not designated by name, Columbia had a right to play its pictures first run in any house, as long as it did not change the Hollywood and Astor runs. The Court denied Waxman's petition for a preliminary injunction. The seashore onde declared his intention to continue the legal fight—Meeting of the local U.S.O. motion picture committee was held Tuesday under direction of co-chairmen Bob Lynah and Sidney Samuelson. Film salesmen and S-W Theatre managers were assigned to visiting the exhibitors to get signed pledges to cooperate by taking up collections in their theatres during the two weeks of the event that we can do anything to get this drive. It has the backing of the entire industry and every patriotic citizen. Pitch in and do your bit! Our own James P. (Jim) Clark steps into the shoes of John B. Reilly as Chairman of the Democratic City Committee, "Let's Get Down To Business" will be the slogan of the 12th Annual Allied Convention to be held here Sept. 16-18. One of the most imposing platforms ever planned was an exhibit for a confab has been conceived by chairman Sidney Samuelson and his committee members. Deep interest in new problems arising from the Consent Decree is expected to bring out a record assembly country. Local trade was shocked by the sudden death of William Rowan last Mon. A heart attack took him from his wife and 5-months old baby. "Murray Diamond (a proud new papa) and William Fishman took over the New Ideal. Arbitration case filed by Samuel Somerson, Palm, was denied in Somerson assessed costs. "The Empress (formerly Embassy). A.C. opens a foreign and art film house card in the last few months is said to be "Harry Brandt interests." Bob Lynah got a howl at the U.S.O. meeting Wed. by ribbing Charlie Pagans about having those four portables placed in the new RKO bid, so he can look down Sumner at, "to spy on Metro's customers!"

FILM BULLETIN
MANPOWER... This Warner two-fisted melodrama from the "action studio" can boast not only of a story concerning troubleshooters, men who flaunt electrocution via high voltage wires, but also of a cast with the same high-tension character. Edward G. Robinson as an ace trouble-shooter, George Raft as his buddy, and Marlene Dietrich as a night-club hostess, are starred; Alan Hale, Frank McHugh, Eve Arden, Ward Bond and Joyce Compton are featured and Raoul Walsh handles the direction.

NEW WINE... The life and love of Franz Schubert is extolled in this William Sekely production for United Artists release. It centers about his struggle to write music and keep from starving. His love for beautiful Iona Massey causes at first his withdrawal to a more lucrative field, but finally his return to his great destiny. Alan Curtis is seen as the composer, Albert Basserman plays Beethoven, Billy Gilbert is Schubert's faithful servant and Binnie Barnes plays an adventurous countess. Reinhold Schunzel directed.
Was he to pay for another man's past? Why was he unable to prove his innocence? Who held the key to the dire secret that threatened to destroy the great love that was his life?

Introducing a great, new screen star, RAY MIDDLETON, whom millions cheered in "The American Jubilee" at the New York World's Fair.

HURRICANE SMITH

Ray MIDDLETON * Jane WYATT

HARRY DAVENPORT
J. EDWARD BROMBERG
HENRY BRANDON

BERNARD VORHAUS—Director
Screen Play by ROBERT PRESNELL
Original Story by CHARLES G. BOOTH

A REPUBLIC PICTURE
A PATRIOTIC INDUSTRY IS BEING SMEARED!

"... A Senate committee packed with isolationists is going to put the film industry 'on trial' starting September 3rd... Stand up to them, film men! Yours is the righteous cause this time. It's the cause of our elected Government. The cause of bishops and writers and philosophers and scientists and business men. It's the cause of the overwhelming majority of the American people..."

From an Editorial by MO WAX, Page 3

UNIVERSAL STANDS PAT
More About "Unfinished Business"

Page 4

REVIEWS OF WARNERS' FIRST BLOCK

Page 5
“Tanks a Million” SETS LAUGH RECORD

4 laughs per minute—an average of a laugh every 15 seconds!

REEL #1
REEL #2
REEL #3
REEL #4
REEL #5

198 Laughs... Count Them Yourself!... sound track recorded by Electrical Research Products, Inc. with a Western Electric High Speed Automatic Level Recorder during a screening of "Tanks A Million" at the Alexander Theatre, Glendale, Calif.

The critics raved that it was the funniest comedy of the year! Now we've proven it scientifically! A graph of the audience reaction was made, running the entire length of the picture. Here it is... a laugh every 15 seconds! Not a claim but a proven fact!

HAL ROACH presents

Tanks a Million

The stampede is on to date it! It's a sensation with circuit heads and independent buyers. It's the talk of film row from coast to coast. It's the first of the consistently great series of Hal Roach Streamlined Features... .51 minutes of concise, compact entertainment!
WHEELER’S CLIQUE VS. A PATRIOTIC INDUSTRY!

The realm of national politics is not the province of this publication. But, when politicians set in motion a witch hunt directed against the motion picture industry, that is definitely our business.

The isolationist clique in the United States Senate, led by Senators Burt Wheeler and Gerald Nye, who speak words that must afford great comfort to Adolph Hitler, have lately been directing some of their choice barbs against the film producers. The charge they make is, in effect, that the Hollywood studios are producing motion pictures designed to offend Hitler and to inspire a more militant spirit in the American people. “Warmongering” is the favorite term employed by Wheeler and Nye to describe the activities of those who speak out against the enormous evils of Nazism and who advocate all-out national defense against the threat of the world’s No. 1 Aggressor.

So the motion picture industry has been labeled “warmonger,” because it has dared depict on film some tales of the horrors perpetrated against mankind by the führer of the “new order”—the order that openly and violently condemns to obliteration the American system of Democracy which Wheeler and Nye have sworn to serve.

Are these anti-Nazi films mere figments of imagination engendered in the minds of the Hollywood “warmongers”—or, are they fundamentally factual stories about Hitlerism as it is practised? If the senators read their daily newspapers, they know damn well that reliable and respected reporters have brought out of Germany and the occupied countries actual stories that make the anti-Nazi pictures seem like pleasant fairy tales. Placed beside the news stories we’ve read, it is easy to see that the movies have been exceedingly kind to Nazism. No injustice by the American film studios has been done der führer’s rape of a continent.

Is it in the field of propaganda for national defense, then, that the film producers stand condemned of warmongering. That seems hardly the case. The men who are charged with the conduct of the armed forces of our nation, from the Commander-in-Chief down, have apparently cooperated extensively with the movie studios in the production of films to that end. Hollywood has assumed willingly a heavy share of the burden of building the morale of the military and of the populace. It is only normal that the far-reaching and effective medium of motion pictures should be enlisted for that purpose. Any isolationist who is not playing politics with our national defense knows that and should appreciate it.

A Senate committee packed with isolationists is going to put the film industry “on trial,” starting September 3rd. Four Wheelerites have been named on the committee of five to air the charge that Hollywood disseminates warmongering propaganda. From all appearances, the boys plan to have a field day against the film producers. Perhaps there will be sly hints that the movie men have personal motives, that they seek only to restore the European market for their pictures. Clever propagandists like the Wheeler clique know all the tricks and they have made their isolationism so much a personal cause as to go the limit for its furtherance.

We hope someone will ask the committee how they would treat film subjects dealing with the international situation. Would they maintain the position that there is no difference between what Germany and England are fighting for? Would they recommend that a pro-Nazi picture be made for every anti-Nazi one? Shall the movies depict Adolph Hitler as the liberator of Europe? Shall they advocate a sit-down on national defense because Hitler is really a man of peace?

We hope, too, that the first film executive to be questioned asks the right to read this quotation from President Roosevelt’s message to Congress on the declaration of principles he recently arrived at with Churchill: “It is so clear cut that it is difficult to oppose in any major particular without automatically admitting a willingness to accept compromise with Nazism.”

Stand up to them, film men! Yours is the righteous cause this time. It’s the cause of our elected Government. The cause of bishops and writers and philosophers and scientists and business men. It’s the cause of the overwhelming majority of the American people.

You are rendering patriotic service to your country, faithfully and quite fully. In recent years you have done far more to build faith in Democracy and American institutions than all the ostrich isolationists can tear down in twice as many years.

Let there be no flinching before the packed committee. Answer their questions straight and honestly and fervently — and WE PREDICT THAT WHEELER’S PROPAGANDA BOMBSHELL WILL BURST IN HIS OWN COMMITTEE’S FACE!

MO WAX

AUGUST 23, 1941
EYES ON ALLIED

It has probably been remarked before that the motion picture industry is at present undergoing one of the most crucial periods in its entire history. The Consent Decree has injected so many new elements into the trade that it has producers, distributors and exhibitors all in a whirl.

Exhibitors—and film men, too—have more to talk about, more to think about today than ever before. Nothing they could do will dissolve their problems more quickly and completely than thinking and talking about them.

It was shrewd anticipation of just the situation that exists today that prompted the leaders of National Allied to delay their annual convention from the usual spring date to September 16-17-18 this year. Thus, this alert organization has placed itself in position to render maximum aid to independent exhibitors and to the industry at large.

We have just had a private peek at the agenda being prepared by Chairman Sidney E. Samuelson and his committees. It will not be breaking a pledge of confidence to reveal our unqualified opinion that the Philadelphia meeting will be momentous and certainly the most constructive exhibitor convention ever held. It will be attended by more top ranking film executives than ever appeared at an independent theatremen's conclave, which is ample proof that the production-distribution branch is fully cognizant of the need for a broader understanding of the whole industry picture under the Decree.

But Allied will not confine its convention business to the immediate alone. With typical perspicacity and foresight, General Counsel Abram F. Myers has already indicated the need for planning to cushion the probable suspension of the trade screening and blocks-of-five provisions of the Decree. In a recent bulletin, Mr. Myers predicted such an eventuality and asked: "Will the mistake of 1940 be repeated and a selling method be devised without consultation with the organized exhibitors?" He impressed the urgency of the need for contact and cooperation between the branches of the industry "to the end that policies and activities affecting all may, so far as legal and practicable, be shaped and adopted in such form as will work a minimum of hardship and command a maximum of support."

So it is quite within the realm of possibility that the foundation for the selling system to follow blocks-of-five will be probed and laid at the Philadelphia convention. Exhibitors who have thoughts on that subject should not pass up the opportunity to have their say.

UNIVERSAL STANDS PAT

Pursuing our argument that Universal is obligated to deliver "Unfinished Business" to exhibitors holding 1940-41 contracts, we asked William A. Scully, General Sales Manager if there was any possibility of the company reversing its untenable claim that the picture could not be ready in time for release this season. He answered, "No."

This one feature will not make or break any exhibitor (nor would its proper release break Universal!), but there is an important issue involved.

From time to time, a distributor thinks it is smart business to pull out a scheduled summer release and hold it for re-sale the following season. Since the time of the celebrated exhibitor "strike" against Paramount several years ago, there has been a decrease in the distributors' inclination to employ this shabby practice, but it reappears occasionally, as in this case of "Unfinished Business."

The point is that exhibitors cannot afford to accept such questionable practices without resisting for they would then grow to much more alarming proportions. It may not seem the most vital sort of an issue in this year of blocks-of-five, but with the likelihood that block booking will return in some form next season, thought must be given to preventing tricks like this from being penetrated.

Universal should be made to realize that the extra profits it hopes to grab by withholding "Unfinished Business" will never compensate for the loss of goodwill.
'INTERNATIONAL SQUADRON' JUST ANOTHER AIR MELODRAMA
Rates • • for action spots; fair daller elsewhere

Warner Bros.
85 Minutes
Directed by Lewis Seiler.

This sums up to just another air meller, albeit one quite well loaded with action and thrills. Our guess is, though, that the aperture of moviegoers for air thrillers is satiated and this will not mean much at the box-office. The story employs all the ancient cliches, but it offers showmen a timely angle in the fact that the "International Squadron" is an R. A. F. group comprised of fliers from all nations. Absence of marquee strength and the heavy diet of air films in recent months seem to relegate this to the secondary spot on most dual bills.

Reagan, ex-stunt flier, demonstrates planes for an aviation factory. To escape a breach of promise action, he flies a bomber to Honolulu, where an old friend, James Stephenson, induces him to join the International Squadron. Still a daredevil and a lady-killer at heart, he refuses to mould himself to the discipline of the group and finally causes the death of a friend indirectly. Reagan finally meets his death in a blaze of glory, blowing up an ammunitions dump and drowning several Messerschmitts before the Jerries get him.

Reagan takes the acting honors. Support is good.

'NAVY BLUES' ZESTFUL, LAUGHFUL MUSICAL COMEDY
Rates • • • — generally

Warner Bros.
108 Minutes
Directed by Lloyd Bacon.

A fast show that goes rolling across the screen very noisily, musically and comically. It's not always as funny as it pretends to be, but everything is done with such zest that the spectator is almost constantly amused.

In brief, it's not what "Navy Blues" offers; it's how it dishes it out! A cast of good funmakers headed by Jack Oakie, Jack Haley and Martha Raye go at the gags and musical numbers with amazing gusto and one finds oneself carried away by the sheer lift of their enthusiasm. Ann Sheridan takes a crack at hula dancing—and it is pleasant to watch. "Blues" will be enjoyed immensely by mass audiences and b. o. returns should be on the healthy side generally.

The lightweight yarn has Oakie and Haley discovering before anyone else that Herbert Anderson, crack gun marksman, is being transferred to their ship. They lay bets with other boys of the Pacific Fleet at good odds, since their boat had previously enjoyed the lowest possible rating in mansickness. But the lads learn that Anderson will be honorably discharged before the scheduled shooting tests and they frantically try to buy back their bets. Unsuccessful, they enlist the aid of Martha Raye, Haley's amorous chasing ex-wife, and Ann Sheridan, entertainer in a Honolulu cafe. Sheridan sets out to woo the marksman to save the boys and winds up wanting him really.

Oakie, Haley and Raye make most of the noise and fun, with the others chipping in adequately to keep the slim plot moving between musical numbers. Anderson is a promising newcomer.

Lloyd Bacon's direction was aimed at making the spectator overlook the alleged plot and he keeps the zany proceedings moving at a rapid pace. It was a good job with the material at hand.

'SMILING GHOST' FAIRLY AMUSING MYSTERY COMEDY
Rates • • for action spots and neighborhood duals

Warner Bros.
70 Minutes
Directed by Lewis Seiler.

This minor entry from Warners employs all the tricks and gags of other laugh and chill shows, but things happen fast enough to keep the average audience amused. The real star of the picture is doury Willie Best, whose fear-inspired antics are responsible for most of the laughs. "Smiling Ghost" falls into the programmer classification. It is best suited for action houses and will serve adequately on neighborhood duals.

Shrewd exploitation of the meaty title might give this a boost in pop houses.

Wayne Morris, broke, agrees to become engaged for $1000 to a gal whose last three suitors have met violent deaths. With his valet, Best, he moves into the spooky house inhabited by the screwy family. Brenda Marshall, a newspaper girl with an eye on Morris, tries to persuade him to drop the romance with death. What with coffins, ghosts, sliding panels, grave yards, etc., most of the things you expect, and a few you don't, happen before Morris bows out for a saner life with reporter Brenda.

Lewis Seiler's direction is snappy and eerie. Satisfactory.

WHAT THE NEWSPAPER CRITICS SAY

THE BRIDE CAME C.O.D. (Warner Bros.)
"...Mild, pleasant summer farce...Has a fastid of laughs and a lot of amusing situations."—Bronson, Phila. Record.
"...One of the funny, slam-bang variety with neither of the stars pulling their punches."—Murdock, Phila. Ledger.
"...Reasonable entertaining if you laugh upon moderate provocation."—Winston, N. Y. Post.
"...Rough and tumble comedy with no gags barred...Serviceable romp...Miss Davis can learn her comic ARCS..."—T. S., N. Y. Times.
"...Saucy, snappy fun...Cagney is perfect."—Boehnel, N. Y. World-Telegram.
"...When Cagney takes over individual passages, they are generally full of humor and excitement. When the film sticks to its central embattled romance, it is neither persuasive nor very amusing."—Barnes, N. Y. Herald Tribune.

BULLETS FOR O'HARA (Warner Bros.)
"...Efficient, well-made melodrama with plenty of energy, spirit...What 'Bullets for O'Hara' lacks in subtlety and probability, it makes up for in speed and violence."—Boehnel, N. Y. World-Telegram.
"...Noisy little two-gun conversation piece...Why was the picture made at all?"—T. S., N. Y. Times.
"...Usual melodramatic circumstances to be endured...You can come in any time and know what's gone before and what will come later."—Winston, N. Y. Post.

I WAS A PRISONER ON DEVIL'S ISLAND (Columbia)
"...Aacknowledged melodramatic classic..."—T. M. P., N. Y. Times.
"...Thrilling entertainment...Carefully directed."—Boehnel, N. Y. World-Telegram.
"...Grim stuff, pretty triply done, with performers acting adequately but in uninspired manner."—Tibbs, N. Y. Post.

AUGUST 23, 1941
'THE LITTLE FOXES' NOT SENSATIONAL, NOT BAD

Rates • • • generally

HOLLYWOOD PREVIEW

RKO-Radio
(Samuel Goldwyn)
115 Minutes.
Betif Davis, Herbert Marshall, Teresa Wright, Richard Carlson, Patricia Collinge, Dan Duryea, Charles Bingle, Carl Benton Reid, Joseph Grayson, John Mariott, Russell Hicks, Lucien Littlefield, Virginia Bissau, Terry Nilbert, Henry "Hot Shot" Thomas, Charley Alum.
Directed by William Wyler.

Patterned closely after Lillian Hellman's hit stage play, Samuel Goldwyn's film version of "The Little Foxes" is a realistic, disagreeable, unpleasant drama — but an engrossing one. It has moments of force and power but parts are slow and a trifle dull, particularly in the first portion. The production is typical Goldwyn — brilliant and greatly enhanced by Gregg Toland's amazing photography, which imparts an arresting natural quality to the sets. There are some scintillating performances and William Wyler's direction is distinguished, although he may be blamed for the too leisurely pace the film follows.

Despite its weaknesses, it is quite probable that "The Little Foxes" will prove to be a good box-office attraction in the majority of locations. It will attract praise from most critics and it is the type of attraction which will enjoy a heavy play from the discriminating patrons of first run and deluxe houses. But the story material is in such questionable taste that there is little likelihood of the picture achieving the proportions of a smash hit. Subsequent runs will have to depend chiefly on the value of Miss Davis as a marquee name. Unfortunately, her performance is not so spectacular and dominating as a film which will exploit the cheap labor of her community. Failing, the brothers procure Marshall's bonds from his safe deposit vault, keeping the business in the family. Learning this, Marshall sees a way to defeat his wife's calculations and ambitions by insisting that he lent the bonds and that she is to be returned their exact value and have no other interest in the company. Seized by an attack in the telling of this plan, Marshall lobbies over a bottle of medicine which would revive him. Davis sits quietly watching him struggle for life — refusing to go upstairs and get another bottle. Marshall dies and her ambitions are achieved, but the audience is left with the suspicion that fate will overcome the scheming widow when one of the brothers points out a man in a wheel chair would hardly be found dying on the stairs. Her daughter, too, is violently suspicious, condemns her mother and leaves home to join her lover.

Of the supporting cast, none overshadows Patricia Collinge's Birdie, the fluttery wide-eyed in-law who confesses to being a dypeomania. Terror Wright is an attractive, capable newcomer and Richard Carlson is pleasant as her sweetheart. Herbert Marshall is the outstanding performer. He is, in fact, the only one of the ensemble. Davis' performance is adequate and Gangna is miscast as the younger sister. Off the supporting cast, none is outstanding. The end is rather anticlimactic, the ending predictable. With the exception of Miss Davis, the performances are adequate, but the story and the pacing of the picture are what stand out.

'TILLIE THE TOILER' FAIR OPENER FOR NEW SERIES

Rates • for neighborhood and rural duals

HOLLYWOOD PREVIEW

Columbia
66 Minutes
Directed by Sidney Salkow.

This is the first of a new series of light comedies based on Russ Westover's comic strip, "Tillie The Toiler." It's a mildly amusing little film and careful casting combined with skillful make-up brings the cartoon characters to life with almost uncanny fidelity. Columbia has a real find in the star, Kay Harris, a screen newcomer, who is an exceptionally beautiful girl and gives a delightful performance. The company hopes to repeat its success with the "Blondie" series, and possibly it will. However, this introductory vehicle isn't much, probably because so much footage is devoted to establishing the characters. It won a modicum of laughs from the preview audience, most likely those who are addicts of the comic strip. It should get fair response on dual bills in neighborhood and rural houses.

'THE BAD MEN OF MISSOURI' JUST A WESTERN

Rates • • in action spots

Warner Bros.
74 Minutes
Directed by Ray Enright.

Taken as an exciting, fast-moving western, "Bad Men of Missouri" is first-rate fare for the action fans. But Warner Bros. have mistakenly attempted to give the film biographical significance as a glorification of the Missouri bandits, the Younger brothers, and the result is far from impressive. The white washing of the youthful bandits has been carried to extremes and the sudden and unexpected happy ending with a promise of a pardon for all three puts a severe strain on credulity. There are numerous thrill spots including a stage coach hold-up, a train robbery, several gun battles and wild escapes from pursuing posses and, to add to an over-flowing action measure, a cattle stampede. Sophisticated audiences will be amused rather than thrilled, but the youngsters will love it. It doesn't rate playing time outside of the strictly action field.

The story concerns the Younger brothers' banditry by showing how a ruthless banker killed their father and dispossessed them from their home in Missouri in 1865 after fighting for the Confederacy. To escape a false charge of murder, the boys leave town and later stumble upon a band of outlaws who make use of ill-gotten money which they return to the farmers to pay off their mortgages. A brief interlude working with Jesse James convinces Jim Younger (Arthur Kennedy) that he should give himself up to save his sweetheart from jail. His brothers come to rescue Jim and a final gun battle before all three are wounded and captured.

Of the three Warner contractees who play the Youngers, Arthur Kennedy is most convincing as the kid bandit with misgivings. Dennis Morgan, trying his best to look vengeful and Wayne Morris smiling and good-natured throughout—neither suggest a desperado. Morgan, the ultimate in comedy from a timid, bank robber characterization and Victor Jory as Howard da Silva and John Loder as the lonesome, portly-athletic Jane Wyman seems out of place in 1865 surroundings and, consequently, makes a vapid heroine.

Ray Enright's direction is only fair.
The most uproarious comedy wallop audiences have taken in years . . . !

Our Wife

starring

Melvyn Douglas

Ruth Hussey • Ellen Drew

with Charles Coburn • John Hubbard

Screen play by P. J. Wolfson • A John M. Stahl Production • Directed by John M. Stahl

A Columbia Picture

Released Aug. 28
ICE-CAPADES' LAVISH ICE SPECTACLE IS GOOD ENTERTAINMENT

Rates 0 0 0 — generally, if exploited

Republic
88 Minutes
James Ellison, Jerry Colonna, Dorothy Lewis, Alan Mowbrary, Barbara Jo Allen, Phil Silvers, Gus Schilling, Renie Riano, Harry Clark, Carol Adams, Fred Santry and the "Ice Capades" dancers.

Directed by Joseph Santry.

Republic's most lavish production of the season, "Ice-Capades" is, first: a magnificent ice spectacle; second: a novel and amusing film with great mass appeal. The strikingly-photographed ice revue sequences, the equal of any heretofore filmed, highlight a broadly-amusing, if routine, plot. The down-to-earth comedy of Barbara Jo Allen (Vera Vague) and Jerry Colonna is good for frequent laughs and the pop-eyed comic takes the curse off of a number of moth-eaten gags by his clever "asides." It all adds up good to enter- tainment and should do above-average business generally. With ice revues now at the height of their popularity, exhibitors should recognize that the skating routines and specialties in this picture merit strong selling which will get box office results.

The ice-skating specialties have been neatly interpolated throughout the picture of a newsreel cameraman (James Ellison) who photographs an unknown girl (Dorothy Lewis) skating in Central Park and submits the shots to the Lake Placid exhibition of a Swiss ice queen. A Broadway producer decides to star the lovely girl of the newsreel in an ice show, but Ellison's deception is discovered when the real ice queen turns up as an eccentric foreigner. Ellison and his pal, Jerry Colonna, save their jobs only by finding Miss Lewis who, they learn, is an immigrant in danger of being deported. Against his will, Ellison agrees to marry the girl, is a happy ending achieved when she is the sensation of the "Ice-Capades" revue.

Such skating artists as the whirling marvel, Belita; the amazing still-skater, Phil Taylor; his daughter, Megan, a figure champion, and several novelty skating teams are stand-outs. In addition, the graceful Dorothy Lewis handles both her skating and the acting chores of the heroine role quite acceptably. A toneless speaking voice is Miss Lewis' one weak point. James Ellison is well-cast as the energetic, but girl- shy, cameraman and Phil Silvers' portrayal of the temperamental producer and Renie Riano's brief appearance as the horse-faced ice queen are comedy highsoids.

LEYENDECKER

ELLERY QUEEN AND THE PERFECT CRIME' FINE CAST WASTED IN MUDDLED FILM

Rates 0 + as diller in action and nabobhood spots

Columbia
62 Minutes

Directed by James Hogan.

Latest in Larry Darmour's detective series is sadly misnamed, for the crime is far from perfect and the film is the least suspenseful of the series to date. In addition, a fine cast is wasted on a muddled script which gives none of the players an opportunity to really shine historically. James Hogan's direction errs in introducing too many extraneous characters and, despite the number of suspects, elements of surprise and suspense are lacking. The comedy moments, between young Queen and his officious secretary, Nik- ki Porter, are among the brightest spots in the picture. This will get below par returns where played.

After a full reel of preliminaries, the story really gets under way when the financier (Douglas Dumbrille) is found murdered in his study. Among the suspects is his son (John Beal), who had quarreled with his father over his swindling business deals; a former partner (H. B. Warner), who had recently discovered that Dumbrille had made him penniless; a flighty sister-in-law (Spring Byington), who might inherit his money, and the lawyer who has been pretending a romantic interest in her. When Inspector Ellery and his son, Ellery, take charge of the case they discover that Dumbrille had actually been killed by a poisoned arrow and that the killer is a composition killer and a man of action and a dualizer in action and neighborhood houses.

The story deals with the deportation of a hundred dangerous enemy aliens on a ship that is sailing under sealed orders. An FBI man (Paul Kelly) is forced to postpone his marriage to a newspaper reporter (Lola Lane) to take charge of the criminals. Another FBI man (Larry Parks) is taken on board in hand cuffs and placed among the prisoners as a spy. Miss Lane scents a story and manages to stow away on the ship, where she does nothing but make trouble by her efforts to send out the story. Hell breaks loose in the brig where the prisoner are confined, they capture two of the ship's officers and finally manage to escape and take charge of the vessel. Kelly, Parks and the Captain are forced to steal coal in the boiler room. The Captain puts one of the boilers out of commission and Kelly and Parks escape through the smoke stack, reach an ambulance carried on the deck and send a message over its radio that tricks the criminal into heading for the spot where American destroyers are waiting for the ship.

Paul Kelly gives a fine portrayal of the Federal agent, and Larry Parks proves that he is an excellent actor. Trevor Bardette and Cy Kendall do good work as the rival ringleaders among the prisoners, and Roger Imhoff is a convincing ship's captain.

LEYENDECKER

MYSTERY SHIP' ACTIONFUL MELODrama

Rates 0 0 for action spots and nabobhood dual.

Columbia
63 Minutes
Paul Kelly, Lola Lane, Larry Parks, Trevor Bardette, Cy Kendall, Roger Imhoff, Eddie Laughton, John Tyrrell, Byron Foulger, Dick Curtis, Dwight Frye, Kenneth MacDonald.

Directed by Lew Landers.

Here's an exciting adventure drama with plenty of action, suspense and thrills, which is a fairly good entry in the field of low-budget programmers. The story has some novel angles and Director Lew Landers' capable handling makes the most of the tensely dramatic situations, but it just misses being an outstanding picture because its all too melodramatic to ever seem quite believable. Also it would have been a far better film if the authors hadn't seen fit to drag in an entirely unnecessary love interest with a totally unsympathetic heroine, whom we longed to drown during the entire progress of the picture. Film should do fair business as a dualizer in action and neighborhood houses.

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LEYENDECKER

WHAT THE NEWSPAPER CRITICS SAY

CAUGHT IN THE DRAFT (Paramount)

"... Take a tight hold on your sides—your laughter-liable sides... Lively, up-in-the-air farce in which the gags are beautifully abundant... You'll laugh from beginning to end..."—Crowther, N. Y. Times.

"... Broad comedy at its very best... Smart and saucy dialogue... A comedy riot. Don't miss it..."—Dana, N. Y. Herald Tribune.

"... Done at breakneck speed and packed with side-splitting gags and situations... A blizzard of laughs from beginning to end..."—Boehnel, N. Y. World-Telegram.

"... One of Bob's funniest films... Bread-beamed farce... Nearly die laughing..."—Bronson, Phila. Record.

THE RELUCTANT DRAGON (RKO Radio)

"Part... is a grab-bag of whimsical cartoon with the gleeful, imaginative nonsense... But a good half, alas, is nothing more than a super deluxe commercial film... An oversized trailer for Disney products..."—T. S., N. Y. Times.

"I don't think you can afford to miss this film. I think 'enthrancing' is the word for it..."—Boehnel, N. Y. World-Telegram.

"... In parts it is as beautiful and imaginative as anything the Disney studios have turned out... A tantalizing and disappointing picture..."—Minnis, N. Y. Post.

"... Considerable fun... Benchley at his best... But all in all, it is a disappointing Disney production..."—Barnes, N. Y. Herald Tribune.
'WHISTLING IN THE DARK' RED SKELTON CLICKS IN HOKUM MYSTERY FACE
Rates ★ ★ generally if exploited

M-G-M
Directed by E. Sylvia Simon.

M-G-M's comedy find, Red Skelton, polished up his hokum-filled mystery farce and transforms into a "sleepy." A breezy, likeable comic, well-versed in the art of delivering a clever gag or injecting a touch of slapstick, Skelton amply demonstrates his ability to be uproarious, even with such moss-covered material as furnished him in "Whistling in the Dark." The 1932 stage success has been skillfully re-created under Skelton's expert comedy direction, moves briskly throughout. This is swell entertainment for average audiences and, although it will need strong exploitation in a good agate office returns, the favorable word-of-mouth will be a big boost for Skelton's future films.

Skelton's character is that of a mild-mannered radio actor who creates a hard-nosed detective image and tries to make a fortune off the plot. This is quickly seen through a hallucinatory episode of an airplane crash, and Skelton's character begins to pursue the "perfect murder" so that the courts may inherit a fortune. Both the co-worker he loves (Ann Rutherford) and the sponsor's daughter who is pursuing him are kidnapped, along with Skelton, in order to keep him in hand. Skelton conceives an ingenious poisoning plan and, while the outlaws are carrying it out, he frantically tries to forestall them. The radio receiver hooked up to a telephone finally brings the police and makes the timid Skelton a hero in real life.

Skelton handles the romantic interest as ably as his comedy chores. "Rags" Ragland, another film newcomer, and Will Lee giving smart assistance in the laugh department. Ann Rutherford and Virginia Grey play attractive and enjoyable feminine leads, and Eve Arden contributes one of her stand-out sophisticated bits. Conrad Veidt attempts to play his ruthless cult leader in a straight villainous style and is only moderately effective.

LEYENDECKER

'MY LIFE WITH CAROLINE' TALKY COMEDY OF LIMITED APPEAL
Rates ★ ★ in class houses; dualler elsewhere n. g. for action spots

RKO-Radio
81 Minutes
Directed by Lewis Milestone.

Quite likely, sophisticated or class audiences will find "My Life With Caroline" a charming little drawing room comedy of the late "continental" variety. Theatres catering to such audiences may get above average grosses. But it is quite certain that mass audiences are going to find it a slow-moving conversation piece that will give them a restless 81 minutes. There is a minimum of action; it was filmed as a polite stage comedy would be played. The ladies might find it gently amusing, but the exhibitor should play safe and team this with a red meat action drama and get a very little response generally on its own.

Colman is married to Anna Lee, who is a sort of romantic butterfly. She imagines herself in love with every man whose line carries some conviction. Par for being disturbed or annoyed, Colman applies his own peculiar methods to point out her mistaken judgment and thereby regains her affections. As the picture opens, she is engaged in an affair with Gilbert Roland, owner of a huge South American plantation. Colman comes on the scene and tells the audience what has gone before—of her infatuation for Reginald Gardiner, wealthy playboy and sculptor hobbiest. He outwisks the pair at every turn—finally bringing Miss Lee to the realization that she is still in love with her husband. By reminding her of this, Colman gives the simple device of paralleling before her a piece of horrible sculpture which Gardiner had made of her "soul." Colman nips this second interlude before it has had time to bloom.

Colman is charming and debonair as always. Miss Lee, as the capricious Caroline, tries to give a frothy performance in a rather cold British way. Charles Winninger has some choice moments as her father and bystander in the romantic bout. Reginald Gardiner and Gilbert Roland handle the lover roles well. Lewis Milestone did little more than photograph the play.

HANNA (Hollywood)

'HELLO SUCKER' HUGH HERBERT'S ANTEC'SantaHILLY FACE
Rates ★ as dualler only

Universal
60 Minutes
Hugh Herbert, Peggy Moran, Tom Brown, Walter Catlett, June Storey, Lewis Howard, Robert Emmett Keane, Manlan Moreland.
Directed by Edward Cline.

Familiar though it is, Hugh Herbert's whimsical clowning is still laugh-provoking enough to give "Hello Sucker" a passing mark as a secondary programme for dualls. The silly story and inane dialogue forces the star to haul out most of his old tricks, while Director Edward Cline keeps the other players moving so fast that they are forced to overact at all times. But, in the final analysis, they do achieve their purpose—to amuse audiences waiting for the main feature to start. Universal should contribute this sort of comedy to a regular roster on a guaranteed attraction with one of their better features. The sucker of the title refers first to Hugh Herbert, who is a womanizer originally buys a dying vaudeville booking agency, and later to Tom Brown and Peggy Moran, small town innocents who later sink their savings in the same business. When they find out they have been gypped, the youngsters join forces with Herbert and together they make the concern profitable by getting idle vaudevilians jobs as performers in shop windows. To keep the story going, complications, in the form of the girl's home town sweetheart and a blonde gold-digger, threaten to break up the partners' budding romance. But Herbert straightens out their lives in his wacky way for the happy finale.

As the youthful suckers, Tom Brown and Peggy Moran are as natural and amusing as the script permits and Walter Catlett scores with the role of a fast-talking swindler. On the debit side of the cast are June Storey, who attempts a junior Mae West type of part, and Lewis Howard, who plays an overgrown hick very badly.

LEYENDECKER

'BULLETS FOR O'HARA' BRIEF, FAST-MOVING PROGRAMMER FOR ACTION FANS
Rates ★ ★ in action spots or as supporting dualler

Warner Bros.
51 Minutes
Directed by William K. Howard.

"Bullets For O'Hara" has an implausible, plot-strewn plot but, fast-moving all the way and made-to-order for action-minded fans. Although Director William K. Howard has rushed his players through the film without giving them an opportunity to develop characterizations, he has stuffed in as many exciting chases and gun fights as the story permits. In addition, the brief running time—51 minutes—is a definite asset to exhibitors in fitting up the picture as support to a lengthy drama or musical.

The story opens on the improbable premise that a sensitive society girl could go through an idyllic honeymoon with sleek-haired Anthony Quinn without realizing that he is a notorious gangster and jewel thief. When Quinn robs his wife's friends, he escapes, but the disillusioned girl refuses to accompan him to Chicago. Detective O'Hara (Roger Pryor) who is assigned to the case, persuades the wife that by divorcing Quinn and going through a mock marriage ceremony with him, they can bring the gangster out of hiding. Quinn doesn't show up, however, until his former wife's new honeymoon is well under way. He then kidnaps his wife, but, after a wild chase, is finally captured.

Anthony Quinn is an excellent actor and convincing in gangster roles, although hardly the type to marry a society girl. Joan Perry and Roger Pryor are adequate in the other leading roles.

LEYENDECKER
Mighty
AS THE OCEAN’S ROAR!

Sweeping out of storm-torn seas comes a magnificent screen thrill...to rank with the greatest romantic adventures of film or fiction!

Frank Lloyd’s

"This Woman Is Mine"

starring
FRANCHOT TONE * JOHN CARROLL
WALTER BRENNAN * CAROL BRUCE

NIGEL BRUCE * LEO G. CARROLL

Screenplay by Seton I. Miller and Frederick Jackson
Based on the novel "J. James Lewis" by Gilbert W. Gabriel

Produced and Directed by
FRANK LLOYD

Associate Producer
JACK H. SKIRBALL
FRANK LLOYD PRODUCTIONS, INC.

NATIONAL RELEASE, AUG. 22
A UNIVERSAL PICTURE
PRODUCTION SECTION

STUDIO SIZE-UPS

The Inside on the Important Studios' Activities

COLUMBIA

The Boulevard is buzzing with sneak preview reports on "You'll Never Get Rich." Columbia's Fred Astaire starrer. They say the picture will put Astaire right back in the top brackets and that it gives Rita Hayworth the opportunity her talents have so long demanded. Columbia has exercised its option on Astaire and is angling with the dancer for a deal on a third picture. He reports to Paramount shortly for "Holiday Inn" in which he will share the stellar position with Bing Crosby. After that, he will rejoin Rita Hayworth at Columbia for "But Beautiful!"

Lester Cowan has acquired "Babykin Revisited" by the late P. Scott, Fitzgerald. The picture is being negotiated with Shirley Temple for the leading role. "A Young Girl's Fancy" by Everett Freeman and Arthur Schwartz has been bought for Jean Arthur. Chester Morris will continue as "Boston Blackie" according to the terms of a new contract recently concluded between the actor and studio.... Lester Cowan reports that he has accepted William Saroyan's offer to produce "Time of Your Life" and turn the profits over to national defense. The producer has made certain reservations upon which he is concurring with the fabulous playwright.

IN PRODUCTION—"Miss Madden Is Willing" (Marlene Dietrich-Fred MacMurray), "Honor of the West" (Bill Elliott-Tex Ritter), "Sing for Your Supper" (Jinx Falkenburg-Buddy Rogers).


METRO-GOLDWYN-MAYER

An advertising appropriation of approximately two and a half million dollars has been announced by Howard Dietz. The budget will be in a large measure devoted to newspaper space. A total of 1,45 newspapers, quite evenly divided between the major population centers of the Eastern, Central and Pacific Coast sections of the country, will receive the bulk of the newspaper advertising allocation. First of the new season releases which will receive the benefit of this national advertising campaign are "Dr. Jekyll and Mr. Hyde," "Lady Be Good," "The Chocolate Soldier" and "Babes on Broadway.

A novel production—a picture written, directed and acted in by young people is being launched at Metro. The idea originated in a radio program bought by the studio and it has been turned over to the lot's youthful writers, each of whom will scribble a sequence. It is described as a sort of cavalcade of youth. Among the players Metro is considering for the cast are Mickey Rooney, Judy Garland, Kathryn Grayson, Red Skelton, Virginia Grey, Virginia Weidler, Donna Reed, Ray McDonald and Virginia O'Brien.

The report that Robert Montgomery and MGM have agreed to an amicable parting of the ways has been denied by the studio, which states that the star is simply availing himself of a lay-off to serve as a naval attaché in London. Montgomery's contract has four years to run and he is bound to Hollywood when needed.

Hugh Harman, Metro's cartoon maker, is in his first year with the studio. He has been at the helm since 1931. Harman has produced a feature-length cartoon, after failing in his attempt to win Metro's approval of the idea. With two in production, seven ready for immediate shooting and eleven in the cutting room, Metro's short subjects department has one of the largest backlogs of shorts in recent years. Clarke Trevor seems to be having a career at Metro. As a result of her assignment in "Honky-Tonk," she was added to the cast of "Achilles." Another headliner to join the picture's cast is Edward Arnold, "Steel Cavalry," story of the Army's mechanized units, is the next assignment for the new team of Wallace Beery and Marjorie Main. Finally coming into his own on his home lot, Melvyn Douglas follows his lead in the Garbo picture with a stellar spot opposite Norma Shearer in "We Were Dancing," which is based on the Noel Coward playlet.


PREPARING—"Achilles" (Walter Pidgeon-Rosalind Russell), "Woman of the Year" (Katharine Hepburn-Spencer Tracy), "Steel Cavalry" (Wallace Beery-Marjorie Main), "Johnny Eager."--


MONOGRAM

At the present rate of production, one-sixth of Monogram's releases for the 1941-42 season will be completed by September 1, according to Pres. W. Ray Johnston.

IN PRODUCTION—"Bad Man from Bodie" (Buck Jones-Tim McCoy) and "The Drifting Kid" (Tom Keeve-Betty Miles).

PREPARING—"Top Sergeant Mulligan," "Tonto Basin Outlaws" and "Sis! Boom! Baht!" (Mary Hally-Peter Hayes).

PARAMOUNT

Official announcement of the fact has not been made, but there is every indication that Paramount has abandoned any pretense of filming a fixed number of film within a 12 months period. Rather, the emphasis seems to be on completing packages of five. The result will be a very desirable flexible production policy and, at the rate this studio is going, it will be not surprising to find that at the end of the '41-'42 season it will have released more pictures than during any recent semester.

In his endeavors to build up Paramount's star list, Buddy De Sylva seems to be doing an outstanding job. Charles Boyer was signed for another picture last week and Joel McCrea will return to the lot shortly. Rosalind Russell has accepted the lead in "Take a Letter, Darling!" and Ginger Rogers may soon be at Paramount on one picture per year deal for the next three years. Barbara Stanwyck, Judy Canova and Fred Astaire are among those who have been brought into the Paramount fold since De Sylva assumed the production helm.

Paramount's second block will include "Skylark" (Claudette Colbert, Ray Milland-Bianca Ainscare), "Birth of the Blues" (Buck Crosby-Mary Martin), "Night of January 16" (Robert Preston-
Eilen Drew), "Glamour Boy" (Jackie Cooper-Susanna Foster) and "Among the Living." Screening dates for the group begin September 2.

Sorcerer Maughm's new untitled novel dealing with wartime England has been bought for Zorina. "Private Yoo-Hoo" with Eddie Bracken will be an effort to cash in on the recent "yoo-hoo" news story...We hope Para drops the idea. It was too trivial an incident to retain the public's interest up to the release date...Bob Hope and Dorothy Lamour are to be co-starred again in "Amateur Admiral."...George Pal's Puppetoon plant has been closed for three weeks for alterations...Irv Berlin is in from New York for conferences on "Holiday Inn"...David Ross left for London by Clipper without signing any Hollywood names for his forthcoming English flicker, "Admirable Crichton."

**IN PRODUCTION**—"Reap the Wild Wind" (Ray Milland-John Wayne-Paulette Goddard), "The Remarkable Andrews" (William Holden-Brian Donlevy), "Louisiana Purchase" (Bob Hope-Victor Moore), "Malaya" (Dorothy Lamour-Richard Denning), "Fly By Night" (Richard Carlson-Nancy Kelly), "Mr. Aldrich's Boy" (Jimmy Lyndon-Charles Smith), "No Hands on the Clock" (Chester Morris-Jean Parker).

**PREPARING**—"Air Raid" (Robert Preston-Martha O'Driscoll), "The Morning After."


**PRODUCERS RELEASING**

With seventeen features and an equal number of westerns already completed on the announced 1941-42 program of twenty features and eighteen westerns, Producers Releasing Corporation is maintaining an energetic production pace in order to round out its first year of production by mid-September.

**PREPARING**—"Professional Bride," "Mr. Celebrity" (Francis X. Bushman-Clara Kimball Young), "Come Out Fighting.

**NEW RELEASES**

(For details on these pictures see Release Charts on Following Pages)

**COLUMBIA**

- Here Comes Mr. Jordan ............. August 21
- Our Wife ................................... August 28
- You'll Never Get Rich ................. September 25

**1941-42**

- Mystery Ship ................................. September 5
- Harmon of Michigan ....................... September 12
- Medico Hits the Trail ..................... September 18
- Ladies in Retirement ..................... September 18

**METRO-GOLDWYN-MAYER**

- Dr. Kildare's Wedding Day ............. August 22
- When Ladies Meet ......................... August 29

**MONOGRAM**

- Wild Horse Valley ....................... August 26
- Saddle Mountain Roundup ............... August 29

**1941-42**

- Gentleman from Dixie ................... September 5
- Let's Go Collegiate ...................... September 12

**PARAMOUNT**

- Parson of Panamint ....................... August 22
- Flying Blind ............................... August 29
- A Year of the South Seas .............. August 29

**PRODUCERS RELEASING**

- Beglar Fellers ............................. August 15
- Lone Rider Ambushed .................. August 29
- King of the Tropics ..................... September 5 (41-42)

**REPUBLIC**

- Ice-Capades ............................... August 20
- Under Fiesta Stars ...................... August 25
- Doctors Don't Tell ...................... September 5
- Bad Man of Deadwood .................... September 5

**REPUBLIC**

Republic has scheduled eight features, eight westerns and one serial for production during the next quarter. Features include, "Marines on Parade" (Al Peacey Gang), "The Big Bonanza" and "Yokel Boy" (Eddie Foy-Betty Kean), "Mr. District Attorney," "Affairs of Jimmy Valentine," "The Third Alarm," "Chatterbox" (Judy Canova) and the Gene Autry special, "Call of the Canyon." The serial will be "Dick Tracy vs. Crime, Inc." (Ralph Byrd).

James R. Grainger reports that Republic has more than $4,000,000 in 1941-42 contracts with all principal theatre circuits now sold...Herbert Yates has approved Republic's affiliation with the Producers Association and it will be up to the Board of Directors to accept or reject the proposal...Having concluded that now is a propitious time to release "The Pittsburgh Kid," Republic has abandoned its decision to release the Billy Conn starrer after his rematch with Joe Louis...Harriet Parsons has gathered sufficient material for her short subjects to permit her to concentrate on feature production. She is completing three original stories, from which will be chosen her first feature.

**IN PRODUCTION**—"Gobs in Blue" (William Lundigan-Shirley Ross), "Death Valley Outlaw" (Don Barry-Lynn Merrick), "Merry Island" (Ray Middleton-Gloria Dickson).

**PREPARING**—"Down Mexico Way" (Gene Autry-Smiley Burnette), "Jesse James at Bay," "Lady for a Night," "Chatterbox" (Judy Canova).

**CASTING**—Otto Kruger, Ray Middleton, Gloria Dickson in "Merry Island."

**RKO-RADIO**

Adding confusion to the already turbulent RKO picture is the revelation that there has been no renewal of George Schaefer's contract which expires in September. The president turned down a deal a few months ago which provided for a seven month cancellation clause.

With the company's executive control so unsettled, there is little promise in the vigorous production program that has been scheduled. Ten features will be placed before the camera between now and October 1. Initiating the production drive, Bert Gilroy fires the starting gun Monday on "Land of the Open Range," a Tim Holt western. Others are "The Marines Are Here" (Mc-
Laglen-Lowe), "Volley of the Sun" (James Craig-Dorothy Comin- 
gore), "Joan of Paris" (Michele Morgan), "The Major of 44th 
Street," "Passage from Bordeaux" (Lucille Ball), "Out of Gas" 
(Charles Laughton), "Journey into Fear" (Orson Welles), "Synchron- 
ization" (Jackie Cooper-Houla Granville).

"Passage from Bordeaux," dealing with the adventures of an 
American showgirl and five others in their flight from France just 
before the capitulation to Germany, will have the advantage of 
first hand information from William L. Shirer, author of "Berlin 
Diary." The war correspondent will confer with Oliver H. P. Gar- 
rett who is writing the screen adaptation of the Budd Shulberg 
original.

"Junior" writing departments have become the vogue and the 
latter to inaugurate one is RKO which plans to start off with six 
youthful scribblers, who will work in collaboration with more ex- 
perienced men... Damon Runyon, writer-producer, will report to 
the studio late in September... Three newcomers joined the rapidly 
growing RKO talent list last week — Cornelia Mura, Spanish- 
American opera and concert singer; Robert Smith, young leading 
man, and Marten Lamont, who is both an actor and a writer... As 
though William Dietiere's very fine "The Devil and Daniel Webster" 
(also "Here Is a Man") weren't hard enough to sell, the film re- 
ceived another set-back with a belated third title now listed as "All 
That Money Can Buy"... RKO is looking over its backlog of pic- 
tures to select its second block of five... "This Changing World," 
the English relief picture will actually start shortly now that stars 
have advised the producers when they will be available for the 
voluntary stints... Harold Lloyd's varied plans may find Kay Kyser 
starriing in a story which Lloyd had intended for himself.

IN PRODUCTION—"Playmates" (Kay Kyser-John Barrymore), 
"Street Girl" (Ray Bolger-Anne Shirley), "Land of the Open 
Range" (Tim Holt-Lasses White), "A Date with the Falcon" 
(George Sanders-Wendy Barrie) and "Ball of Fire" (Gary Cooper-
Barbara Stanwyck).

CASTING: Orson Welles, Joseph Cotton, Michele Morgan in "Journey Into 
Fear"... John Hall in "Out of Gas"... Lucille Ball, Joseph Cotton, Anna 
Nester in "Passage from Bordeaux"... George Cleveland in "Call Out the 
Marines."

20th CENTURY-FOX

The rate of production at this studio lends some observers to believe that 
20th Century will release 70 pictures for 1941-42.

20th's second package will include the following: "Charlie Chan in Rio," 
"Belie Starr," "Marry the Boss' Daughter," "A Yank in the R. A. F." and 
"Great Guns"... New York reports have it that Hail Horne has refused to 
replace Charles McCarthy as head of the outfit's advertising department... A 
big build-up is in store for Roddy McDowell, 11-year-old English lad who 
has been assigned to "Benjamin Blake" following the completion of his role 
in "Confirm or Deny"... Archie Mayo has replaced Fritz Lang as director on 
"Confirm" — the latter having been removed to the hospital... "Greenwich 
Village" is a new item on the always heavy schedule of William Le Baron 
... Several studios are negotiating with Sonja Henie now that the ice-skating 
star has completed her 20th Century contract... A sequel to "Yank in the 
R.A.F." is being prepared. It will be "A Tommy in the U. S. A." Will these 
air pictures never cease!

IN PRODUCTION—"Swamp Water" 
(Walter Huston-Walter Brennan), 
"Hot Spot" (Betty Grable-Victor Ma- 
ture) "Confirm or Deny" (Don Ameche-Jean Bennett), "Young Am-

ERUICA" (Jane Withers-Glen Roberts) and "Lonie Star Ranger" 
(John Kimbrough-Shelley Ryan).

PREPARING—"Son of Fury," "Remember the Day."

CASTING: Elia Kazan... in "Benjamin Blake"... Jack Oakie, George 
Murphy, Linda Darnell, Walter Brennan in "Rise and Shine"... Henry 
Peckin, John Payne, Randolph Scott in "Ten Gentlemen from West Point" 
... DIRECTOR ASSIGNMENTS: Thornton Freeland to "Green Entry"... 
Allen Drury to "Rise and Shine"... Harold Schuster to "On the Sunny Side"... 
Harry Lachman to "Castle in the Desert."

UNITED ARTISTS

Frank Capra's U.A. deal has blown higher than a kite due to the 
director-producer's annoyance at the delay in lining up con- 
tracts, etc. With no commitments beyond "Arsenic and Old Lace," 
Capra is now reported in daily huddles with none other than 
Samuel Goldwyn.

Ernst Lubitsch will film "To Be or Not to Be" under the aus- 
pices of Alexander Korda... 'From Me to You' is the new title for 
Walter Wanger's "Cheyenne," which will have a cast headed by 
John Wayne and Bruce Cabot. The feminine lead has not been set... 
Harold Hurley, former Paramount producer, has formed a 
producing corporation and is negotiating for a U.A. release... Ed 
Small signed George Brent, Joan Bennett, Mischa Auer for "Twin 
Beds," which goes before the cameras Sept. 8.

CASTING: George Brent, Joan Bennett, Mischa Auer in "Twin Beds"... 
S. Cedric Hardwicke in "Sundown."

UNIVERSAL

There is a report that Marlene Dietrich and Universal may 
pact company shortly — the departure of Joe Pasternak having 
something to do with the split... Henry Koster has been retired for 
an additional year at U. S. Frank Shaw, assistant director, has be- 
come an associate producer.

IN PRODUCTION—"It Started with Adam" (Deanna Durbin-
Charles Laughton), "Hellzapoppin'" (Olsen and Johnson), "The 
Great Man" (W. C. Fields-Gloria Jean), "Appointment for Love" 
(Continued on Page 18)
HONOR OF THE WEST
Western—Shooting started August 11 (1941-42)
Cast: Bill Elliott, Tex Ritter, Dorothy Short, Joe McGuinn, Ralph Morgan
Director: Wally Fox
Producer: Leon Barsha
Story: Threatened with the loss of her ranch at the hands of an unscrupulous wealthy lady, the rancher's daughter becomes Miss Justice. Elliott is mistaken for the young man and is helped to prove the guilty lady wins.

MISS MADDEN IS WILLING
Comedy—Shooting started August 11
Cast: Marlene Dietrich, Fred MacMurray, Aline MacMahon, Roger Clark, Maritta Canty, Ruth Ford, Stanly Ridges, Chester Clute
Producer-director: Mitchell Leisen
Story: Marlene Dietrich, a Broadway actress, finds an 11-month-old baby, who is actually the son of her baby sister and her someone's. She takes the baby home and discovers he is actually her own. A comedy between her and Fred MacMurray, a doctor summoned to treat the baby. The baby turns out to be a kidnapping victim, and there are complications for the zany stage player.

SING FOR YOUR SUPPER
Musical—Shooting started August 15 (1941-42)
Cast: Jinx Falkenburg, Buddy Rogers, Eve Arden, Bert Gordon, Benny Baker, Don Brodie, Henry Kolker, Bernard Hayes
Director: Charles Barton
Producer: Leon Barsha
Story: Buddy Rogers' band loses badly until it is helped by société Jinx Falkenburg. There is a romance between her and Rogers which encounters difficulties when she distracts his affections—feelings which have been used for publicity.

RELEASE CHART
1940-41 Features
Title: The Runaway Train (70)
Completed (70) In Production (0)
Details under title: The Runaway Train

1941-42 Features
Title: Liza of Lowney (2)
Completed (2) In Production (0)
Details under title: Liza of Lowney

Metro-Goldwyn-Mayer
1940-41 Features
Title: The Dance of Life (50)
Completed (50) In Production (0)
Details under title: The Dance of Life

1941-42 Features
Title: The World Over (50)
Completed (50) In Production (0)
Details under title: The World Over

In the Release Chart, the date under “Details” refers to the issue in which cast, director, plot, etc., appeared. "Rel" is the relative release date. "No." is the release number. There may be variations in the running time in which there is censorship. All new productions on 1940-41 programs unless otherwise noted.

COLD PRODUCTION & RELEASE RECORD

In the Release Chart, the date under “Details” refers to the issue in which cast, director, plot, etc., appeared. "Rel" is the relative release date. "No." is the release number. There may be variations in the running time in which there is censorship. All new productions on 1940-41 programs unless otherwise noted.

(1) immediately following title and running time denote Technicolor production.
BAD MAN FROM BODIE
Western—Shooting started August 14 (1941-42)
Cast: Buck Jones, Tim McCoy, Raymond Hatton, Christine McIntyre, Dave O'Brien. 
Director: Spencer Bennett 
Producer: Scott R. Dunlap 
Story: Jones, McCoy and Hatton and the activities of a group of rustlers seeking to monopolize the water rights of a western grazing land.

THE DRIFTING KID
Western—Features started August 8
Cast: Tom Keene, Betty Miles, Slim Andrews, Frank Yaconelli, Glenn Strange. 
Producer-director: Harley Tansy 
Story: Keene, in a dual role, poses as the head of a gang of cattle rustlers in order to facilitate their capture.

RELEASE CHART
1940-41 Features (55) Completed (55) In Production (0)
Westerns (25) Completed (25) In Production (0)
1941-42 Features (40) Completed (16) In Production (24)
Westerns (24) Completed (24) In Production (0)

MRS. ALDRICH'S BOY
Domestic comedy—Shooting started August 13 (1941-42)
Cast: Charles Starrett, Mary Astor, June Storey. 
Directors: Ray Enright, Spencer Bennet, Edward F. Cline. 
Producers: Charles Starrett, Sol Siegel 
Story: There is trouble in the Aldrich family when Jimmie becomes a salesman for a Young's shoe company.

NO HANDS ON THE CLOCK
Mystery—Shooting started August 13 (1941-42)
Cast: Chester Morris, Jean Parker, Rose Hobart, Rod Cameron, Dick Purcell, Kaye Luke, James Kirkwood. 
Directors: Frank McDonald, Jack Conway, Norma Shearer. 
Producers: William Pine and William Thomas 
Story: Chester Morris, a detective, is mystified by a crime and some gamblers thereabouts—until they discover whom original crooks.

RELEASE CHART
1940-41 Features (41) Completed (41) In Production (0)
Westerns (9) Completed (9) In Production (0)
1941-42 Features (28) Completed (16) In Production (12)
Westerns (5) Completed (5) In Production (0)

PARAMOUNT

1940-41 Features (51) Completed (51) In Production (0)
Westerns (26) Completed (26) In Production (0)
1941-42 Features (50) Completed (16) In Production (34)
Westerns (24) Completed (24) In Production (0)

MRS. ALDRICH'S BOY
Domestic comedy—Shooting started August 13 (1941-42)
Cast: Chester Morris, Mary Astor, June Storey. 
Directors: Ray Enright, Spencer Bennet, Edward F. Cline. 
Producers: Charles Starrett, Sol Siegel 
Story: There is trouble in the Aldrich family when Jimmie becomes a salesman for a Young's shoe company.

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Story: Chester Morris, a detective, is mystified by a crime and some gamblers thereabouts—until they discover whom original crooks.

RELEASE CHART
1940-41 Features (51) Completed (51) In Production (0)
Westerns (26) Completed (26) In Production (0)
1941-42 Features (50) Completed (16) In Production (34)
Westerns (24) Completed (24) In Production (0)
GOSS IN BLUE

Comedy—Shooting started August 7 (1941-42)
Cast: William Lundigan, Shirley Ross, Chick Chandler, Ruth Donnelly, Cliff Nazarro, Mary Ainslee, Mae Clarke, Betty Kean.
Director: Roy C. Delgado, Producer: Albert H. Smith
Story: His Navy job spread a rumor that William Lundigan will come into a considerable fortune providing he marries before his 21st birthday. To test the truth, Lundigan marries for fun to make the boys think he has to have the event go off on schedule. Complications occur when Lundigan falls for Shirley Ross who dislikes weddings. The day is saved when he receives a reward for returning a stolen bracelet and by this time Miss Ross has capitulated to his charms.

MERCY ISLAND

Drama—Shooting started August 15 (1941-42)
Cast: George Montgomery, Gloria Dickson, Otto Kruger, Don Douglas.
Director: Bill Morgan, Producer: Armand Schaefer
Story: Ray Middleton, his wife and a group of friends are vacationing on a yacht which is wrecked on a seemingly deserted island. Middleton is obsessed with the idea of having a great criminal lawyer and when he discovers the island is the refuge for Otto Kruger, prison doctor desired by the police for murder, he determines to bring him to justice after Middleton gets a legal appointment. The others are opposed to this idea but Middleton is fixated. Finally his mad desire brings about his death in an affrighted plan.

RELEASE CHART

1940-41

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IN PRODUCTION

Title—Running Time | Cast | Details Ref. |
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<td>Under Fiesta Stars</td>
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FILM BULLETIN

21ST CENTURY-FOX

1941-42 Features (55) | Completed (1) | In Production (0) |
1941-43 Features (55) | Completed (1) | In Production (1) |
1941-32 Westerns (5) | Completed (1) | In Production (0) |
1941-32 Westerns (5) | Completed (2) | In Production (1) |

Other Features: 2 Westerns, 3 M-G-M Features, 4-19-42

RKO RADIO

1940-41 Features (55) | Completed (1) | In Production (0) |
1941-42 Features (55) | Completed (1) | In Production (1) |

NOTE: Numbers in No. Column Denote Blocks of Five.
LONE STAR RANGER
Western―Shooting started August 18 (1941-42)
Director: James Tinling
Producer: Sol M. Wurtzel
Story: John Kimbrough is a Texan who cleans up a ring of rustlers.

YOUNG AMERICA
Comedy-drama—Shooting started August 15 (1941-42)
Cast: Jane Withers, Jane Darwell, William Tracy, Tod Karnes, Donald Carr, Louise Beavers.
Director: Lewis King
Producer: Sol M. Wurtzel
Story: Deals with the activities of the 18th colonies and their effect on Jane Withers, spoiled city girl, who gains a new perspective when sent to the country.

RELEASE CHART
IN PRODUCTION
Title—Running Time Cost Details Rel. No.
Create the wooden fence in Long Beach
Beverly (2) 9-7 6-6 9-10

CORISCAN BROTHERS
Drama—Shooting started August 4 (1941-42)
Director: Gregory Ratoff
Producer: Edward Small
Story: Fairbanks plays a fortynine-two brothers separated at birth who meet each other later in life and set out to avenge the murderers of their families.

FIESTA
Streamlined musical—Shooting started August 14 (1941-42)
Cast: Carmen Miranda, Anthony Marno, George Givot, Frank Yaconelli, Nick Mero, George Humbert.
Director: LeRoy Prinz
Producer: Hal Roach, Jr.
Story: Armida returns to her native Mexico with a mob credentials in tow. Her plans to marry him are abruptly canceled when he shows himself a ne'er do well and she finds happiness again with her native boy friend.

UNIVERSAL
1941-10 Features (45) Completed (45) In Production (0)
Westerns (7) Completed (7) In Production (0)
Serials (4) Completed (4) In Production (0)

GHOST TOWN BUCKAROO
Western—Shooting started August 11 (1941-42)
Director: Ray Taylor
Producer: Will Cowan
Story: Johnny Mack Brown and his sidekick, Fuzzy Knight, task due to the perpetuation of a series of stagecoach hijinks.

OVERLAND MAIL
Serial—Shooting started August 7 (1941-42)
Cast: Helen Parrish, Lon Chaney, Jr., Nell Bryant, Lora Berry.
Director: Ford Beebe
Producer: Henry MacRae
EXHIBITORS ROLL CALL
U.S.O. THEATRE WEEK
Week Beginning Monday, September 1, 1941
JOSEPH BERNHARD, Chairman
CO-CHAIRMEN
Edward L. Kuykendall, Martin G. Smith, Nathan Yamins

Let's Do A Man-Size Job For The Men In Uniform!

FILL IN THE COUPON BELOW AND MAIL IN TODAY TO THE CO-CHAIRMAN FOR YOUR TERRITORY

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<td>Albert J. Finke</td>
<td>Fox</td>
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<td>St. Louis</td>
<td>Harry Arthur</td>
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<td>Salt Lake City</td>
<td>John Rugar</td>
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<td>San Francisco</td>
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Mr. Joseph Bernhard, Chairman
U. S. O. Campaign, Motion Picture Theatres Division
Paramount Bldg., New York City

I herewith enroll all my theatres for this great cause, during the seven (7) days beginning Monday, September 1st. You can rely upon me to cooperate with you on the following:

A. I will run the special trailer—to be supplied to me gratis—at all performances during the week of September 1st.
B. I will take collections following each showing of the trailer.
EXPLOITATION PICTURE
of the issue

ALOMA OF THE SOUTH SEAS... Lamour in a sarong! But not Lamour in a sarong alone! Lamour in a sarong and Jon ("Hurricane") Hall in a sarong, too! And still more — Lamour and Hall in sarongs — in Technicolor! What more, Mr. Showman, could you ask? Unless it be a blurb like this one from the cover of the swell press sheet: "The glint of bronzed bodies in the sun...the whispering of palms blending with a lover's kiss, a maiden's sigh — this was their paradise until jealous nature unloosed all her terrible fury to challenge the power of their love!" We give you "Aloma" — as glittering an exploitation lulu as ever fell into your lap. Sell it. Sell it with eye-thrilling paper and displays. Sell it with sense-tingling copy. Sell it.

... OF MEN AND THINGS

By JACK HARROWER

LEO ROARS VERY SMARTLY

There have been rumors for some time that advertising chief Howard Dietz of M-G-M was about to spring on the industry a radical innovation in presenting the product via the printed word and the arty layout to the exhibitors of the country. The pretentious work has arrived in the form of an impressive magazine called appropriately "Lion's Roar." Here is a 20-page arty magazine done in a style comparable with Esquire, Vogue and Fortune magazines combined.

* * *

Just what is its purpose? It is essentially a new plan for re-selling, shall we say, the nation's showmen — or keeping them sold on Metro in the face of competition growing keenest all the time. It amounts to a sock prestige-builder for the company that is striving to maintain its position as the foremost film organization in the world.

* * *

A lot of thought has been put into the job. This first issue treats of three pictures only — "Lady Be Good," "Dr. Jekyll and Mr. Hyde" and "Down in San Diego." These pictures usher in the new season's product for this company. The next issue will cover the four succeeding pictures on the release schedule. The general purpose is to appeal to the exhibitor from every possible sales angle. Here is class selling. The articles are done in the very best magazine style. They are a far cry from the blatant ballyhoo of bygone days when the new product was circused in garish yearly announcements. Here is sales promotion in the grand manner never before attempted in the history of the industry. And, incidentally, direct mail selling that makes all previous efforts look rather amateurish.

* * *

There is an obvious tieup with the famous "Lion's Roar" column regularly appearing in nationally distributed magazines. Or rather here is an extension of the advertising feature designed to sell the public with a more elaborate form designed to sell the exhibitor. Therein we may possibly trace the growth of the idea in the mind of Howard Dietz. According to the Star's Readership Survey which checks advertising in national mags, the "Lion's Roar" column is read by more people than any other single-column advertising campaign. Ergo, if the idea goes big with the public, why can't the same reader appeal of this lively, chatty column be adapted to build up exhibitor interest? It sounds logical.

* * *

This super sales magazine, "Lion's Roar," will of course prove a powerful supplemental interest-builder for the trade showings. It brings a lot of superior sales appeal before the exhibitors at the time when other producers are clamoring for consideration of their product. The tome has a clever psychological appeal. It is a Picture Book about pictures designed to catch the attention of men who are in the business of selling pictures. It follows in the modern style of the popular illustrated mags, but the art work is comparable with that of the 50-cent arty magazines.

* * *

It is also a radical departure in the pressbook field. For in the final analysis, this "Lion's Roar" is a glorified pressbook. True, it will not eliminate the pressbook. But already the M-G-M publicity forces are devising some radical changes in the pressbook. If these do not force revolutionary changes in the entire pressbook field, then we miss our guess. This new plan for streamlined pressbooks supplementing issues of the ritz magazine is nothing short of revolutionary.

* * *

The grouping of picture selling in blocks-of-five is bound to affect the makeup of the current conventional press-books. The Metro people seem to have sensed this more clearly than the other producers. They are striving for a new technique, a new approach to the problem of stimulating sales through the printed word.

* * *

They have been smart in not committing themselves in the initial issue to any hidebound policy. The introductory comments state: "A new era begins and a new medium is born to tell you everything you wish to know about Metro-Goldwyn-Mayer pictures. It is said that pictures talk, that nothing else matters, but something else does matter. Confidence, faith, mutual understanding, security," And that tells the purpose as clearly as it can be told. Every article in the magazine is cleverly designed to show the enormous resources of the Metro studio — the talent, equipment, manpower, everything that makes a great studio organization.

* * *

The main plug in the magazine is for "Lady Be Good." It is touted as bringing back the musical extravaganza to the screen. It marks Eleanor Powell's first screen appearance since "Broadway Melody of 1940." There are some clever articles, selling the exhibitors the main entertainment values of the lavish production. In turn the principals in the cast are sold with class in one article. Another features the history of the songs, hit 'The Last Time I Saw Paris' — and how Oscar Hammerstein and Jerome Kern came to write the words and music. This particular article is presented in the style of our smartest magazines, with a two-page spread of a full-length reclining photo of Ann Sothern who sings the song. There is an article filled with great reader interest on "The New Musical Method." Showing how the production hits a new stride in musical presentation. The exhibitor is strongly sold on the idea that it gets away from gigantic production numbers, trick camera angles, dances and songs that stop the plot. The film buyer is shown that here is good story quality, and that the songs and dance numbers are made a part of the story, and not just dragged in.

* * *

In like manner another article sells with fine showmanship the specialized abilities of producer, director, the composers — and the dancing of Eleanor Powell in two very unusual numbers. "Dr. Jekyll and Mr. Hyde" is presented with equal distinction in art work and story. Then "Down in San Diego" gets plenty of class plug. The expensive book carries other interesting data on the Metro studio activities and advertising efforts. The small exhibitors will be interested in a breakdown showing how the "Lion's Roar" column is published in five farm journals covering all the rural sections and reaching six million farm families. Time alone will show the worth of this important step forward in selling the product. It at least puts film selling on a high plane never before attained.

AUGUST 23, 1941

21
WORLD PREMIERE... The Great Profile pooh-poohs producers, premiers and picture-people in his latest Paramount venture. John Barrymore is cast as a wacky producer who has made a great film expose, while Sig Ruman, Luis Alberni and Fritz Feld play the exposes and Ricardo Cortez, Frances Farmer, Virginia Dale and Don Castle take care of the romantic angles. The Sol C. Siegel production was directed by Ted Tetzlaff.

ELLERY QUEEN AND THE PERFECT CRIME... Ellery Queen the younger, Ralph Bellamy, and Ellery Queen the elder, Charley Grapewin, go about proving there ain't no such thing as a perfect crime in their latest Columbia thriller. The clues involve a non-lethal dagger, poisoned arrows and a meddlesome monkey. The cast includes Margaret Lindsay as Ellery's matrimony-seeking secretary, Douglas Dumbrille as the eventual corpse, Spring Byington, H. B. Warner, John Beal, Linda Hayes, Sidney Blackmer, and Walter Kingsford as suspects. James Hogan directed.
'DR. KILDARE'S WEDDING DAY' DEPRESSING DRAMA

Rates ♦ ♦ as dualler

HOLLYWOOD PREVIEW

M-G-M
70 Minutes


Directed by Hans B. Sauerget.

"Dr. Kildare's Wedding Day" is a somber drama which even the fine work of a first-rate cast fails to make more than fairly interesting. The executives at M-G-M probably had excellent reasons for deciding to eliminate the character of Nurse Mary Lamont, portrayed by Laraine Day, from the Kildare series, but they might have found some other way of doing so without having the young nurse meet a tragic death in this film. The death of the girl on the eve of her marriage to Kildare, his overwhelming grief, and the suggestion that Dr. Gillespie is suffering from cancer, makes the picture so depressing that it certainly does not rate as good entertainment. Film will be only a so-so dualler, as cast and popularity of the series will be offset by adverse word-of-mouth criticism.

When the story opens Dr. Kildare (Lew Ayres) and Nurse Mary Lamont (Laraine Day) are to be married in a week. Dr. Gillespie (Lionel Barrymore) is to spend the month while Kildare is away on his honeymoon taking treatments at a cancer sanitarium. A noted concert conductor (Nils Asther) who is threatened with deafness, comes to Dr. Gillespie for help. Mary Lamont is killed on the eve of her wedding day and Kildare, half-crazed by grief, and determined to abandon his profession, disappears from the hospital. Dr. Gillespie finishes his enforced stay at the sanitarium and induces Kildare to meet him at his old home, where by his kindness and tact he reawakens the young doctor's interest in the concert conductor's case. The two doctors find a cure for the maestro's malady and the story ends with him conducting a performance of a symphony composed by Lionel Barrymore.

Lew Ayres and Lionel Barrymore give their usual fine performances of Kildare and Gillespie. Nils Asther overacts at times. Red Skelton supplies the only bright spots in the film with two funny comedy routines as a hospital orderly.

Director Harold S. Buequet has done his best with the movie material.

CRAWFORD (Hollywood)

WHAT THE NEWSPAPER CRITICS SAY

TOM, DICK AND HARRY (RKO-Radio)
"...Stylishly, popularly and nicely-dialogued and bubbling with visual absurdities...Tranquil, but lots of fun."—Crowther, N. Y. Times.
"...Arty, whimsical and amusing... For the most part, a gay lark."—Bronson, Pika, Record.
"...Has bounce and spirit, a mad and fanciful quality out of which emerges some delightful wit and nonsense."—Boehnel, N. Y. World-Telegram.
"...Steady humor, imagination and constant delight."—Winston, N. Y. Post.
"...Notable comedy as well as a knockout entertainment... One of the merriest shows that has ever punctuated a dull summer."—Barnes, N. Y. Herald Tribune.

THE STARS LOOK DOWN (MGM)
"...Profoundly moving as a story and thought-provoking. But such a picture cannot be adequately praised. It can and must be seen."—Winston, N. Y. Post.
"...Splendid and overwhelming. Great emotional impact. A film to be remembered in this or any other season."—T. S., N. Y. Times.
"...Fine, courageous and forgettable. I urge you with all the persuasion at my disposal to see this film for what it says and the way it says it."—Boehnel, N. Y. World-Telegram.
"...Stirring and provocative. Tough and unpretentious. Has the dramatic backslash of a bull whip. Has the moving quality of all fine films which deal with genuine human activity and...emotions."—Barnes, N. Y. Herald Tribune.

'THE STORY OF THE VATICAN' INTERESTING DOCUMENTARY FOR CATHOLICS

Rates ♦ ♦ + as dualler in Catholic neighborhoods; little general appeal

RKO-Radio
55 Minutes

March of Time feature narrated by Rt. Rev. Monsignor Fulton J. Sheen.
Directed by Jean Pages.

A splendidly-photographed and intelligently-produced documentary film of the Papal State, "The Story of the Vatican" will have a strong draw wherever Catholic patrons predominate. This is an expanded cinema record of a former Vatican subject—the March of Time release for Feb. 1940—and, as such, is intensely interesting and instructive. Nevertheless, although Monsignor Sheen's narration carries fervor and dramatic conviction, the picture is bound to seem long-drawn-out and repetitious to the average entertainment-seeker. The film's 54 minute length makes it suitable for supporting position on many neighborhood duals—but only in localities where Catholic church or school tie-ups have been made.

The Vatican is the smallest sovereign State in the world and the spectator sees, through the eyes of the camera, its tiny post office and shops, as well as the splendors of the Basilica of St. Peter's, the mosaics of Michelangelo in the Sistine Chapel, the crypts where the Popes are buried, the magnificent Vatican gardens and many other spots where the ordinary visitor is excluded. The camera work of Marcel Rebiere is worthy of the highest praise and the entire production is well printed in a sepia tone which enriches and clarifies even the few newreel shots used. The latter are mainly those taken during Cardinal Pacelli's visit to the United States and later, after the death of Pope Pius XI, when he was raised to the high post of His Holiness Pope Pius XII.

The fact that the commentator, Rt. Rev. Monsignor Fulton J. Sheen, has millions of listeners on the Catholic Radio Hour may prove an added selling point.

LEYENDECKER

AUGUST 23, 1941
BADMEN OF MISSOURI... Another big Warner action western comes to the screen; this time portraying Deanna Morgan, Wayne Morris and Arthur Kennedy as the Younger brothers, the Robin Hoods of Missouri. Morgan's sweetheart is the beauteous Jane Wyman, while Victor Jory, Alan Baxter, Walter Catlett are featured. Ray Enright directed.

SAGS TO RICHES... In this Republic thriller, Alan Baxter plays the role of a young rent-a-car driver, who is framed and railroaded to jail by dirty cur Jerome Cowan, all because the latter is interested in Baxter's flame, Mary Carlisle. After a year, he is paroled and seeks revenge by enlisting in Racketeer Cowan's smuggling corps. When Jerome learns of this, he again attempts a frame-up on our Alan, but meets a tragic end. Joseph Kane directed.
CITADEL OF CRIME' IMPLAUSIBLE, BUT FAST-MOVING GANGSTER FILM

Rates • in action spots; fair dueller elsewhere

Republic, 58 Minutes.


Directed by George Sherman.

Numerous gun battles, a novel gangster angle and a swift pace generally make "CITADEL OF CRIME" highly entertaining fare for action fans. The rather implausible plot has little else to recommend it, however, and being weak in both romantic interest and comedy relief, its interest for naborhood audiences will be limited. The title change from the originally-announced "Ten Nights in a Barroom" was a wise decision on Republic's part, especially as the story has no connection with the out-dated play. The new title should boost business in action spots. Lack of marquee value will relegate this programmer to supporting position on duals elsewhere.

This is a present-day story laid in the West Virginia backwoods where the mountaineers make and sell their own corn liquor. A racketeering syndicate, anxious to distribute the bootleg stuff without paying government taxes, successfully schemes to have a former mountaineer (Robert Armstrong) now under death sentence for murder, released from prison. Armstrong wins the confidence of his former townsmen, gets distribution for the moonshine liquor and even commits another murder in order to take control of the syndicate. But justice, in the person of a revenue officer (Frank Albertson) catches up with Armstrong and when his mountaineer friends turn against him he is killed and the syndicate crooks rounded up.

The acting is routine, with the possible exceptions of Robert Armstrong's portrayal of the ruthless gangster-turned murderer and Russell Simpson's convincing performance as a slow-talking mountain patriarch. Linda Hayes, whose smart costumes are at variance with the usual mountaineer apparel, and the others are adequate — no more. George Sherman proves that his forte is directing the action sequences, which never fail to thrill.

LEYENDECKER

WHAT THE NEWSPAPER CRITICS SAY

ONE NIGHT IN LISBON (Paramount)

"... Painful ... No more inept and laborious attempted at farce has led with its chin in these parts in many a moon... Anglo-American relations have suffered and survived worse than this."—T. S., N. Y. Times.

"... One of the dullest and most labored films of the year, but when I saw it the other night the audience laughed long and merrily over the shoddy situations and double entendre lines, so maybe I'm wrong."—Hollywood, N. Y. World Telegram.

"Brightly tinted with Sex ... Isn't so much witty as it is daring, for a movie, that is... Devil-may-care light-heartedness, whipped to a froth by rapid action."—Winsten, N. Y. Post.

HURRY, CHARLIE, HURRY' HOKUM- FILLED, REPETITIOUS QUICKIE

Rates • as supporting dueller only

RKO-Radio

85 Minutes.


Directed by Charles Robert.

Here again is an example of a hilarious situation, one ideally suited for a two-reeler, which has been padded and stretched out until it becomes boring rather than amusing. That reliable favorite, Leon Errol, struggles valiantly with hokum-filled comedy and oft-repeated gags in "Hurry, Charlie, Hurry," but the laugh extras remain way below par. The star gets laughs whenever he indulges in his familiar rubber-legged antics, but Director Charles Robert made the mistake of permitting all the other players to mug and overact to their hearts' content. With Errol the only marquee name in the cast, this programmer will furnish weak, audience-chasing support on summer duals. And, incidentally, a foreword explains that the title has absolutely no relation to the story. What story?

Errol plays a sympathetic father whose plan to help his daughterelope with a young milkman is foiled by his socially-ambitious wife (Cecil Cunningham). Errol fakes a telegram from the Vice-President calling him to Washington, but he actually goes off on a fishing trip during which he earns the eternal gratitude of 3 Indians. The braves later turn up at Errol's city home during a party the wife has arranged for the Vice-President. The climax has Errol and two of his friends all frantically impersonating the be-whiskered Vice-President when the executive actually arrives to attend the dance.

Although receiving scant aid from the direction or the script, the adulterous Cecil Cunningham does wonders with the role of the suspicious wife. The late Eddie Conrad, Noble Johnson and Lalo Encinas burlesque the parts of the Indians. Kenneth Howell and Mildred Coles have shadowy romantic roles.

LEYENDECKER

BARTON: We've got some pretty big plans for your boy, Miss Mallory. The boss thinks he's got what it Takes.

BARTON: We've got some pretty big plans for your boy, Miss Mallory. The boss thinks he's got what it Takes.

BARTON: We've got some pretty big plans for your boy, Miss Mallory. The boss thinks he's got what it Takes.
SHOT SUBJECTS

FROM PHILLY
BY JAY WALKER

TRADE SCREENINGS
PARAMOUNT: All In exchange projection room, Sept. 2, 10:30 a.m. & 2 p.m.—Among The Living
Sept. 3, 12 noon & 3:30 p.m.—Birth of the Blues
Sept. 3, 10:30 a.m. & 2 p.m.—Tuesdays Boy
Sept. 3, 12 noon & 2:30 p.m.—Night of January 16
Sept. 1, 10:30 a.m. & 2:30 p.m.—Skylark

Metro postponed its trade showing of four pictures in the second block. New dates will be announced shortly...The local trade was shocked to hear of the serious illness of S-W's Lester Krieger, who suffered a heart attack in the Metro Exchange last Monday afternoon. He is at the Jefferson Hosp, with condition marked "fair"...Dr. Leon Levy was forced to resign as Chief Barker of Tent 13 when the Navy called for his services in the communications division. Eirie Sweigert, an ex-Chief, was prevailed upon to assume the post for the balance of Levy's term...Martin Ellis acquired the Admiral from David Shapiro...The renovated S-W 69th Street reopened Fri. If the writer of the anonymous note to Sidney Samuelson on a recent EB editorial will communicate with Mr. S. he will learn much of interest on the issue...The Joseph Hellers (she was the former Frances Holstein of National-Penn Ptg.) are thrilled about that 7 lb. guy who came last Monday morning...One of the smartest pieces of lobby advertising we've yet seen is National Screen's new Neo-Art 40 x 60 displays. Looks exactly like neon and tops everything for flash...The Street has been welcoming Mike Levinson, who has been in town on one of his periodic distribution trips. Mike now makes his home on the West Coast...RKO plans to move into their new home on 13th St. next week...The Aldine marquee was getting a coat of fresh paint the other day, which probably presages an early reopening...The Shubert lights up Sept. 12th with burlesque...The infantile paralysis score is cutting heavily into grosses in some up-state sections. York County has banned children from all public places...S-W Model will close for improvements. William Goldman is reported contemplating an AAA suit against S-W and the majors on behalf of his rent-eating Erlanger...Peerless Exchange moved to Clark Film offices...AAA cases listed as follows: No. 8, Great Northern (Columbus Stamper) will be heard Sept. 8. Arbitrator, Walter H. Robinson; No. 9, Ellis' Broad will be heard Sept. 24. Arbitrator, Calvin H. Rankin; No. 10, Liberty, Camden, will be heard Sept. 16. Arbitrator, C. J. Callahan; No. 11, Parkside, Camden, will be heard Sept. 19. Arbitrator, C. J. Callahan...George Higginton, Jr., son of the exhibitor, leaves for St. Joseph's Seminary to study for the priesthood...Mrs. Edna Carroll, the censor, and Everett Callow, the S-W exploiter, were two of the judges in the Miss Philadelphia Contest held this past week at Lynch's Walton Roof. They voted for Carrie De Ludo, who now goes to A. C. for the big Variety show Sept. 6th...Piers and theatres at the seashores are having their biggest season in many, many years. Cool weather has upped grosses in town a bit, too.

Uncle Sam
Asks Little Enough
In Return for the Precious
Liberty He Gives His People
. . . Let's Show Him We're Grateful

DO YOUR BIT FOR THE U. S. A.

. . . BY DOING YOUR SHARE FOR THE U. S. O.

Collect in Your Theatres
During the Week of
September 1 - 7
BLONDIE IN SOCIETY...
The latest in the ever-popular Columbia Blondie series gives Daisy a boy-friend in the person of a Great Dane, keeps Dagwood in a jittery state trying to appease both Boss Dithers and a would-be purchaser of the dog while Baby Dumpling and Blondie manage to straighten things as usual. The cast is again comprised of Penny Singleton, Arthur Lake, Larry Sims, Jonathan Hale, Danny Mumert, William Frawley and Edgar Kennedy and features the Robert Mitchell Boys Choir.

TWO IN A TAXI...
This Columbia production tells of a young cabbie, who, in his endeavor to raise the down payment on a garage almost loses his cab, his girl and his honesty. By a lucky accident, his cab is commandeered by the law to chase escaping gangsters and his resultant heroism and reward make possible the realization of his ambition. Russell Hayden and Anita Louise are co-starred, while Noah Beery, Jr., Dick Purcell, Chick Chandler and Fay Helm have featured roles. Robert Florey directed the Irving Briskin production.
Put Your Best Foot Forward!

Dress up... look smart... give 'em a show! Make every passerby know there's something BIG going on. Play for the most... not the least. Use the type of advertising that made this business great.

It pays to advertise and this industry is living proof.

It pays EXTRA to advertise with the Three Best Seat Sellers because everything in the line is part of a planned, balanced, consistent campaign to sell more seats.

Today the tempo of life is highly competitive. People must be SOLD. Sell Them!

Don't let the picture die. Put your best foot forward with Trailers... Lobby Displays... General Accessories by

[Advertisement]

USE ALL THREE... Sell More Seats!
PRESS PREVIEWS SHOULD BE RESUMED

An Editorial by MO WAX, Page 3

REVIEWS

'AMONG THE LIVING' GRIPPING HORROR STORY
'SKYLARK' BRITTLE, COMEDY TOO TALKY
'GLAMOUR BOY' HODGE Podge IS FAIR
'BIRTH OF THE BLUES' SOCKO MUSICAL
'NIGHT OF JANUARY 16' ENGROSSING, WELL MADE
'BELLE STARR' UNEVEN FILM
'CHARLIE CHAN IN RIO' VELLY ORDINARY
'NINE LIVES ARE NOT ENOUGH' EXCITING DUALLER
'LAw OF THE TROPICS' HACKNEYED YARN

And Many Others on Pages 6, 22, 23, 24

ATTEND THE ALLIED CONVENTION

THE INDEPENDENT EXHIBITORS TRADE JOURNAL
CRITERION THEATRE, N.Y.,
CALLING: "Red Skelton is
the talk of New York. Critics
hail a new star. Business on
'WHISTLING IN THE DARK'
is sensational!" (Same everywhere)

ASTOR THEATRE, N.Y.,
CALLING: "4th week of
'DR. JEKYLL & MR. HYDE' is
a sell-out. (Pre-release openings
in 14 spots from coast to coast
are terrific! M.G.M's first New
Season film is a solid HIT!)

TRADE PRESS CALLING:
"Our box-office check-up
reveals that 'LIFE BEGINS
FOR ANDY HARDY' tops the entire
Hardy series and that it
also sets a new high for
hold-overs!"

SEATTLE, PROVIDENCE,
RICHMOND, NORFOLK
CALLING: "'WHEN LADIES
MEET' topping 'Philadelphia
Story', 'Ziegfeld Girl' and all
the Biggest Ones. These first
engagements forecast another
tremendous M.G.M success!
Watch new openings!"

M.G.M STUDIO, CULVER
CITY, CAL., CALLING:
"Our next four pictures
to be trade shown 'HONKY
TONK', 'SMILIN' THROUGH',
'MARRIED BACHELOR' and
'FEMININE TOUCH' were
sneak-Previewed for the
second time. They're the
talk of Studioland!"

"Gosh!"
GIVE THE PRESS BACK ITS PRIVILEGES

At the time that the decree majors adopted the new policy on previews for the press, we condemned it as unwise and predicted that the film industry would suffer for the action. It already has reason to be sorry, for it is obvious that a subtle tone of hostility toward Hollywood has crept into the newspaper film columns.

We again recommend that the studios resume the former practice of previewing all features for the lay and trade press in advance of the trade screenings and first runs. We do not urge this on the ground that the industry should supinely submit to threats of unfriendly press treatment (although this would be costly); we counsel it as simple common sense.

Reviews that emanated from Hollywood were usually favorable—much too favorable, we often thought. Correspondents covering the studios are not as wont to be hardboiled about pictures as those in distant and less glamorous places, and Hollywood previews generally treated films with a generosity not accorded them by other reviewers.

But let us assume that this had not been the case, that studio correspondents had not been lenient—what does Hollywood have to gain by secreting its product from the public until it is actually released? It is only logical that this policy be interpreted as lack of confidence on the part of producers in the pictures they make.

Good motion pictures have benefitted immeasurably in the past by publicity in the columns of critics who saw them weeks prior to the opening engagements. Unless all advertising men in the business always have been far off base in their estimation of the value of newspaper publicity, Hollywood previews of worthwhile film have brought countless dollars to the nation’s boxoffices.

Conversely, pans of pictures in the newspapers undoubtedly cost theatres plenty in lost patronage.

That, however, raises the prime question of the value of criticism. The intelligent and progressive view must be that criticism serves an invaluable purpose. It tends to make improvement compulsory. Poor pictures should be panned — to the high heavens, if they deserve it. No producer, no studio, no director or writer or actor is infallible, and, heaven knows, they should never be allowed to imagine they are. Creative work, especially, is in constant need of criticism, for motion pictures are not stamped out of a mould or made from a stock blueprint. As a matter of fact, it has been Hollywood's tendency to standardize and "manufacture," rather than create, that has brought the industry to the present state where the average is about four "programmers" to one feature of higher quality.

Hamstringing the newspaper critics will serve no good purpose for our business. It will create only doubt and suspicion in the minds of moviegoers. Give the press back its preview privileges and let the product stand on its merits.

MO WAX.

ON TO PHILADELPHIA!

FILM BULLETIN urgently recommends to its independent exhibitor readers all over the nation to come to Philadelphia on September 16-18 for the annual convention of National Allied. Theatre men are facing countless new problems in buying under the Decree; everyone is wondering what will come next season if (as seems inevitable) the Decree lapses. A galaxy of prominent film executives will be present to join in the discussion of Abram Myers' projected idea for creation of an all-industry committee to plan future policies. All in all, this will be a meeting of vital interest and great value to every independent theatre man.

Be in Philadelphia on the 16th!
'SKYLARK' BRITTLE, SOPHISTICATED COMEDY TOO TALKY

RATES • • on names; slightly better in
deluxe runs; less in action and rural houses

There is a minimum of movement. For the
sophisticates there is some smart dialogue,
\textit{luxurious} settings and striking costumes. It
is smoothly played by a good cast, but none
of its stars, Abner, Walter Abner, Mona
Barrie, Grant Mitchell.

Directed by Mark Sandrich.

This ultra-sophisticated society comedy
should get above average grosses in the
deluxe areas and down below in the \textit{grooves}.

The plain folks who make up the mass of
moviegoers will care much for it. Dealing
with the extra-marital activities and divorce
problems of a group of wealthy people, "Sky-
lark" is brittle comedy, and quite talky.

'GLAMOUR BOY' HODGE Podge OF COMEDY AND MUSIC IS FAIR

RATES • • as dualler generally

Paramount
75 Minutes
Jackie Cooper, Susanna Foster, Walter Abel,
Darryl Hickman, Ann Gillis, Jackie Searle,
William Wright, Katherine Booth.

Directed by Ted Tetzlaff

This is a novelty among programmers—an
odd mixture of inside stuff about Hollywood,
comedy, music and melodrama. With these
elements totaling to moderate entertainment,
"Glamour Boy" should serve as adequate
dual bill fare best suited for boxoffice and
rural locations. The novel angle of the story
is that Jackie Cooper, the original film "Skip-
py," is hired to coach another youngsters in
the role for a remake. There are plots around the Paramount studio, a glimpse of
Cecil B. DeMille, a visit to the Brown Derby.

'BIRTH OF THE BLUES' A SOCKO MUSICAL SHOW

RATES • • • + everywhere

Paramount
83 Minutes
Bing Crosby, Mary Martin, Brian Donlevy,
Carolyn Lee, Rochester, Warren Hymen,
Horace MacMahon, J. Carroll Naish.

Directed by Victor Schertzinger.

Paramount rings the box-office bell with this
glimpse musical, "The Birth of the Blues"
the history of jazz — America's native
music — and it told, as it should be, with
music and more music. There are \textit{old},
familiar songs that stir nostalgia and lively
new tunes that make one hum and tap.
It is an ear-filling pageant of song that ranks
with the gayest, most complete entertain-
ments of recent seasons. There is Bing
Crosby, ingratiating as ever and in grand
voice. Mary Martin, turning in a bang-up
performance and singing with charm.
Rochester, very funny. Cute little Carolyn
Lee, Victor Schertzinger, so adept at this
sort of musical direction, keeps a story flow-
ing through the maze of musical numbers,
right down to the finale that shows many of the popular band leaders of today
doing their stuff for a flash. There will be
no box-office blues when this one plays a
theatre.

As a background for the story there is traced the development of blues music from
"Basin Street" in old New Orleans until it
hits Chicago and is sold solid to the white
folks. Crosby, from the time he was a boy,
had an urge to play the hot rhythms he heard the darkies playing. He finally has
his own band. When he has to ball out his
cornetist, Brian Donlevy, he appropriates
some money belonging to Mary Martin, who
is stranded in New Orleans with little Caro-
lyn Lee. Mary and Carolyn stick around
and Donlevy makes a play for the former,
but her heart belongs to Bing, as she proves for a change.

Comedy is furnished by Warren Hymen and
Horace MacMahon, who play a pair of gang-
sters intent upon "persuading" Bing to play only for their boss.

A highlight scene has Rochester explain-
ing swing to Mary Martin, with the sound
track musically illustrating his definition un-
til the solo notes are blended to get the
low-down rhythm.

'NIGHT OF JANUARY 16' ENGROSSING, WELL-MADE MYSTERY

RATES • • • + dualler

Paramount
75 Minutes
Robert Preston, Ellen Drew, Nils Asther,
Charles Rohl, Don Douglas, Roy Gordon,
Margaret Hayes, Harry Hayden.

Directed by William Clemens,

In all departments this Paramount offering
bespeaks more than the usual care that
genius goes into the production of a mys-
tery programmer. And audaces everywhere
will show their appreciation by rewarding
Aherne is the odd sort of lawyer friend who
is around to whisper sweet nothings in Claudette's ear. After her "skylark" with
Aherne, which is complicated by the intru-
sion of his mistress, Hilde returns to the
hubby and the hearth where she belongs.

Colbert plays her familiar role and looks
stunning in an abundant wardrobe. Milland
and Aherne play their familiar roles, too.
Binnie Barnes turns in a dandy performance
as a married woman who plays with Aherne
on the side. Walter Abel and Grant Mit-
chell lend able assistance.

Mark Sandrich's direction is smooth and
in the smart style of the script.

NONAMAKER

He stows away in Cooper's car and sends
out kidnap ransom notes—his own childish
scheme to work out everybody's troubles. This
leads to a sheriff's chase and Jackie being
captured as a kidnapper. The scheme
eventually accomplishes its purpose anyway.

Darryl Hickman is as the smartly
tailed I. Q. kid and there is some funny
business involving his very, very, very
father, played by William Demarest. Susanna Foster is given
several opportunities to display her golden
voice. She screens beautifully and sings even
better. Jackie Cooper's role is unflattering.
Walter Abel gets some laughs as the dis-
tracted producer who has to croon "Jeannie
With the Light Brown Hair" over the tele-
phone to put his baby to sleep.

Ted Tetzlaff's direction lets the plot get
out of hand. He gets the most out of the
individual hugh situations.

NONAMAKER

FILM BULLETIN
PARAMOUNT BLOCK (Continued)

'AMONG THE LIVING' GRIPPING HORROR STORY
Rates ★ ★ * or better, where exploited

Paramount
67 Minutes
Albert Dekker, Susan Hayward, Frances Farmer, Harry Carey, Gordon Jones, Jean Phillipps, Ernest Whitman, Maude Eburne, Archie Twitchell.
Directed by Stuart Heisler

Here is a spine tingler and it will be good boys' boxoffice for theatres where horror pictures click. The mood of this story of a demented man harks back to the old German-made "M," an air of deep suspense overcoming the spectator as the plot moves relentlessly to a climax that is inevitable, yet not obvious. Brilliantly directed by Stuart Heisler and splendidly acted by Albert Dekker, "Among the Living" makes a wholly engrossing film. It is a story too strong for the women, but males will flock to see it, if they are sold strongly. Best returns will come to action and class houses, for this film can be exploited as either an out-and-out horror story or as a psychological study of a homicidal maniac.

The story is simple. It tells of one of twin brothers, a maniac who has been kept locked up in a hidden room of his father's southern mansion for twenty-five years, believed dead by the outside world. Normally a mild case, he is set off by a woman's scream—which recalls memories of a scream by his dead mother as she was being mistreated by her husband. When his father dies, the old Negro servant who guards him tells Dekker that he has been buried next to his mother. The maniac tells the woman, who is the novel Negro, that the servant found that the servant lied to him; he returns and strangles the old Negro. Ar- thur Hickman, the same detective that he had been fixing up to kill the Negro servant, the same detective that he had set on fire.

It is a story too strong for the women, but males will flock to see it, if they are sold strongly. Best returns will come to action and class houses, for this film can be exploited as either an out-and-out horror story or as a psychological study of a homicidal maniac.

NAMAKER

WARRNERS BROS.

REVIEWS OF 1941-42 RELEASES NOT DESIGNATED AS TO BLOCKS

'NINE LIVES ARE NOT ENOUGH' EXCITING MYSTERY PROGRAMMER
Rates ★ ★ * in action spots or as supporting diller

Warner Bros.
63 Minutes
Directed by D. Edward Sutherland

This is a fast-moving, exciting mystery comedy—a satisfactory entry for the action houses. The murders follow each other in quick succession and, improbable and ordinary as the story is, the film maintains interest throughout and keeps the identity of the killer a secret until the chase climax.

'ART OF THE TROPICS' HACKNEYED YARN BOGS THIS DOWN
Rates ★ * — as diller for cheaper spots

Warner Bros.
76 Minutes
Constance Bennett, Jeffrey Lynn, Regis Toomey, Mona Maris, Hobart Bosworth, Frank Puglia, Thomas Jackson, Paul Hervey, Craig Stevens, Charles Angels, Roland Drew.
Directed by Ray Enright

Now what do you suppose would be the story with a title like this one? That's right. Take all the old cliches of all the familiar rubber plantation tales that have been put on celluloid—and you have this Warner offering. "Art of the Tropics" moves at a fairly fast pace, but never fast enough that your audience won't be way ahead of his story. The excuse for this picture is that it brings Constance Bennett back to a starring role, but material of this sort will hardly do the lady much good in reestablishing her as a public favorite. The lower half of dual bills in the cheaper locations is the only spot for this one. A nearby mill town, he rents a room and is taken in low by the harpie daughter of an unsuspecting landlady. One night in a rowdy barroom, a woman's scream again sets off his maniacal emotions. An innocent harlot is strangled. With the town at lever pitch over the murder, a mob goes on the hunt for the killer and their chase leads them to the old mansion. The same twin brother returns to the old home and he is captured and tried on the spot by the lynch hungry mob. In a frantic effort to escape, the same brother makes a run for it and stumbles over the body of his insane brother—and upon his mother's grave.

Dekker's performance of the maniac is a chunk of stardust—pure genius. Susan Hayward turns in a clever role as the cheap little cheating daughter of the landlady. Harry Carey, as the family doctor, and the others in support are good.

NAMAKER

20TH CENTURY FOX

REVIEWS OF 1941-42 RELEASES NOT DESIGNATED AS TO BLOCKS

'CHARLIE CHAN IN RIO' VELLY, VELLY ORDINARY
Rates ★ — for lower half of duals

20th Century-Fox.
61 Minutes.
Sidney Toler, Mary Beth Hughes, Cobina Wright, Jr., Ted North, Victor Jory, Harold Huber, Sean Vong, Richard Derr, Jacqueline Dalva, Kay Limaker, Truman Bradley, Hamilton MacFadden.

Directed by Harry Lachman

Perhaps we (and the public) have just gotten used to Mr. Chan. Perhaps the stave Chan-nan-detective has been coasting along in the same channel too long to mystify us. Whatever the cause, "Chan in Rio" is just about the same as "Chan in Anyplace." It

we may coin a new Chinese phrase, we find "Chan in Rio" velly, velly ordinary; a tepid little mystery strictly for the lower spots on program and action twin bills.

Take the usual quota of suspects, crimes, attempted murders, clues — mix with a dose of Chinese-Hollywood philosophy — presto! "Chan in Rio."

NAMAKER

Another Fox Review on Page 6
'BELLE STARR' TECHNICOLOR WESTERN HAS STORY FLAWS

Rates • • + or slightly better generally

30th Century-Fox.
87 Minutes.
Directed by Irving Cummings.

"Belle Starr" is an uneven film that will get uneven box-office returns. There are good points and bad, the spectator being left with a growing feeling that the picture never achieved all its vast potentialities. The Technicolor is magnificent, there is ample action, the performances are good for the most part and splendid in one role. On the debit side is a Civil War story that creates central characters who are neither sympathetic enough nor hateful enough. Then, there are several weak spots in Irving Cummings' direction, such as the climax which lets you down terrifically after building high suspense. The title role, a sort of minor league Scarlett O'Hara, is played by Gene Tierney, who ranges all the way from pure ham to deep sincerity. Her performance is good enough, but with the wind will win her a following for the future, despite the fact that she makes her exit from the story on a slab shrouded by a sheet in one of the most morbid scenes of recent months. The outstanding performance is contributed by John Shepperd, as Belle's brother. We would like to see much more of this handsome young man. Grosses will be somewhat above average, but not outstanding anywhere. Action houses will get best returns.

Conquering a Confederate Southern girl, resents the victory of the North and the coming of the carpetbaggers. When a Union officer, who was an old friend and suitor, burns her home to the ground because she had shielded Sam Starr (Randolph Scott) a Southern rebel, she joins the outlaw Starr in his private war on the North. Living and fighting with Sam's band of raiders, she ignores her brother's pleas to return to a decent life and eventually marries Starr. Later, her brother is killed by one of Sam's renegade band, and she realizes that her husband's original ideal of fighting for the honor of the South has changed to pure outlawry. She leaves Sam, but upon learning that a trap had been set for him by the Union forces, she rides to warm him and is killed. Starr surrenders to have one more look at his dead wife before hanging for his crimes.

Randolph Scott, really the villain, is a sympathetic character throughout. The support is uniformly competent.

M. W.

BOXOFFICE RATING: • Means POOR; • • AVERAGE; • • • GOOD; • • • • • EXCELLENT

'THIS WOMAN IS MINE' BUT THIS PICTURE IS NOT!

Rates • • for neighborhood duals

—HOLLYWOOD PREVIEW—

Universal.
92 Minutes.
Franchot Tone, John Carroll, Walter Brennan, Carol Bruce, Nigel Bruce, Paul Hurst, Frank Coghlan, Jr., Frederick O. Perry, G. Carroll, Abner Biberman, Sig Ruman, Morris Ankrum, Louis Mercier, Philip Carhart, Ignacio Salens, Ray Beltran, Charles Judels.
Produced and directed by Frank Lloyd.

If your patrons are content to sit through 80 minutes of pretty slow moving conversational drivel to wait for a climactic scrap between Whites and Indians, "This Woman Is Mine" is right up your alley. But if they want action in their action pictures, chilk up this Universal release as a bust. Frank Lloyd, who is capable of much better stuff, turned this into a drama of the tame parlor variety, most of it happening aboard a ship that should have been bursting with excitement. What values the picture has to exhibit may be judged solely on the dubious marquee strength of Franchot Tone and Walter Brennan and on whatever interest might be stirred in Carol Bruce, singing star of the stage musical "Lodovico Purchase." Miss Bruce is seen to great disadvantage in her debut. The lower spot on dual bills for this one.

Yarn concerns an expedition to Oregon to trade with the Indians. Franchot Tone is the representative of the company, John Carroll, leader of the Canadian adventurers. Walter Brennan, a tough, single

'LIFE BEGINS FOR ANDY HARDY' LESS COMEDY, MORE DRAMA

Rates • • • generally

M-G-M.
100 Minutes.
Directed by George B. Seitz.

"Life Begins for Andy Hardy" — and his coming of age contains less comedy and more drama, but the result is a human and interesting film — the most adult of the series to date. Young Andy is growing up (in every respect except height) and Mickey Rooney keeps in step with his favorite character by giving a more serious portrayal which dispenses with the mugging while retaining its naturalness. After the introductory home town sequences, the story switches to New York where Andy is introduced to business life, meets a mercenary female and experiences hunger and even a touch of tragedy. Although a few may object to the inclusion of a near-seduction scene in a family series, this entry will prove thoroughly enjoyable and will win many new adult followers for the Hardys. Box office returns should be excellent generally.

Andy's current problem, on his graduation from high school, is whether to choose college or a business career and his father wistfully decides to give him a chance to work it out himself. Andy chooses New York and, although his first efforts to find a job are fruitless, he refuses aid from Betsey Booth (Judy Garland). Just as hunger threatens, he lands a job with a brokerage firm where he falls under the spell of a friendly, but mercenary, receptionist (Patricia Dane). The death and funeral expenses of a boy he has befriended take all of Andy's savings and he is further disillusioned when he learns Miss Dane is married. But Judge Hardy is summoned by Betsey and he arrives in time to bring Andy home before he starts a college career.

Outstanding in support are two newcomers — Patricia Dane, attractive and convincing as the office girl, and Ray McDonald, who contributes a poignant portrayal of the down-and-out hoofer Andy befriends. Lewis Stone and Fay Holden are splendid, as always, as the understanding parents, but Ann Rutherford, as Polly Benedict, and Sara Haden, as Aunt Millie, are seen for only a flash while Cecilia Parker's sister role has been dropped from the series. Judy Garland is pleasing in a part which takes no advantage of her singing ability. George Seitz' direction is first-rate but the picture might have been shortened by 10 or 15 minutes.

LEYENDECKER
MORE REVIEWS ON PAGE 22

FILM BULLETIN
We hope for many years!

United Artists itself has been a going concern since 1919 and that’s a long time in picture business. What’s more, we expect to be going places and getting there for many decades to come.

Exhibitor cooperation has been the most important factor in maintaining United Artists’ year-after-year success. But this year the cooperation we solicit is an intensified one that will be felt not just between one company and its friends but one that will extend industrywide in a new concept of partnership between producers and exhibitors.

This industry will have many hits during 1941-42 but these hits must get their just share of revenue for the men who make them so that this money can be re-invested in developing films to satisfy the entertainment needs of America’s millions — and thus keep all of us in business.

What are you doing to help carry the industry load? What are you doing to protect the investment that your own theatre means to you? Are you taking good pictures one at a time and giving them all you’ve got in showmanship?

Good pictures don’t come off the assembly line of production like robot automobiles. Pictures don’t respond at the box-office to the assembly line type of selling. Profitable pictures are no less the result of imaginative producing than they are of imaginative selling.

There is no cure-all that works in every situation — except the determination of every theatre operator to do his darnedest to put that picture over as though it were the biggest picture he ever expected to play and to concentrate effort on it until the last show on closing day.

In the interest of the years you hope to stay in business, this year put individualized knowledge of your own situation to work on the great hits from all companies!

*This advertisement, while dealing with a subject of industry-wide concern, is paid for by United Artists.*
OF MEN AND THINGS

PARAMOUNT LOOKS UP

By Jack Harrower

The Paramount sales organization under direction of Neil Agnew, vice-president in charge of distribution, finds itself in a very favorable position under the new selling plan. The company's pictures are going so much better than they were last spring. They find that exhibitor confidence has been re-established in the past six months or so.

That is because Paramount has the right studio setup at last. Agnew feels that if they went back to the old block-booking setup right now, they would mop up, because they have exhibitors believing that the company is now in the groove — turning out good ones consistently.

Paramount is frankly out to make "escapist" pictures. This company is dead against the problem picture — and more especially the propaganda picture. They point to the period not so far back when propaganda pictures flooded the screens and a lot of exhibitors were wondering what happened to their business. That was the time when the Times Square business reflected the business throughout the country with generally poor takes at all the main spots. Yet the legitimate theatres with their musicals and farce comedies were selling out at $4 top. The public was willing to pay for the escapist thing, but it was hard for the picture houses to get 'em to spend a half a buck for the propaganda stuff. There was a gent named Buddy De Sylva, of the legfild field, who noticed that particularly. He happens to be the gent who is now in Hollywood knocking them over consistently for Paramount with escapist pictures.

As everybody knows, Paramount had a serious studio problem on their hands for several years. Nothing they did seemed to change the jink that had settled down on the producing end of the organization. Studios can't be changed over night. But ever since Y. Frank Freeman went out to the studio as vice president in charge of production, things started to perk up. And they have been perking up ever since. Then early last spring Buddy De Sylva came in as chief of production, working along with Freeman.

It was a herculean chore to get the studio hitting consistently. One of the tough problems was a topheavy player list. Ironbound contracts can't be stuff off like water off a duck's back. Such things take time to adjust. However, Paramount is now in the clear, and has been for some time. They are GOING. One thing that the studio heads have achieved is to develop certain good working combinations on production. They take men like Mark Sandrich, De Mille, Preston Sturges, and fortify them with the best specialists in all divisions, and then let them go ahead. Paramount has made the very vital discovery that no matter how brilliant a producer or director may be, he needs certain definite support at his command to enable him to achieve his best work.

Agnew points with considerable pride to a batch of money pictures in the past six months, produced through this new studio system. The list follows: "The Lady Eve," "Road to Zanzibar," "I Wanted Wings," "One Night in Lisbon," "Caught in the Draft," "Shepherd of the Hills," "Kiss the Boys Goodbye." By the way, that last one was pulled at the Broadway Paramount the second week, in which it did $45,000. It could easily have gone for a third big grosser, but had to be yanked for commitments on "Aloma of the South Seas."

In the Paramount blocks-of-five, a definite policy has been established of giving the exhibitor a wide variety to hit all the taste in entertainment. Take the first block, for instance. "Hold Back the Dawn," Charles Boyer in a romantic drama. In "Nothing But the Truth," Bob Hope hits the other extreme, with broad comedy. "New York Town" with Mary Martin and Fred MacMurray falls in between these two with the light romantic motif reflecting comedy. "Henry Aldrich for President" is the family picture with wide general appeal. "Buy Me That Town" is straight melodrama. Here in the first block from this company there are all the main entertainment appeals to hit the widest possible slice of the paying customers. There are NO problems to vex the patrons. Nothing but escapist themes.

Likewise, in the second block coming up. "Skylark," a picturization of Gertrude Lawrence's stage play, with the emphasis on smart comedy. "Birth of the Blues," the Bing Crosby vehicle, distinctly shows De Sylva's fine hand. Here the musical numbers help tell the story. The three old musical numbers have been transformed and modernized. "Melancholy Baby" is sung by Crosby as a lullaby to little Caroline Lee, the seven-year-old find. "St. Louis Blues" is sung as a death-bed lament by the colored gal to Rochester, who they think is dying in the scene. Then that old favorite, "Wait Till the Sun Shines Nelly" is transformed into a hot routine number. It is sung as a ballad, with swell arrangements for Mary Martin and Bing Crosby to put over. The third in this block, "Night of January 16th," is a romance mystery drama. "Glamour Boy," with Jackie Cooper and Suzanna Foster, provides the juvenile comedy for family consumption. "Among the Living" is straight melodrama. By comparing the make-up of these first two blocks from Paramount, it is readily seen that there is a planned attempt to lay out a wide diversity of entertainment to please all tastes.

Right now the company has a backlog of some twenty pictures ready to go. That means finished right down to the final screening footage. As a matter of fact, the home office execs have been shown product that is set for January release. So if the Paramount sales force is feeling pretty chipper about things in general, there's a reason.

There are several important pictures coming up that Neil Agnew feels will appeal to exhibitors as being sound entertainment when viewed from any angle. Preston Sturges has just completed "Sullivan's Travels," which has all the originality that this author-director is noted for. As evidenced in his "The Great McGinty," "Christmas in July," and "Lady Eve."

Then there is a pretentious musical comedy that De Sylva prides himself on being something special. He did it as a stage show — "Louisiana Purchase." Here it is for the screen in Technicolor, a lavish show designed for the New Year's holiday trade. Bob Hope, Zorina, Victor Moore and Irene Bordoni head the cast. There will be a cartoon from the Fleischer studios as a Christmas special — "Mr. Bug Goes to Town," in Technicolor. All of which Mr. Agnew figures spells e-n-t-e-r-t-a-i-n-m-e-n-t for the customers. He suggests that the exhibitors are smart enough to know it almost without being told, with Paramount consistently delivering for the past six months.
"As timely as tomorrow's headlines"

Says Motion Picture Daily

THE FIRST GREAT DRAMA OF UNCLE SAM'S NEW JUMP FIGHTERS
GREAT AS AMERICA'S OWN FIGHTING

The breath-taking spectacle of our new sky troops, unfolded as the pride of the nation's youth dare death daily in the Army's "suicide service."... A fun-and-thrill-filled story of the lads who bail out 10,000 feet up with a grin and a wisecrack, and of an Army girl who knows that each jump may be their last.
BATTALION

EDMOND O'BRIEN • CAREY

HARRY

with

BUDDY EBSEN
PAUL KELLY
RICHARD CROMWELL
ROBERT BARRAT

Produced by - HOWARD BENEDICT
Directed by - LESLIE GOODWINS

ORIGINAL SCREEN PLAY BY JOHN TWIST & MAJOR HUGH FITE, AIR CORPS

HEART!...

ONE OF THE FIRST FIVE
from RKO
HERE THEY ARE...
THE FIRST FIVE
FROM
RKO RADIO
COLUMBIA

Mention "Here Comes Mr. Jordan" on the Columbia lot and everyone purrs. In view of the resounding success of the latest Everett Riskin production it is surprising that Harry Cohn has not put up a stronger fight to retain him in the Columbia fold. Riskin will leave Columbia on October 6, ending an eight-year association. He has completed the script on "Mr. Twilight" and will work on the final polishing for the next few weeks. He will also help Harry Segal in the preparation of a fantasy idea. Riskin declared that there have been no differences between the studio and himself, saying that he needs a change and a rest.

Another dent in Columbia's production set-up is the sudden call of MGM, the studio he came from, to return the property it leased from Columbia. The property is a Screen Guild serial, "Darrin's Millions," scheduled to be released in late February. That long-promised Boris Morros film version of the life of O. Henry will be made for Columbia release according to the latest report. Fredric March is being negotiated for the stellar role and Al Santell will direct. Morros has two pictures to complete for Paramount before putting the O. Henry film into production.

It would be a smart idea if the Irving Riskin unit let out its purse strings a bit where producer William Berke is concerned. The other day we previewed one of his Charles Starrett westerns. There was no mistaking the limited budget with which Berke was attempting to work, and good pictures simply cannot be made on such outlays. Those who know how efficiently Berke operated at Republic, where he revived the boxoffice importance of Gene Autry, cannot hold the producer responsible for the poor showing he is making at Columbia. Berke takes over the "Boston Blackie" series shortly. It is to be hoped that the studio will realize its potentialities and, at least, give him the money and material he needs to produce worthwhile lower bracket films.

IN PRODUCTION — "The Lady is Willing" (Marlene Dietrich), "Sing For Your Supper" (Jinx Falkenburg-Buddy Rogers), "Bedtime Story" (Loretta Young-Fredric March).


METRO-GOLDWYN-MAYER

You could have carried Hollywood out in a spoon when word reached here recently of the unanimous pummeling accorded Spencer Tracy, Victor Fleming and "Dr. Jekyll and Mr. Hyde" by the New York reviewers. It was nothing short of wholesale slaughter of what the film colony had labelled a fine piece of entertainment. Its success at the boxoffice seems to be coming out this opinion.

Last week headlines were floured anew by the tepid notices accorded "When Ladies Meet" by the usually optimistic Los Angeles press. Only a couple of critics burst forth with outright pans but all were singularly cool to the lavish, expensive three-star show.

It looks to us as though the press is giving Leo a dose of his own medicine. Vain and mighty Metro has kicked the fourth estate around for years. It has blatantly boasted its importance, awed and browbeaten reporters with its garrettes and literally forced them into attaching to its productions importance they did not deserve. Representatives of reputable, important newspapers visiting in Hollywood have had MGM's publicity department been in their faces. At least nine-tenths of the scribbs regularly stationed in the film capitol will agree that MGM is the least cordial and least cooperative company in the business.

The whole industry is going to be surprised by a different and much more intelligent criticism of Hollywood than it has experienced heretofore. The world is in such a state today that the traditional romantic and personal excursions of movie stars are of little consequence. Witness the declining importance of fan magazines and the number that have folded within the last years. Today Americans are in the market for factual, intelligent information. This stems from the necessity for being well informed on world affairs and international news. The public is quickly becoming less interested in the frivolities of filmland and wants to know more of its physical operation and business structure—much as it wants to know how tanks and planes are being manufactured and sold.

During the past six weeks, the Los Angeles Times has been probing film production and trade practices—discussing them in its columns and inviting comments from the readers. Most of the material has been released from the trade press. At times, motion picture editor Edwin Schallert conceals his points in most ambiguous terms due to his unfamiliarity with the various phases of distribution and exhibition. Nevertheless, his remarks are on the right track and the interest of the public is enormous.

Warned studio heads and publicity directors have tried to stop Schallert. They recently sought to eliminate a column emanating from New York which sums up the concerns of critical opinion in the Eastern city on new releases. They have also been annoyed by the prattle of Jimmy Didier.

Last week they met in conference with Schallert's publisher, Harry Chandler, and after many minutes of vain protest were told that advertisers could not dominate the editorial policy of the paper and that the Times would back its writers to the limit.

One has to know the paper to appreciate the significance of this statement. Reactionary and always anxious to heed the big spenders, the Times makes Hearst's Los Angeles Examinier read like a liberal sheet. Chandler's attitude can be summed up, therefore, as meaning simply that the film industry is no longer the kingpin it once was. In Southern California, defense industries are spending millions of dollars—the aircraft industry can't get enough suitable labor, oil is booming and if there is a rapprochement with Japan, the agricultural scene will profit, too. Picture making has become a second-rate business in these parts.

"The mills of the Gods grind slowly but they grind exceedingly fine." It would be a smart move for Metro to start its mills grinding backwards and adopt a more friendly attitude toward the press. Otherwise, it is quite likely that, encouraged by the new tone of apathy discernible in Los Angeles and New York, the press of other sections of the country will cut and abandon their long-standing retentive attitude toward the Metro organization.

Marta Eggerth's first Metro assignment will probably be "Rio Rita" opposite John Carroll. The studio figures that with Abbott and Costello in the top spots, the vehicle will be admirably designed to showcase the talents of the new, young singing stars...That
recently formed Harry Rapf-Dore Shary unit will turn out 12 pictures a year... Stella Adler is discussing a director's deal. She just completed a role in "Shadow of the Thin Man." With increased budgets slated for most of its short subjects this year, Sales Mgr. William F. Rodgers is pushing sales in this division.

IN PRODUCTION — "Babes on Broadway" (Mickey Rooney-Judy Garland), "Panama Hattie" (Ayn Sothern-Dan Dailey, Jr.), "H. M. Pulham, Esq." (Hedy Lamarr-Robert Young), "Kathleen" (Shirley Temple-Herbert Marshall), "Shadow of the Thin Man" (William Powell-Myrna Loy), "Achilles" (Walter Pidgeon-Rosalind Russell), "Woman of the Year" (Spencer Tracy-Katharine Hepburn).


MONOGRAM

The musical fever which has invaded the studios has caught on at Monogram and this company has placed a trio of tunefilms on the schedule. First on the list is "Let's Go Collegiate," just completed. "Gentleman From Dixie" has music and "Zis Boom Bah" has been in preparation for some time by Sam Katzman's organization... Another Gene Stratton Porter novel will be filmed by Monogram—"Freckles Comes Home," which has been assigned to Lindsey Parsons for production.

IN PRODUCTION — "Here Come the Marines" (Wallace Ford-Toby Wing), "Tonto Basin Outlaw" (Ray Corrigan-John King).

PREPARING — "Zis Boom Bah," "Top Sergeant Mulligan."

PARAMOUNT

A survey of Paramount's contract list reveals that 101 personalities are tied to the studio—18 on long term pacts and 21 under special commitments. Since the beginning of the Budy De Sylva regime, there has been an extensive drive for new players and some of those added recently are Ginger Rogers, Rosalind Russell, Mary Anderson, Clem Bevan, Judith Gibson, Dooley Wilson.

The optioning of Irving Cummings for one more picture has raised the number of Paramount's top directors to ten—four are producer-directors. The studio says that most of its bigger pictures will be negotiated by this group in line with its policy of not seeking outside directorial talent unless accompanied by provisions which will hold it at Paramount for additional commitments. In the case of Cummings, his deals with Paramount are outside his 20th Century pact, which ties him to four pictures annually.

Boris Morros has signed Charles Boyer, Edward G. Robinson, Joel McCrea and Paul Robeson for roles in "Tales of Manhattan"... Edward H. Griffith has been signed to a new contract and his next assignment will be "Out of the Frying Pan"... Zorina and Ray Milland are set as the co-stars of the recently acquired untitled Somerset Maugham novel... The town is beginning to talk about George Brown's publicity department which is doing an expert job of selling the Paramount product and letting up some real hype. Paramount is developing an original story for Claudette Colbert titled "The Ballerina from Brighton"... Veronica Lake will headline "This Gun For Hire"... James Kirkwood, back in Hollywood after an extended absence, has had his role built up in the Pine-Thomas production "No Hands on the Clock." Maxwell Shane, who has written the screenplays for the former press agents' productions, has been signed by them to write or direct four pictures during the coming year... Paramount will again team Paulette Goddard and Ray Milland in "The Lady Has Plans." Both have just completed "Reap the Wild Wind."

Twelve pictures are slated for production here during September and October—"Tombstone" (Richard Dix), "The Lady Has Plans" (Paulette Goddard-Ray Milland), "The Fleet's In" (Dorothy Lamour), "Torpedo Boat," "This Gun For Hire" (Veronica Lake), "Paradise Divorce" (Ella Drey), "The Wizard of Arkansas" (Bob Burns), "Out of the Frying Pan," "True to the Army," "Holiday Inn" (Fred Astaire), "Take a Letter, Darling" (Rosalind Russell), "Mr. and Mrs. Cugat." (Ray Milland).

IN PRODUCTION — "Malaya" (Dorothy Lamour-Richard Denning), "Mr. Aldrich's Boy" (Jimmy Lydon-Charles Smith), "Midnight Angel" (Robert Preston-Martha O'Driscoll), "The Morning After" (Preston Foster-Albert Dekker).

CASTINGS: Claudette Colbert in "Ballerina from Brighton"... Ella Drey in "Torpedo Boat"... Patricia Morison in "The Morning After"... Patricia Morison in "Take a Letter, Darling"... Roland Young in "The Young Lady Has Plans"... June McCarley in "Malaya"... Paulette Goddard in "Tales of Manhattan"... Kem Taylor in "Tombstone"... Fred MacMurray, Susan Hayward in "No Hands on Love." DIRECTOR ASSIGNMENTS: Juds Durivage to "Take, or Manhattan"... William MacDonald to "Tombstone."

NEW RELEASES

(Form for details on these pictures see Release Charts on Following Pages)

COLUMBIA

Prairie Stranger ................................September 18
You'll Never Get Rich ......................................September 25

1941-42

Mystery Ship ..................................................September 5
Harmon of Michigan ..........................................September 12
Ladies in Retirement .........................................September 18
Two Latins from Manhattan ..................................October 3

METRO-GOLDWYN-MAYER

(1941-42)

Dr. Jekyll and Mr. Hyde ......................................September 5
Lady Be Good ..................................................September 12
Down in San Diego ..........................................September 19

1941-42

Gentleman from Dixie ........................................September 5
Let's Go Collegiate ..........................................September 12
Driftin' Kid .....................................................September 19
Bad Man from Bodie .........................................September 26

PARAMOUNT

(1941-42)

Hold Back the Dawn .........................................September 1
Nothing But the Truth .......................................September 1
New York Town .................................................September 1
Henry Aldrich for President .................................September 1
Bugs Was That Town ..........................................September 1

PRODUCERS RELEASING

Dangeous Lady ..................................................September 12
Jungle Man .....................................................September 19

REPUBLIC

Bad Man of Deadwood .........................................September 5
Outlaws of the Cherokee Trail ................................September 10
Apache Kid .....................................................September 12

14 F I L M  B U L L E T I N
Republican has officially joined the Producers' Association, although no one seems to know what benefits will accrue as a result of the move.

There's going to be a change of pace for Roy Rogers who, after appearing almost exclusively in adventure yarns with historical backgrounds, will be stereotyped into stories of lighter content. They will emphasize his singing voice which has been heard but infrequently in the past.

Jean Blondell has been signed for "Lady for a Night" opposite Ray Middleton, Phillip Terry, young Paramount player, has been borrowed from M-G-M. Miss Blondell, a star Judy Canova, will play a role in "Passage to Paris" for Republic.

In production — "Down Mexico Way" (Gene Autry-Smile Burnett). "Jesse James At Bay" (Roy Rogers-Gibby Hayes).

PREPARING — "Guacho of El Dorado," "Newspaperman Are Human" (Phillip Terry).

RKO-Radio

Low comics are back with a bang and the latest move to cash in on their popularity is RKO's teaming of Bert Lahr and Buddy Ebsen. The duo, set for one co-feature turn in "I'm Dying To Live," will continue their teaming in a modernized version of the oldtime musical comedy hit, "Hit the Deck." They will be the leads of a comedy musical with music provided by the Los Angeles Symphony Orchestra.

Spencer Tracy, the most interesting actor of the month, has released himself from a three-picture contract with RKO. Tracy has been in talks with the full length cartoon features and I Miss Silly Symphonies and the short Disney. These short things about animals that Warners are doing these days are darded good. The last one I saw was the Warner cartoon with a duck and a drawing of a duck in the words of Lorisella Parsons, 'had better look to his laurels.'

"Also, I wish you would advise someone to have a Marx Brothers comedy. It is a fact that they won't be making more films, but the old ones are magnificent and war or no war, crisis or not, there are people left in the world who love a sublime sense of the ridiculous, who can see the logical conclusion to which all those old comedy points and who find both ways and end irresistible. It seems ridiculous that with all the resources at Hollywood's command, it should sit by idly and permit the team to break up."

Although still the clindest studio outfit in the business, ambitious plans are afoot here at RKO and if only a few of them materialize, the future will be more profitable than at any time in the past. One of the steps being contemplated is a return to big-time musicals. RKO used to lead the pack with such memorable entries as "Flying Down To Rio," "Roberta" and the Astaire-Rogers tunefilms. "Hit the Deck" has been mentioned already on this page. Another title that might interest a film fan is "Syncopation," which has an all-star cast. I'm Dying to Live" has musical interludes and 'The Mayor of 44th Street' is a yarn about jitterbugs. In the editing room, "Playmates" with Kay Kyser, "Serenade" with John Boles and "Scudda Hoo!" is another film to be seen in the last phases of production. For the future RKO has several musical properties from which to draw—"Fiddleticks," "Serenade," "Bless Their Little Hearts" and "Stolen Bed." It seemed that RKO would withdraw from its affiliation with Herbert Wilcox and Anna Neagle. Instead, a new deal has been announced calling for the duo to make seven features in the next three years. First under the new pact is the previously announced film of the life of flier, Amy Johnson, still unannounced.

RKO has signed a new contract with William Hawks, president of United Productions. Hawks' first film will be a picturization of John Steinbeck's "Red Pony" and will mark the reunion of the famous author with Lewis Milestone. The latter, signed by Hawks to produce and direct "Red Pony" directed "Of mice and Men." Added interest in the new contract was lent with the announcement that Steinbeck personally will write the screen adaptation of his story.

That Disney-Goldwyn deal for "The Life of Hans Christian Anderson" has been abandoned due to Disney's new labor troubles ... Goldwyn is fostering a co-operative production venture with a group of headline production personalities to film Ernest Hemingway's "The Short Happy Life of Francis Macomber" in Africa ... Ruth Warrick has been given the title role in "Sister Carrie" ... Newspaper serializations of future Goldwyn pictures have been thrown down as the outgrowth of exhibitor protests ... RKO closed one of the season's biggest distribution deals when its first block was sold to 267 Fox West-Coast accounts ... Claire Boothe and David Hume are huddling on a story for Ginger Rogers ... Louella Parsons, the philosopher-author, will predict the future in the future newspaper as a feature that has been engaged in this fashion. His political predictions have proved remarkably correct ... RKO has had to close out the teaming of Jack and Tim Holt in "Call Out the Marines" due to the former's extended engagement in "Holt of the Secret Service" at Columbia ... Ginny Simms has quit Kay Kyser in favor of a long term contract at RKO ... Angela Lansbury is signed for "The Doorway to Paradise" ... The Canadian Government has commissioned the Walt Disney studios to produce animated films for training purposes.

The following pictures are slated to roll at RKO within the next six weeks—"Call Out the Marines" (Edmund Lowe-Victor McLaglen), "Joan of Paris" (Michele Morgan), "Valley of the Sun," "The Mayor of 44th Street," "Out of Gas" (Charles Laughton-John Hall), "''The Rocket From Borden's Streamlined Factory" (William Dieterle), "Powder Town," "Gwang," "I'm Dying to Live" and "Untitled Orson Welles.""}

**IN PRODUCTION** — "Playmates" (Kay Kyser-John Barrymore), "Street Girl" (Ray Bolger-Anne Shirley), "A Date With The Falcon" (George Sanders-Wendy Barry), "Ball of Fire" (Gary Cooper-Barbara Stanwyck), "Call Out the Marines" (Victor McLaglen-Edmund Lowe), "Come on, Ranger" (Tim Holt).""}


**PREPARING** — "The Eagle Squadron," "Cheyenne" (Bruce Cabot)."

**UNIVERSAL**

Universal is asking for percentage deals on 20 of its 1941-42 releases. The first four are "South of the Border," "Dead End," "West Coast and..."
PRODUCTION & RELEASE RECORD

In the Release Chart, the date under “Details” refers to the issue in which cast, director, plot, etc., appeared. “FILM” is the national release date. “No.” is the release number. There may be variations in the Running Time in states where there is censorship. All new productions are on 1940-41 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production.

**COLUMBIA**

1940-41 Features (44) Completed (44) In Production (0)
Westerns (16) Completed (16) In Production (0)
1941-42 Features (48) Completed (33) In Production (3)
Westerns (16) Completed (5) In Production (0)
Serials (4) Completed (4) In Production (0)

**BEDTIME STORY**

Comedy—Shotting started August 25 1941-42
Cast: Loretta Young, Fredric March, Robert Benchley, Eve Arden.
Director: Alexander Hall
Producer: B. P. Schulberg
Story: An arrow, who is married to a writer, wants to give up the theater and retire to private life, but her husband writes a new play and insists on its being produced.

**RELEASE CHART**

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**1940-41**

**MAN OF THE YEAR**

Film—Shotting started August 25 1942
Director: Norman Taurog
Story: A woman Judge thinks that nothing can interfere with her decision to prevent her husband from contacting her in the newspaper office.

**OMETRO-GOLDWYN-MAYER**

1940-41 Features (50) Completed (50) In Production (0)
1941-42 Features (46) Completed (11) In Production (17)

**HER HONOR**

Romantic-Comedy—Shotting started August 21 1942-43
Director: George Stevens
Producer: Joseph L. Mankiewicz
Story: Deals with a romance between a brilliant woman columnist and a newspaper man.

**RELEACE CHART**

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**1940-41**

**BAD MAN, THE**

Film—Shotting started July 28 1941
Director: Norman Taurog
Story: A woman Judge thinks that nothing can interfere with her decision to prevent her husband from contacting her in the newspaper office.

**FILM BULLETIN**

Secret of the Lone Wolf (c) W. William, R. Ford
Stock Paws Off, The (G) H. Hinson, M. Rosenthal
Three Girls About Town (c) J. Hobinett, R. Barnes
Two Ladies From Manhattan (c) F. Pulserberg, Davis
Three Girls From Panama (c) F. Pulserberg, Davis

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**WOMAN OF THE YEAR**

Romantic-Drama—Shotting started August 28 1942-43
Cast: Spencer Tracy, Katherine Hepburn, Fay Bainter, Regiswold Omen.
Director: George Stevens
Producer: Joseph L. Mankiewicz
Story: Deals with a romance between a brilliant woman columnist and a newspaper man.

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### 1940-41 Features

#### 1940 Features (26)
- **Completed** (26) in Production (9)

#### 1941 Features (26)
- **Completed** (26) in Production (6)

### HERE COME THE MARINES
**Drum—**Shooting started August 22 (1941–42)
**Cast:** Walter Pidgeon, Toby Wing, Grant Withers, Violet Lynch.
**Director:** Lewis Gunson
**Producer:** George Hirliman
**Story:** Unavailable — see next issue.

### SIS-BOOM-BAH
**Musical—**Shooting started Sept. 7 (1941–42)
**Cast:** Grace Hayes, Peter Lind Hayes, Mary Healy.
**Director:** Phil Rosen
**Producer:** Dan Katzman
**Story:** A musical romance of college life.

### TONTO BASIN OUTLAW
**Western—**Shooting started August 25 (1941–42)
**Cast:** Ray Corrigan, John King, Max Terhune.
**Director:** S. Roy Lyb
**Producer:** George Weeks
**Story:** Unavailable — see next issue.

### 1940-41 RELEASE CHART

<table>
<thead>
<tr>
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<tr>
<td>Bowery Blitzkrieg (51)</td>
<td>8-15-15</td>
<td>W. Hazzard, B. Belasco</td>
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<td>8-16, 1095</td>
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<td>Bowery Blunder (51)</td>
<td>8-15-15</td>
<td>M. Chavez, R. Kelts</td>
<td>3-17</td>
<td>8-16, 1095</td>
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<tr>
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<td>M. Chavez, R. Kelts</td>
<td>3-17</td>
<td>8-16, 1095</td>
</tr>
</tbody>
</table>

### 1940-41 MIDNIGHT ANGEL
**Drum—**Shooting started August 18 (1941–42)
**Cast:** Robert Preston, Martha O'Driscoll, Eva Gabor, Philip Merivale.
**Director:** Ralph Murphy
**Asso. Producer:** Burt Kelly
**Story:** A young inventor is unjustly convicted of murder. He is being taken to jail when his wagon careens into a street car during a practice city-wide blackout and the hand-called prisoner escapes. He evades capture by the police and succeeds in proving his innocence, with the help of a young girl telephone operator.

### 1940-41 THE MORNING AFTER
**Drum—**Shooting started August 28 (1941–42)
**Cast:** Preston Foster, Albert Dekker, Dooly Wilson, Patricia Morrison.
**Director:** William Clemens
**Asso. Producer:** Joseph Sistrone
**Story:** Unavailable — see next issue.

### 1940-41 PRODUCTION CHART

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<tr>
<td>Aloma of the South Sea (76)</td>
<td>7-22</td>
<td>B. Lorraine, E. Hall</td>
<td>3-22</td>
<td>8-29, 1028</td>
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<tr>
<td>Border Vigilantes (61)</td>
<td>7-22</td>
<td>E. Boyd, R. Hayden</td>
<td>11-36</td>
<td>11-36, 1053</td>
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<tr>
<td>Flying Blind (51)</td>
<td>7-22</td>
<td>E. Boyd, L. Donnor</td>
<td>12-39</td>
<td>12-39, 1052</td>
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<tr>
<td>Forced Landing (51)</td>
<td>7-22</td>
<td>R. Arlen, E. Galbraith</td>
<td>3-31</td>
<td>7-18, 1008</td>
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<td>I Wanted, Married (100)</td>
<td>7-22</td>
<td>D. O'Brien, R. Milland</td>
<td>9-7</td>
<td>9-7, 1010, 1011</td>
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<tr>
<td>In Old Colorado (63)</td>
<td>7-22</td>
<td>E. Boyd, R. Hayden</td>
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<td>11-2, 1051</td>
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<tr>
<td>Kill the Goodby (61)</td>
<td>7-22</td>
<td>E. Boyd, R. Milland</td>
<td>8-9</td>
<td>8-9, 1053</td>
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<td>Lady Eve, The (90)</td>
<td>7-22</td>
<td>M. Stanwyck, H. Fonda</td>
<td>9-31</td>
<td>9-31, 1012</td>
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<td>Las Vegas Nights (61)</td>
<td>7-22</td>
<td>P. Regan, H. Walker</td>
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<td>11-31, 1013</td>
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<tr>
<td>Love Thy Neighbor (81)</td>
<td>7-22</td>
<td>B. J. Brower, A. Mcll-Hun</td>
<td>12-7</td>
<td>12-7, 1015</td>
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<td>Mad Dog, The (90)</td>
<td>7-22</td>
<td>R. Eocene, E. E. Drew</td>
<td>3-20</td>
<td>3-20, 1014</td>
</tr>
</tbody>
</table>

### 1940-41 BILLY THE KID WANTED
**Western—**Shooting started Sept. 3
**Cast:** Buster Crabbe, Al St. John, Glenn Strange.
**Asso. Producer:** Sigmund Neufeld
**Story:** BILLY THE KID comes for the homesteaders to prevent a gigantic land steal.

### 1940-41 JUNIOR MAN (COMPLETED)
**Drum—**Shooting started August 15—Completed August 21
**Cast:** Crabbe, Sheila Darcy, Welden Heyburn, Vic Barret, Charles Middleton.
**Director:** Harry Fraser
**Producer:** Ted H. Richmond
**Story:** A doctor tackles everything from head-hunters to savage beasts in the wilderness while he is developing a serum to cure a dread fever.

### 1940-41 PROFESSIONAL BRIDE (COMPLETED)
**Drum—**Shooting started August 19—Completed August 27
**Cast:** Jack LaRue, Kane Richmond, Mary Healy, Iris Adrian, Gayle Melloid.
**Director:** Elmer Clifton
**Producer:** George Merr's
**Story:** Jack LaRue gives orders to a group of beaux-balotels working in a play "Easy Marriage" to marry wealthy maidens and then elope.

### 1940-41 MR. CELEBRITY (COMPLETED)
**Drum—**Shooting started August 21—Completed August 30
**Cast:** James Seay, Vicki Lester, Francis X. Bushman, Clara Kimball Young, Jim Jeffries, Buzzy Henry, Larry Gray, Johnny Berk.
**Director:** William Beaumelle
**Producer:** Martin Mooney
**Story:** A godfather takes over the headlines when he is successful in saving his town from the threat of being broken-down by rascals in a desperate effort to save enough money to pay off the mortgage on the homestead.

### 1940-41 RELEASE CHART

<table>
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<tr>
<td>Billy the Kid Outlawed (61)</td>
<td>7-14</td>
<td>B. Steele</td>
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<td>Billy the Kid in Santa Fe (61)</td>
<td>7-14</td>
<td>B. Steele</td>
<td>3-22</td>
<td>3-22, 1018</td>
</tr>
</tbody>
</table>

**NOTE:** Figures in No. Column denote Block-of-Five.
DOWN MEXICO WAY
Musical—Western—Shooting started August 18 (1941-42)
Cast: Roy Rogers, Gabby Hayes, Roy Barcroft, Tom Steele, Bruce Cabot
Producer: Sam Newfield
Director: Allan Dwan
Synopsis: Roy Rogers (as Gene Autry) and Gabby Hayes (as Al Jolson), two vaudeville singers, join forces to organize a vaudeville troupe.

NEWSPAPER MEN ARE HUMAN
Drama—Shooting started Sept. 3 (1941-42)
Cast: Wendy Barrie, Philip Perry
Producer: Robert North
Director: Henry King
Synopsis: The story concerns a newspaper editor who must face the consequences of his own journalistic actions.

RELEASE CHART
IN PRODUCTION
Title—Running Time
A Date with the Falcon (26) 1 hr. 21 min.
Bells of Fire (26) 1 hr. 7 min.
Bitter Trail (26) 1 hr. 11 min.
Down Mexican Way (26) 1 hr. 14 min.
Fury (26) 1 hr. 13 min.

IN PRODUCTION (0)
Title—Running Time
A Date with the Falcon (26) 1 hr. 21 min.
Bells of Fire (26) 1 hr. 7 min.
Bitter Trail (26) 1 hr. 11 min.
Down Mexican Way (26) 1 hr. 14 min.
Fury (26) 1 hr. 13 min.

IN PRODUCTION (0)
Title—Running Time
A Date with the Falcon (26) 1 hr. 21 min.
Bells of Fire (26) 1 hr. 7 min.
Bitter Trail (26) 1 hr. 11 min.
Down Mexican Way (26) 1 hr. 14 min.
Fury (26) 1 hr. 13 min.

CALL OF THE MARINES
Drama—Shooting started August 23 (1941-42)
Director: Leslie Goodwin
Synopsis: The story of a group of Marines who are called to duty during World War II.

IN PRODUCTION
Title—Running Time
Cast
A Girl, a Guy and a Gun (39) 1 hr. 10 min.
A Girl, a Guy and a Gun (39) 1 hr. 10 min.
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SON OF FURY
Drama—Shooting started Sept. 2 (1941-42)
Cast: Tyrone Power, Maurine O'Hara, George Sanders, Rodrig McDowell.
Director: John Cromwell
Producer: Darryl F. Zanuck
Story: A farming grows up in the house of a baron during the 18th Century. When he reaches manhood he falls in love with a rich girl, quiethile with the baron over and is obliged to leave the country. On the way home he has a romance with a girl, she dives and he returns to Europe to win his youthful sweetheart.

REMEMBER THE DAY
Drama—Shooting started Sept. 2 (1941-42)
Cast: Claudette Colbert, John Wayne, Douglas Croft.
Director: Henry King
Producer: William Thalberg
Story: A young school teacher who is debarred from teaching. He instructs her to save her to the ideals and illusions of one of her pupils, who is very close to it. When the boy grows up and becomes an important man he barely recognizes the woman who ruined his life for his sake.

RISE AND SHINE
Football Drama—Shooting started Sept. 2 (1941-42)
Cast: Jack Oakie, Pat Darnell, Milton Selzer.
Director: Allen Dawn
Producer: Mark Hellinger
Story: Oskie is a college football coach and when his most promising player falls in love with a girl and wants to give up football, Oskie tries him into playing the final game of the season.

RELEASE CHART
IN PRODUCTION
Title—Running Time
Long Star Ranger—J. B. Hines, S. Ryan—8:35
Young Americans—J. Witter, W. Tracy—8:35
1940-41
Accent on Love (61) J. Witter, O. Merson—8:9, 7:11, 11:18
Details under title: Muriel J. Chase
Blood and Sand (12a) (T) T. Power, Darnell—1:11, 5:30, 14:33
Bride Wore Pigtails (65) J. North, L. Roberts—6:1, 6:27, 11:12
Cowboy and the Blonde (66) H. Hughes, L. Hughes—3:5, 8:15, 14:11
Danse Hall (66) C. Romine, C. Londe—3:5, 8:15, 14:11
Dead Men Tell (61) J. Witter, E. S. Tang—3:5, 8:15, 14:11
Details under title: Carl Long
For Bounty's Sake (67) T. North, M. Weaver—6:1, 7:35, 11:17
Great American Broadway, The (91) A. Fay, J. Payne—5:8, 8:15, 11:17
Great Commandment, The (96) J. Deakin, D. Benar—6:10, 11:18, 14:17
Kippe (66) J. Witter, L. Redgrave, W. Skelton—4:3, 8:15, 14:11
Mail Train (73) J. Witter, L. Nevin—8:1, 8:15, 14:11
Man Hunt (70) W. Fitzgerald, J. B. Gilbert—5:27, 8:15, 14:11
Mack of Zorro, The (94) T. Power, Darnell—6:10, 11:18, 14:17
Details under title: The California
Moon Over Miami (99) D. Amache, R. Grable—3:22, 4:14, 11:17
Ride On Vaquero (64) C. Romine, M. Hughes—12:28, 4:18, 13:18
Scotland Yard (70) D. Amache, J. B. Gilbert—4:3, 8:15, 14:17
That Night in Rio (90) A. Fay, D. Amache—11:30, 4:11, 14:33
Details under title: Road to Rio
1941-42
Belles Star (T) J. Witter, N. Sargent—1:19, 9:12, 17
Cafet Girl (T) J. Witter, O. Merson—7:26
Charley's Aunt (81) J. Witter, S. Francis—5:17, 9:13
Charlie Chan in Rio (91) C. Toler, B. Hughes—5:11, 9:3
Comfun or Death D. Amache, J. Benar—4:3, 8:15
Dangerous but Possible J. B. Gilbert—7:22
Dressed to Kill (71) L. Nevin—8:1, 8:15, 14:11
Great Guns (96) L. Harmon, E. B. May—7:26
Hot Spot (T) J. Witter, E. S. Tang—6:1, 8:15, 14:11
How Green Was My Valley (T) J. Witter, W. Fitzgerald—6:14, 9:3
Man At Large (76) J. Witter, L. Redgrave—11:16, 13:15
Married the Rancher (T) J. B. Gilbert, H. Edwards—6:14, 9:19, 17:2
Outlaw, The (57) J. Witter, J. Mitchell—12:15, 14:14
Private Nurse (69) J. B. Gilbert, K. Skelton—3:17, 8:22
Riders of the Purple Sage (78) J. Witter, L. Redgrave—6:1, 8:15, 14:11
Small Town Yearning (86) J. Witter, C. Wright—7:12
Sin Valley Nervecrack (80) L. Nevin—4:3, 8:29
Details under title: San Valenci
Snappin' Watts (72) W. Huston, W. Benenson—6:17, 9:18
We Go Fast J. Witter, S. Ryan—6:17, 9:18
Week-end in Havana (75) A. Fay, J. Payne—6:17, 9:18
Wild Geese Callin' (77) J. Witter, S. Ryan—6:17, 9:18
Yank In The R. A. F. A. (T) J. Witter, E. S. Tang—3:1, 10:17

SHANGHAI GESTURE
Drama—Shooting started August 27 (1940-41)
Director: Josef Von Sternberg
Producer: Arnold Pressburger
Story: A completely revised version of the famous stage play, "The Shanghai Gesture."
the company is selling away from the chain in a great number of locations.

Felix Jackson, who recently became a producer, has been assigned the "Life of Thomas Newsome" as his first effort.

IN PRODUCTION — "It Started With Adam" (Deanna Durbin-Charles Laughton), "Appointment for Love" (Margaret Sullavan-Charles Boyer), "Parris Camp" (Elizabeth Bergner-Randolph Scott), "Nobody's Fool" (Hugh Herbert-Anne Gwynne), "The Vigilantes" (J. M. Brown-Puzzy Knight), "White Savage" (Marin Montez-James Craig).

PREPARING — "Man or Mouse," "Keep 'Em Flying (Abbott and Costello).


IN PRODUCTION — "They Died With Their Boots On" (Errol Flynn-Olivia de Havilland), "King's Row" (Ann Sheridan-Ronald Reagan), "Captains of the Clouds" (James Cagney-Dennis Morgan), "The Man Who Came Back" (Broderick Crawford-Sun-Parc), "The Body Disappears" (Jeffrey Lynn-Jane Wyman), "All Through the Night" (Humphrey Bogart-Conrad Veidt), "Bridges Built at Night" (Lloyd Nolan-Alexis Smith), "The Male Animal" (Olivia de Havilland-Henry Fonda).


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NOW on the screen . . . the greatest skating extravaganza ever staged . . . Hollywood stars...International stars of the ice...comedians...music...girls...You'll love its romance...You'll hum its tunes...Let this show entICE you . . . you’ll say “How nICE!”

Ice-Capades

JAMES ELLISON
JERRY COLONNA
DOROTHY LEWIS
BARBARA JO ALLEN (VERA VAGUE)
ALAN MOWBRAY • PHIL SILVERS

featuring THE ICE CAPADES COMPANY with
INTERNATIONALLY KNOWN SKATING STARS
including BELITA • LOIS DWORSHAK • MEGAN TAYLOR • VERA HRUBA
JOSEPH SANTLEY—DIRECTOR
SCREEN PLAY BY JACK TOWNLEY, ROBERT HARARI, OLIVE COOPER • ORIGINAL STORY BY ISABEL DAWN
AND BOYCE DE GAW • ADDITIONAL DIALOGUE BY SHAVELSON AND JOSEPSBERG

★ A REPUBLIC PICTURE ★
'REG' LAR FELLERS' PLEASANT LITTLE JUVENILE COMEDY

Rates • • as dualler for nabobhoods and rural

HOLLYWOOD PREVIEW

Producers Releasing Corp.
65 Minutes.
Produced and Directed by Arthur Dreufuss.

The youngsters of Gene Byrnes' cartoon strip "Reg'lar Fellers" are successfully brought to the screen in this whole-ome, pleasurable dualler for juvenile and family trade, and children up to teen age will love it, while their parents and grandparents will be amused by the child actors' liveliness and likable group and their antics are amusing and always entirely natural, but the performances of several of the growth members of the cast leave much to be desired. There are a couple of brilliant musical numbers, led by Billy Lee and his boy band, "The Teen-Age Duellers" for small nabobhoods and rural houses.

The "Reg'lar Fellers" are trying to aid the national defense by creating some weird and strange inventions. They are in an advisory capacity for their work and they rent a barn owned by a wealthy, embittered widow (Sarah Padden) and when she refuses, they take possession of it, intending to build a sea-going tank, but when they launch it, their invention sinks from sight. The dueller "Reg'lar Fellers" try to locate him and to induce the selfish old woman to help their young daughter-in-law and her baby, but she refuses. A couple of crooks, who rob the widow's safe, are captured by the kids when they try to hide in the barn. The children bring about the regeneration of the embittered woman. All the young players are good, with Billy Lee and Carl "Alalfa" Switzer standouts. Roscoe Ates and Jack C. Smith register well among the adults, Sarah Padden does the best she can with the unsympathetic and badly written role of the widow, and Netta Packer does some good troupmg as her housekeeper.

CRAWFORD (Hollywood)

'UNFINISHED BUSINESS' WILL CLICK WITH WOMEN

Rates • • generally

HOLLYWOOD PREVIEW

Universal, 94 Minutes.
Directed by Gregory La Cava.

In "Unfinished Business" Gregory La Cava has turned out an engaging romantic comedy which will have a vast appeal for women. Based on an absorbing story premise, the outstanding features of the show are the La Cava direction and the performances of the hand-picked cast of principals. The piece is packed with entertaining bits of business and characterizations which tend to overcome the flat-down half which preceded and the story goes into the routine. Fans of Irene Dunne and Robert Montgomery will be more than satisfied, however, and business on this Universal release will be good generally.

The complications stem from the love marriage between Irene Dunne and Robert Montgomery. Dunne, who had had a brief affair with Montgomery's brother, Preston Foster, previously, still nurses a yen for him. Just about the time they are beginning to make a go of things and when Montgomery finds himself falling in love with her, she kisses Foster at a party and a scandal follows. Montgomery leaves her. Later they are reunited when Foster ends her infatuation for him by saying himselfed by light. To Montgomery's (and the spectator's) surprise, he discovers he is a father.

Montgomery and Dunne team perfectly, but their performances are matched all the way by Eugene Pallette, as the newcomer's retainer, and Walter Catlett, as a producer who gives Dunne a singing job. They provide most of the merriment. Dick Foran and Esther Dale are the outstanding supporting players.

HANNA (Hollywood)

'THE OFFICER AND THE LADY' LIVELY COPS-AND-ROBBERS PROGRAMMER

Rates • • in action spots or as supporting dualler

Columbia, 61 Minutes.
Rochelle Hudson, Roger Pryor, Bruce Bennett, Sidney Blackmer, Oscar O'Shea, Tom Kennedy, Richard Fleke, Charles Wilson, Jr., McGuinn, William Hall, Mary Currier, Edmund Cobb, Pattie McCarty.
Directed by Sam White.

"The Officer and the Lady" makes no pretense at being other than a cops-and-robbers programmer and, as such, it's made-to-order for the action-minded patrons. Typically Class C as regards acting, direction and production values, the few romantic or comedy interludes are, at all times, subsidiary to the gun-play and chases. Blazing bullets and shrieking sirens open the story and the climax has the criminals fleeing from pursuing police cars with a nerve-shattering auto crack-up for a finale. Although best suited to action spots, the picture will make a good supporting dueller for nabobhood houses.

The story's heroine (Rochelle Hudson) refuses to marry Bruce Bennett, a radio cop because her soul yearned for life during a gun battle while on the police force. The girl's other suitor (Roger Pryor), who poses as a prosperous Joan shark, is actually in league with a gang leader (Sidney Blackmer) just escaped from prison. When Blackmer kidnaps Miss Hudson and her father (the man responsible for his prison sentence), Bennett and the police force go in pursuit, but it is the girl who saves the day by deliberately wrecking the gang car and injuring the crooks.

Bruce Bennett and Rochelle Hudson are a personable pair who take care of their simple-mindedness, to his worldliness, she simulates returning affection for him and leads him to capture.

Bruce Bennett and Rochelle Hudson are a personable pair who take care of their simple-mindedness, to his worldliness, she simulates returning affection for him and leads him to capture.

Arthur Kennedy has steadily improved in acting ability since his screen debut in "City for Conquest," and gives a convincing portrayal of the young gang leader. Likewise, Olympe Bradna contributes her best performance to date as the rebellious young sister. Brenda Marshall handles the leading role with assurance and Willie Best gets laughs with his frightened Negro characterization.

William McGann's direction is good.

LEYENDECKER

'HIGHWAY WEST' FOLLOWS MELODRAMATIC FORMULA

Rates • • — in action spots as supporting dualler

Warner Bros. 62 Minutes.
Directed by William McGann.

A familiar gangster story carrying a generous measure of suspense and thrill. "Highway West" is entertaining fare for the action fans. The melodramatic plot sticks close to formula but, after the unbelievable basic situation of the opening reel is passed, the film steadily picks up speed and moves into a shooting and wild chase for the climax. Several of the players, particularly Arthur Kennedy and Olympe Bradna, make routine scenes and situations convincing and raise the film's acting level above that of the ordinary Class C product. Although best suited to action spots, this programmer will furnish satisfactory support as a melodrama duel.

The story employs the identical premise of Warners' recent "Bullets for O'Hara," namely that an innocent girl could be unaware of her husband's gangster activities for six months after marriage. In this case the wife (Brenda Marshall) first discovers that her husband is planning a bank robbery when they are pursued by the police across western highways. After both cars are wrecked, Kennedy is sent to prison for life and his wife starts life anew as pro-prietress of a roadside auto camp. When Kennedy makes a prison break, his wife is forced to harbor him, but when she discovers her young sister is being fascinated by his worldliness, she simulates returning affection for him and leads him to capture.

Arthur Kennedy has steadily improved in acting ability since his screen debut in "City for Conquest," and gives a convincing portrayal of the young gang leader. Likewise, Olympe Bradna contributes her best performance to date as the rebellious young sister. Brenda Marshall handles the leading role with assurance and Willie Best gets laughs with his frightened Negro characterization.

William McGann's direction is good.

LEYENDECKER
'DIVE BOMBER' SLOW-MOVING AIR SPECTACLE

Rates • • + generally on name value

Warners. 133. Minutes.

Directed by Michael Curtiz.

"Dive Bomber" has star names, spectacular flying thrills, gorgeous photography and a defense angle to give it timely value — almost everything except an interest-holding story. To Technicolor must go the major credit for enhancing the backgrounds for the long-winded and familiar tale of two aviators at odds-point and turning the film into a flying epic which will get fair attention in the majority of theatres. Warners has employed a similar enmity-between-flyers theme innumerable times, but usually spiced with laughs and romance for greater audience appeal. This time only spectacle is given full play and medical and experimental scenes are stressed, while the comedy is incidental and romance is completely lacking. This is strictly a man's picture — but not a strong one. The Flynn-MacMurray will insure fair grosses generally.

Errol Flynn plays a hospital surgeon who incurs the enmity of aerial bombardiers Fred MacMurray and Regis Toomey when a dangerous operation on their critically-wounded pal fails to save his life. Flynn determines to become a flight surgeon and investigate the reason for the high altitude "black-out" which brings death to many fliers. MacMurray is assigned, against his will, to teach him to fly and their ill-will is increased when he grounds Toomey because of flight fatigue. It is only after Toomey's death because of his refusal to stay out of the air that MacMurray realizes the importance of Flynn's research work. Although he, too, has reached a flying fatigue point, MacMurray dons Flynn's new pressure suit, takes up a dive bomber and jots a few instructions before the fatal "black-out" overtakes him and he dies a hero's death for aviation.

Flynn is still playing "Robin Hood," but he manages to give his surgeon's role a fair degree of conviction. Fred MacMurray never seems able to get his teeth into the serious aspects of his role. Ralph Bellamy gives the best performance in the cast as a research expert and Regis Toomey and Louis Jean Heydt are fine in dramatic parts. The blonde Alexis Smith adds beauty to her three short scenes and Dennie Moore, aided by Allen Jenkins and Cliff Nazarro, supplies some routine comedy relief.

This is hardly Michael Curtiz' best directorial effort.

LEYENDECKER

'WORLD PREMIERE' ATTEMPTED HOLLYWOOD SATIRE FALLS FLAT

Rates • • — as secondary dualler

Paramount. 70 Minutes.

Directed by Ted Tetzlaff.

Few movie attempts to lampoon Hollywood have proved amusing to film fans and "World Premiere" is sillier and less entertaining than most. The basic idea of satirizing the industry's extravagant junkets was a clever one but the story here has been so burdened with foreign spies and sabotage that it merely becomes ridiculous and unfunny. Two examples of the picture's lack of subtlety is to have the film siren with shoulder-length black hair named Kitty Carr and to use a tiger (not a lion) as the producing company's symbol. Apparently Ted Tetzlaff (the cameraman turned director) was unable to restrain his actors from broadly burlesquing their roles and mugging to their hearts' content. Never before has John Barrymore been guilty of such atrocious overacting and Fritz Feld, Sig Ruman and Luis Alberni scamper about in typical slapstick fashion and although they all occasionally extract some laughs, most of the nonsensical comedy falls flat. This will be a weak dualler generally.

The mad plot hinges on some comic foreign spies who have been ordered to sabotage the Hollywood epic, "The Earth's on Fire," because it harms their cause. The wacky producer (John Barrymore) unwittingly sits the spies by unknowingly hiring them for a publicity stunt during the cross-country trip to the film's world premiere in Washington. On the train, the company's symbol, a tiger, is lost loose, the star is believed to be murdered and the negative is nearly destroyed by a time bomb which (being made in Japan) merely peters out without exploding.

Fritz Feld almost succeeds in making the vicious, face-slapping little Field Marshall Muller a rich comic portrait and Sig Ruman and Luis Alberni give him hilarious support. These three take the laugh honors with only a few scattered snickers left for Barrymore's movie mogul and Cliff Nazarro's yes-man who lapes into his double-talk specialty. Frances Farmer, in an unbecoming black wig, and Virginia Dale furnish indifferent feminine support.

LEYENDECKER

MAKE THE TEST....

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

Film BULLETIN

THE INDEPENDENT TRADE JOURNAL

SEPTEMBER 6, 1941 23
'SCATTERGOOD MEETS BROADWAY' MILDLY ENTERTAINING PROGRAMMER

Rates • • — as dualler in family and rural houses

RKO Radio. 68 minutes.

Despite the title, the third in the "Scattergood Baines" series is still crooked to appeal primarily to naborhood and small town audiences. Actually, the film's conception of how Broadway success is achieved will seem ridiculous to sophisticated metropolitan audiences and it will serve as no more than a filler on dual bills in the big towns. As the wise and witty storekeeper of Coldriver, Guy Kibbee has a role which fits him like a glove and this character actor succeeds in making Mr. Kibbee's story in this Eugene Axe tale, Kibbee is the series' greatest asset, but the popularity of the daily radio program and the Kellen book guarantees some business for "Scattergood" in the family houses.

Scattergood turns up on Broadway to talk to William Henry, a local boy who writes home about his playwriting activities in glowing terms. Scattergood arrives just as Henry's production of showstring producers who want a vehicle for a dizzy blonde actress (Joyce Compton) with a wealthy backer. The blonde's interest in Henry causes her backer to withdraw but Scattergood comes to the rescue with new capital after she and the phone producers have walked out. Of course, the play is a failure and the inexperienced actress in the lead and, although the two producers appear to demand a share of the glory, Scattergood out-smaris them and returns to Coldriver.

Director Christy Cabanne and his well-chosen cast get the most out of humor out of familiar situations. William Henry and Mildred Coles ably take care of the romantic interludes, Joyce Compton is outstanding as the blonde gold-digger and Charlotte Walker has a good comic bit. Frank Jenks and Bradley Page are amusing, if quite unbelievable, as fly-by-night producers.

LEYENDECKER

'UNDER FIESTA STARS' AUTRY'S WEAKEST TO DATE

Rates • • on Autry's name value

Republic. 61 minutes.
Gene Autry, Smiley Burnette, Carol Hughes, Frank Darien, Joseph Strach, Jr., Pauline Drake, Ivan Miller, John Merton, Elia Gallboa, Inez Palange, Burr Caruth. Directed by Frank McDonald.

This is a thoroughly routine western which must depend entirely on the star's popularity for its box office draw. Gene Autry may still rate as America's No. 1 cowboy star, but his recent vehicles have displayed little action and even less imagination, with "Under Fiesta Stars" the weakest to date. The most entertaining portions of this film are once again supplied by Smiley Burnette who receives some rough-and-tumble comedy aid from his pint-sized replica, a plump youngster named Joseph Strach, Jr. Autry's efforts are confined to singing five numbers in his pleasant crooning style and mixing up in a few fights and gun battles, but the doubling in his rodeo scenes is painfully apparent. The star's loyal followers will be disappointed and this won't win Autry any new fans.

As in both "Sunset in Wyoming" and "The Singing Hill," Autry's role requires that he placate, and eventually tame, a spoiled young female from the East. This time he finds that his partner in the joint ownership of a western mine is Carol Hughes, a mercenary girl who wants to sell out her interest. Autry, however, wants to keep the mine operating for the benefit of the bankrupt ranchers of the valley. After the girl's attempts to use her feminine wiles to win Autry over fail, she enlists the aid of a pair of shyster lawyers. The latter use cut-throat methods to get Autry's interest, but he exposes them after a thrilling gun battle in the mine, and even wins the girl over to his side.

Carol Hughes — an actress far above the average for western heroines — is attractive and extremely capable as the girl from the East. Pauline Drake helps out as a secondary foil for Smiley Burnette's comedy and the others are standard.

Frank McDonald's direction is just fair.

LEYENDECKER

'DOUBLE CROSS' ROUTINE GANGSTER QUICKIE

Rates • • — as dualler in action spots

Producers Releasing Corp. 61 minutes.

"Double Cross" has gun-play and excitement enough to pass muster in the action spots, but its unmistakable "quicky" production values will bar it from all but cheaper houses. A capable cast, with one exception, is occasionally able to breathe life into the routine gangster plot, although these players are handicapped by Albert Kelley's hurried direction. Insatiable action fans, however, will find it mildly engaging.

The familiar situation of a policeman having himself dishonestly discharged from the force and pretending to join an underworld gang is again employed in this film. The officer's aim is to avenge the death of a motorcycle squad pal who had been double-crossed by Wynne Gibson, owner of a gambler's joint. Miss Gibson takes an interest in the former policeman and gets him in with her crooked associates despite the suspicions of her partner (John Miljan). Miljan murders the woman and sets a trap for the officer, but a short wave broadcast brings help — and the crooks' capture.

Kane Richmond stands out in a straightforward portrayal of the avenging young policeman, while Wynne Gibson and John Miljan are convincing in roles similar to those they have been playing for years. The pretty night club photographer who furnishes the film's romantic interest is acted in a most amateurish fashion by Pauline Moore.

LEYENDECKER

WHAT THE NEWSPAPER CRITICS SAY

BAD MEN OF MISSOURI

(Warner Bros.)

"...Runs through the whole catalogue of Wild West pyrotechnics ...Has considerable slap-dash Western excitement."—BARNES, N. Y. HERALD TRIBUNE.

"...The difference between 'Bad Men of Missouri'...and a minor league Western is purely financial...The episodes are not believable nor are the performances particularly convincing."—WINKSTEIN, N. Y. POST.

"...Of all the nonsensical whitewashings attempted by Hollywood, this one is a pip...Sole redeeming contribution is the pace at which the film moves...You scarcely realize you are wasting an hour and a quarter."—B. H., N. Y. WORLD-TELEGRAPH.

"...Warmed-up rehash...There is much hard riding and slick shooting and everybody seems fairly good at it."—GAGHAN, PHILA. LEDGER.

"...The small boys were shooting from the hip as they left the gallery the other day. That's kind of picture 'Bad Men of Missouri' is."—T. S., N. Y. TIMES.

DIVE BOMBER

(Warner Bros.)

"...For its oddly dramatic subject and its most extraordinarily colorful contents, takes the palm as the best of the new 'service films' to date."—CROWTHNER, N. Y. TIMES.

"...Packed with thrills and excitement...Photography is excellent, direction good, acting first rate...comedy is a bit on the corny side, but when those planes begin to dive you forget such petty annoyances."—BOEHNEL, N. Y. WORLD-TELEGRAM.

"...A fine hour's work for 'Dive Bomber'! If not the most popular, it is certainly one of the most richly rewarding of the current bunch...A good film and a fine show for it"—WINSCH. N. Y. POST.

"...Subject matter gives it tremendous dramatic and emotional impact...Really miss the conventional melodramatic fireworks."—BARNES, N. Y. HERALD TRIBUNE.

"...Constantly absorbing, efficiently acted...Could have used a little more editing."—MURDOCK, PHILA. LEDGER.
THE KID GROWS UP.

HE'S BIGGER and BETTER AND WILL DELIVER BIGGER and BETTER BOX OFFICE PRODUCT FOR 1941-42

42

24 FEATURES INCLUDING 4 EXPLOITATION SPECIALS
18 WESTERNS IN THREE SERIES OF SIX EACH

BILLY THE KID STARRING BUSTER CRABBE
FRONTIER MARSHAL STARRING BILL BOYD LEE POWELL ART DAVIS
THE LONE RIDER STARRING GEORGE HOUSTON

Every Promise Fulfilled!
ALOMA OF THE SOUTH SEAS
(Paramount)
"...Pretty hard to take...Variety of wisecracks, some of which are funny, others dull and still others a bit suggestive...But where the story is concerned invention seems to have taken a holiday."—BOEHNEL, N. Y. WORLD-TELEGRAM.
"...Could pass for a burlesque if it weren't an extravagaza...So phoniness that it's a positive triumph."—WINSTEN, N. Y. POST.
"...As authentic as a plug nickel, but it is moderately entertaining...Striking scenic effects, engaging ensemble numbers...The plot itself would look bad in a run-of-the-mill musical comedy. The furnishings save it from disaster."—BARNES, N. Y. HERALD TRIBUNE.
"...Have done a remarkably efficient job of turning back the clock, so to speak....Technicolor photography is often blurry, and the dialogue which assault the ear might easily have been lifted from an album of old silent film capers."—T. M. P., N. Y. TIMES.

WILD GEESE CALLING
(20th Century-Fox)
"...One of those tired, wornout triangle pats...Player's talents are wasted. So is a lot of precious time."—BOEHNEL, N. Y. WORLD-TELEGRAM.
"...Not good or vital enough to make its untimely subject worth your attention."—WINSTEN, N. Y. POST.
"Spirit of the novel has been lost completely...Straightaway adventure tale told in a conventional manner...Never comes alive."—T. M. P., N. Y. TIMES.
"...Rather dull and perfunctory survey of the 'grass grows greener on the other side of the fence' theory...Most of the story is told in cliches."—MURDOCK, PHILA. LEDGER.

WHISTLING IN THE DARK
(Metro-Goldwyn-Mayer)
"...Lively and amusing film, continuously creepy and comic and properly loaded with gags."—CROWTHVER, N. Y. TIMES.
"...Skelton's terrific...It's been a long time since the screen provided such a fresh, unaffected, bubbling clown...Contains some of the funniest and most irresponsible slapstick I have seen."—BOEHNEL, N. Y. WORLD-TELEGRAM.
"...Good laughs and better suspense...Mr. Skelton may not be all that the fine fanatics of MGM's most excitable press agents have painted him, but he's learning. As long as they give him pictures as lively as this, it won't make too much difference."—WINSTEN, N. Y. POST.
"...Moderately entertaining story...Has a combination of values which should make it popular at the box office."—ANA, N. Y. HERALD TRIBUNE.

HERE COMES MR. JORDAN
(Columbia)
"...Gay, witty, tender and not a little wise. It is also one of the choicest comedy fantasies of the year. Rollicking entertainment."—T. S., N. Y. TIMES.
"...Rarely has the screen turned out as eerily an amusing show...Amusing, amusing and altogether something not to be missed."—BARNES, N. Y. HERALD TRIBUNE.
...A delicately carved work of art — with belly laughs...Delightful, ingenious comedy for young and old...Four stars in the modern design."—FARRELL, N. Y. WORLD-TELEGRAM.
"...One of the more delightful comedies packed with neat notions and rarely slowed by contemplation of its own audacity."—WINSTEN, N. Y. POST.

LIFE BEGINS FOR ANDY HARDY
(Metro-Goldwyn-Mayer)
"...Plenty of delightful chuckles...Chief trouble with his latest exploit is a lack of invention in situations and an equal lack of vitality in their direction."—BOEHNEL, N. Y. WORLD-TELEGRAM.
"...Several choice bits of dialogue...For the most part, however, is just another wispy exposition of the lad who braves the big city but isn't one of the better chapters of the series."—DANA, N. Y. HERALD TRIBUNE.
"...It isn't quite as bright or spontaneous as several earlier others...Merciful, as usual, is just about the whole cheese."—THIERER, N. Y. POST.
"...A considerable improvement over some of the more recent ones, but it too could have been improved...by trimming down an overstuffed script."—T. M. P., N. Y. TIMES.

ALOMA OF THE SOUTH SEAS
(Paramount)
"...In spite of a tendency to drain every situation, there is many a hearty laugh...The boys are immensely funny...While their bag of tricks is considerable, it is by no means inexhaustible."—T. M. P., N. Y. TIMES.
"...Average spook comedy which gags its footage right into the hit class...Not the plot, but the wise-cracks which rate audience interest and giggles."—THIERER, N. Y. POST.
"...Some hilariously comic overtones...Zanies—aren't always able to keep 'Hold That Ghost' from becoming a bit tiresome, but these lapses are generally welcome as breathing spells before the next stomach earthquake."—DANA, N. Y. HERALD TRIBUNE.
"...The pudgy plaintive comic runs riot through the spoons and slapstick...In a manner of speaking, if you had some lima beans with 'Hold That Ghost,' you could have some succotash."—GAGAN, PHILA. LEDGER.

WORLD PREMIERE
(Paramount)
"...Has some good sound bolly laughs...On occasion the incidents are outrageously funny; on others they are forced and labored...However, the funny ones outnumber the dull and the result is an intermittently chucklesome entertainment."—BOEHNEL, N. Y. WORLD-TELEGRAM.
"...What has started as heavy satire soon deteriorates into strained burlesque...Uneven directing, mixed intentions in the writing and runaways acting..."—WINSTEN, N. Y. POST.
"...Entertainment is only intermittent...Has passages of superb screen satire, but you have to wait long for them to pop up in a belabored script."—BARNES, N. Y. HERALD TRIBUNE.
"...An utterly mad buffoonery which makes wild jokes...Pops with impulsive fun...Some side-splitting mirth."—CROWTHVER, N. Y. TIMES.

THE LITTLE FOXES
(RKO-Radio)
"...One of the great dramas of the year...A really great film and Bette Davis has never done finer work...Packed with thrills and suspense."—BOEHNEL, N. Y. WORLD-TELEGRAM.
"...Has the power and terror, if not the pity, found in great tragedy...Will have to appeal to the public on the basis of strength, shock and unusual quality rather than enjoyment."—WINSTEN, N. Y. POST.
"...A fine play has become far finer as a film...A flawless and fascinating show and an artistic achievement of the first order..."—BARNES, N. Y. HERALD TRIBUNE.
"...The most bitingly sinister picture of the year...A taut and cumulative screen story which exalts the creepy odor of decay and freezes charitably's blood...A very exciting picture to watch in a comfortably objective way."—CROWTHVER, N. Y. TIMES.

CHARLEY'S AUNT
(20th Century-Fox)
"...It is an uneven show, but it is undeniably funny...Lacks the sharp edge that Ferrer devised, but it is lusty and generally captivating."—BARNES, N. Y. HERALD TRIBUNE.
...You will probably laugh pretty continuously...Rough-house masquerading is sure-fire stuff somewhere in the scale beneath a guffaw and above a chuckle."—WINSTEN, N. Y. POST.
...Seems as full of chuckles today as it must have been away back in 1892...It's giddy, it's slapstick, it's swell."—FARRELL, N. Y. WORLD-TELEGRAM.
"...We did not find it more than occasionally chucklesome...Although it is breezily adapted, it has the dubious gaiety of an old gentleman cutting a caper."—T. S., N. Y. TIMES.

PARACHUTE BATTALION
(RKO-Radio)
"...Scenes in the air are superbly dramatic and thrilling...The story, though reminiscent, is done with a great deal of skill...Thrill and amuse you."—BOEHNEL, N. Y. WORLD-TELEGRAM.
"...The matter pertaining directly to actual service affairs is interesting, instructive and colorful — and visually exciting, too...while the story is a routine rehash of badly worn cliches..."—CHAPMAN, N. Y. TIMES.
"...Tolerable entertainment, because despite its familiarity, it is fairly well done...Does manage to rise above its weaker elements."—WINSTEN, N. Y. POST.

WHAT THE NEWSPAPER CRITICS SAY
Highlights From Reviews Of New Pictures By Foremost Critics
Be there •

When the gavel falls to convene this militant body of Independent Showmen that has done so much for the best interests of Show business.

IN HISTORIC PHILADELPHIA, "The Cradle of Liberty", is the perfect setting for a sensible discussion of ALLIED accomplishments of the past 12 months and objectives for the future. While diversion and entertainment will be provided—"this is not a party"! Come prepared for serious discourses by outstanding Industry and National Leaders and for a constructive business meeting that is most needed in these troubled times. And in which you will participate!

Make HOTEL RESERVATIONS NOW! Write or wire to the NATIONAL CONVENTION COMMITTEE

ALLIED STATES ASSOCIATION of MOTION PICTURE EXHIBITORS
219 NO. BROAD STREET, PHILADELPHIA, PA.

or communicate with the Secretary of your local Allied unit.

IF YOU PLAY GOLF • Bring your sticks for the big Industry Tournament on Sept. 19th!
TANKS A MILLION...
The first of the Hal Roach streamlined features comes from United Artists in the form of an army comedy featuring William Tracy, James Gleason, Noah Beery, Jr., Joe Sawyer and Elyce Knox. The story concerns an information clerk whose photographic memory enables him to advance in rank at a phenomenal pace, disrupting every effort to stop his promotion by quoting little-known passages from the army manual. Fred Guiol handled the direction.

TILLIE THE TOILER...
In the initial installment of the Russ Westover comic strip series, Columbia presents Kay Harris as Tillie, William Tracy as Mac, George Watts as Simpkins, Daphne Pollard as Mumsy, Jack Arnold as Whipple and Marjorie Reynolds as Bubbles. Under Sidney Salkow's direction, the story concerns the hiring and near-firings of Tillie and Mac when they take matters in their own hands in the boss' absence. Tillie's luck and looks, however, overcome the difficulties.
NOTHING BUT THE TRUTH... In Paramount's first block for 1941-42, this Bob Hope laugh has the sterling support of Paulette Goddard, Edward Arnold, Leif Erikson, Helen Vinson, Grant Mitchell, Rose Hobart and Willie Best. The story concerns a young stockbroker, who, in a rash moment, bets $10,000 that he can tell the absolute truth for twenty-four hours. Needless to say, the ensuing complications make him rue the moment. The director was Elliott Nugent.

DIVE BOMBER... Warner Bros. goes into a new field of aviation, the medical division and the technicalities necessary for safe flying. Errol Flynn plays an aviation medic, whose research enables him to design a flying suit for high altitudes, aided by Fred MacMurray as a daredevil whose final flight makes the design practical. Ralph Bellamy is a veteran research doctor, Regis Toomey, an aviator, and newcomer Alexis Smith plays for romantic interest. Michael Curtiz directed the Technicolor production.
SHORT SUBJECTS

FROM PHILLY

By JAY WALKER

TRADE SCREENINGS

9/8 11 a.m.—Nine Virtuophone Short Subjects (Warner)—1123 Vine St.
9/8 10:30 a.m.—We Go Fast and A Yank in the R. A. F. (20th-Fox)—302 N. 13th St.
9/8 11:30 a.m.—We Go Fast and A Yank in the R. A. F. (20th-Fox)—302 N. 13th St.
9/10 11 a.m.—Last of the Drames (20th Fox)—302 N. 13th St.
9/11 11:30 a.m.—Man At Large (20th Fox)—302 N. 13th St.
9/11 10 a.m.—Married Bachelor (MG-M)—3 showings—1233 Summer St.
9/16 10 a.m.—Riders of the Purple Sage and Week-end In Havana (20th Fox)—302 N. 13th St.
3:30 p.m.—Riders of the Purple Sage and Week-end In Havana (20th Fox)—302 N. 13th St.
9/16 10 a.m.—Smokin’ Thru (MG-M)—2 showings—1233 Summer St.
9/11 10 a.m.—The Feminine Touch (MG-M)—2 showings—1233 Summer St.
9/12 10 a.m.—Honky Tonk (MG-M)—2 showings—1233 Summer St.
9/13 11 a.m.—Gay Falcon (RKO)—250 N. 12th St.
9/15 2:30 p.m.—Mexican Spitfire’s Baby (RKO)—250 N. 12th St.
9/16 11 a.m.—Unexpected Love (RKO)—250 N. 13th St.
9/11 11 a.m.—Look Who’s Laughing (RKO)—250 N. 13th St.
9/18 11 a.m.—Suspicion (RKO)—250 N. 13th St.

Forty-six cases of infantile paralysis were reported in Philadelphia up to Fri. (4th) and, while U. S. Health authorities are “not alarmed,” they are watching developments with “deep concern.” With many up-state banning children from theatres and all other public places, and with the reopening of public schools postponed, there are indications at this writing that there may be a delay in the opening of Phila.’s schools. Mrs. William H. Monroe, Pres. of the Phila. Home and School Council, is pressuring the Board of Education to postpone start of the local school term until Sept. 15th. ... Rumors that William Goldman will soon open the Erlanger have cropped up again. There appears to be some meat to the story this time since plans for some renovations on the former legist house are known to be drawn. First run picture, vaudeville, or a combination of both are reported as prospective policies. In the Stanley, Goldman has been scrapping with the major films for some months in an effort to obtain some first run product. With the possibility that S-W will not make a deal with one or two majors for the new season, he may get his chance... Harry Schwartz, veteran exhibitor and father of Ray, Affiliated exec, passed away last week...The old Shubert will be renamed The Folies when burlesque resumes there on the 12th...Fays unsheathes on the 11th with the same policy as before, Sid Stanley continuing his socko sexy ballyhoo... Charles Segal suffered another heart attack and is in the Atlantic City Hosp. ... Something of a record turnout is expected when the gavel falls on the opening of the annual convention of National Allied, Sept. 16th. An imposing array of film exec talent will be on hand...Local trade screenings have been miserably attended, in some cases a mere handful of theatremen showing up...Albert Motta, operator of the Central Park, Allentown, has acquired the Astor and Ridge Theatres in the same town. Latter house, closed for 15 years, will be remodeled and operated as a dual bill action spot...UMPTO II, it was announced by Counsel George P. Aarons, will file suits against three majors for breach of their 1940-41 contracts by failing to deliver pictures which were completed within the term of the pact. The companies and the pictures involved are Fox, for “Sun Valley Serenade,” “Belinda Starr” and “How Green Is My Valley.” RKO, for “Citizen Kane,” and Paramount, for “Nothing But the Truth”...Many local independents responded to Allied’s plea that they telegraph Senators Davis and Guffey opposing the proposed increase in the Federal admissions tax to 15%. If the tax goes through it means that Philly houses charging 20 cents will go to 24c, including the City Tax, and 25e spots will go to 30c...Milton Rogosner was named chairman of the annual Variety Club “Exhibitor” Golf Tournament and Dinner Dance to be held Sept. 19th at Philmont...David Milgram is busier than a one-armed paperhanger, what with the Northern Liberties Hosp. drive, the Allied Convention and, incidentally, the Affiliated Circuit...Columbus Stamper’s Great Northern Clearance case again postponed until Sept. 30th...S-W and the Musicians Local signed for another year. The new pact, running until Sept. 28th, calls for 32 men in the theater and Frank Phelps, Warner labor relations expert, and Herman Petriello, A. F. M. proxy, negotiated the deal.

EXHIBITORS!

Get the lowdown on what’s happening and what will happen in the future in your industry...

ATTEND

12th Annual

ALLIED NATIONAL CONVENTION

BENJ. FRANKLIN HOTEL

SEPTEMBER 16-17-18

PHILADELPHIA
HERE COMES MR. JORDAN... It's been some months since a picture was so widely and enthusiastically hailed by the critics of the nation. "Here Comes Mr. Jordan" is off the beaten path — way off — and yet it is not "arty." But its very elements of novelty are what beg for and demand a hot and heavy exploitation campaign. We haven't the space here to begin telling you how to handle this, but we urge you to pick up a press sheet at the local exchange far in advance of your playdates and go through it thoroughly. It will give you all the angles by which you can make your business on this sock comedy proportionate with the lavish praise heaped upon it by the critics.

A GREAT COMEDY IS COMING...

HERE COMES MR. JORDAN

The Pittsburgh Kid

Billy Conn

with Jean Parker

Dick Purcell - Alan Baxter - Veda Ann Borg - Jonathan Hale

and these sports celebrities

Arthur Donovan - Henry Armstrong - Freddie Steele

Jack Roper - Sam Balter - Dan Tobey

Jack Townley - Director

Screen play by Earl Felton and Houston Branch

From the novel "Kid Tinsel" by Octavus Roy Cohen

A Republic Picture
"... Senator Nye must not be allowed to crawl out clean from the foul-smelling hole he has dug ... The film industry must be completely exonerated!"

THE HATE-MONGERING MOVIE INQUISITION MUST NOT BE HALTED!

An Editorial by MO WAX, Page 3
YOU GET MORE FROM WARNERS!

INTERNATIONAL SQUADRON

more RONALD REAGAN

Chosen by exhibitors everywhere in M. P. Herald's Poll as one of Hollywood's five sure bets for stardom!

with

OLYMPE BRADNA · WILLIAM LUNDIGAN
JOAN PERRY · REGINALD DENNY

Directed by LEWIS SEILER
Screen Play by Barry Trivers & Kenneth Garnet
Suggested by a Play by Frank Wead
A Warner Bros. First National Picture

more ACTION!

The first story! The furious story! The amazing story of the RAF's famous Aces in Exile!

more BUSINESS LIKE DIVE BOMBER!
We suspect that the men responsible for the hate-mongering movie inquisition in Washington are looking frantically for the nearest exit. The foul smelling hole that Senator Gerald P. Nye has dug them into is getting unbearable and they would like to crawl out with some remnants of their self-respect and with a minimum of attention. We urge the leaders of the motion picture industry not to let them off so easily. We implore the decent Americans who comprise the majority of the United States Senate not to lift a finger to extricate them. The ends of justice and fair play will be defeated if the base and baseless charges of Senators Nye and Clark are permitted to stand against a group of patriotic American citizens.

It always has been widely recognized that Hollywood, for all its faults, ranked at the very top of all national industries in patriotic and charitable contribution. The film producers and the thousands of theatre owners throughout this land invariably have cooperated with the Government — with every Administration — to foster Americanism. They have given abundantly, in the true spirit of show business, of their time, effort and money to countless worthy causes for all Americans.

The American people know this. The American people know, too, that Hollywood has only been expressing the national thought and feeling in the very limited number of anti-Nazi pictures it has produced. Almost every American disliked — and the vast majority hated — Hitlerism long before the first movie depicting his system was produced. Of course, any free and civilized people would have come to hate the brutality that Nazism represents.

We have spread on the desk before us old copies of some of the most reputable newspapers, including the violently isolationist New York Daily News. We read how the Nazi vultures hovered over the limp form of the Austrian Chancellor Dollfuss as he bled to death. There is a news story of how aged Jews were forcibly marched through the streets of Germany to the whip cracking, heinous delight of storm troopers. Then, we leaf through the headlines of invasions by the Nazi hordes: Austria, Czechoslovakia, Bohemia, Lithuania, Poland, Denmark, Norway, Belgium, The Netherlands, France, Greece, Russia. Most of them, the newspapers tell us, were attacks in the dark of night or in the unsuspecting calm of early dawn; sudden, powerful, vicious attacks on civilian, as well as military, objectives.

In one issue of the isolationist New York News we read the story of the sinking of the Athenia, how it was torpedoed and shelled by a U-boat. The headline of the story: ATHENIA SURVIVORS BARE RAID HORROR. It is illustrated with heart-rending pictures of survivors. The same issue of the News says that Germany plans to resort to "ruthless bombing of open towns in Poland." Talk about hate-generating, pro-war "propaganda!"

We turn the pages of these old newspapers and find stories on the stoning of the Austrian Cardinal Innitzer by storm troopers; the internment of the beloved Reverend Niemoller in a concentration camp. Another story in the Daily News tells of Gestapo agents sent to this country to pose as refugees and perform their duties as saboteurs.

It's endless, this list of indictments against Hitler.

The feelings of the American people toward Nazism have been created in the crucible of recent and current history and as the result of the impact of those events on their minds and hearts.

The American people did not demand an investigation of the motion picture industry. A small clique of wilful public figures, far out on the limb of isolationism, looked around for a scapegoat to whip and thereby attract a larger following for their cause. The motion picture business was just the thing, they thought. Hollywood always had been a screwy place, its leaders could be relied upon to scurry to cover whenever an attack was made by someone of public prominence and — this caused certain members of the clique to rub their hands with glee — many of the foremost men of the industry were of the Jewish faith. Ah, therein would lay the substance for proving a deep dyed pro-Allied propaganda plot.

So the Senate sub-committee to investigate the need for an investigation of movie propaganda opened its sessions on September 9th. Four anti-Roosevelt, anti-Britain Senators and one mild young newcomer from Arizona composed the committee. Wendell Willkie, who is earning the undying gratitude of all real Americans for his display of real Americanism, was named counsel for the film people.

Senator Nye opened with a forty-one page address to the nation and to the world. Hitler must have been very gay that night, for the representative of the people of North Dakota rolled up his sleeves, put on his brass knuckles and started right in to punch below the belt in the best storm trooper fashion. For most of his endless harangue, Nye made an ass of himself. Where he fell short of achieving
perfection, he was ably assisted by the caustic remarks of the supposedly timid Senator McFarland, of Arizona, lone non-isolationist on the committee, who acted in the best American tradition and became a staunch supporter of the abused. Mr. Willkie, who had been muzzled by the committee at the outset, contrived to interject a few choice observations that made Mr. Nye squirm.

At one point, Senator McFarland asked Nye what specific legislation he had in mind to curb the movie industry and when Mr. Nye replied that he had none in mind, Mr. McFarland inquired, "You mean that we should conduct this just for publicity?" Senator Nye pleaded that the remark was unfair.

Mr. Nye, sensitive soul, was offended by some adverse criticism of his motives. An indication of how profound his whole spiel was is contained in the fact that he even singled out several trade papers, including FILM BULLETIN, for attack because they printed editorials critical of the investigation.

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NOT WARM, SENATOR — HOT!

When Senator Nye was honoring FILM BULLETIN by attacking our editorial in the issue of August 22nd, Senator Tobey, of New Hampshire, pointed that "Mo Wax waxes warm." The New York Herald-Tribune reported that it got quite a laugh. Of course, the general run of humor furnished by Mr. Nye was so low that even a bad pun like Senator Tobey's seemed funny by contrast.

The gentleman from North Dakota engaged in voluminous verbal shadow boxing, but ultimately he got to the important part of his tale. In the shallow confines of his brain, he had reasoned that since many of the Hollywood producers are Jewish and of foreign birth, they automatically are the leaders of the anti-Hitler movement in this country. The fact that there may be some hundred and twenty million Americans who fervently wish for Hitler's early demise escaped Nye. His vision has become so narrow that he can see only a half dozen movie makers lined up in active opposition to the man who aches to be fuhrer of all the world.

Even before Nye made his speech of several days ago in Rochester, where he definitely took his place beside ex-colonel Lindbergh in the fascist ranks, there had been manifestations of a distortion in his mental processes. Old supporters wondered what had happened to the progressive young man from North Dakota. For years he had been pursuing "the munitions makers," who were supposed to cause all wars. He was often in the headlines in the course of fighting that crusade, but it appears now that the "munitions makers" were too elusive and ethereal to pin down for direct attack. Hollywood producers are much more substantial targets.

The tone of the whole proceedings so far have been much on a par with the level fixed by Nye's 41 pages. Isolationist Senator Bennett Champ Clark, of Missouri, appeared before the committee as a select witness to bemoan the fact that spokesmen for his side aren't given any footage on the nation's screens. He, too, tried the bulldozing method, reminding the film men that they will be held to account if America goes to war. The implication is that you had better do what the isolationists want you to do — or else. That fits neatly into the category of verbal gangsterism and blackmail.

The committee called radio and newspaper gossip Jimmie Fidler. This chap, who is dead certain that Hollywood is his personal oyster, revealed in the limelight, told how he is constantly being throttled and prevented from spilling some choice whispers about the movie stars, how the studios try to influence his invaluable opinions. He ended up by being called what sounded like "liar" by a publicity agent. Another gossiper named George Fisher testified.

The sub-committee has reaped a whirlwind in publicity. From one end of the country to the other the newspaper, radio and platform commentators have called the inquiry what it is — an effort by the opponents of established American foreign policy in this crisis to use the motion picture industry as a scapegoat to force a cleavage in the nation's unity.

The clique who engineered this stunt were quick to sense that they had tossed a stink bomb tied to a boomerang. Ridicule and condemnation were being directed at the investigation from every quarter, so the boys started to scout for another reason to continue the gag. Some bright lad hit upon the idea of making a play for the support of independent theatre owners by raising the monopoly issue against the major film companies. That prop was promptly knocked out from under the sub-committee by the action of Allied States Association in convention in Philadelphia. A resolution passed by this national organization of theatre men condemned the probe as a move to destroy the goodwill of the industry and an effort to stir up religious prejudice.

It was suggested by one of the committee's voices that the movies be "impartial." Impartial, mind you, to Nazism.

Impartial like the President of the United States, who has left no doubt of his determination to do everything possible to destroy it?

Impartial like the duly elected Congress of the United States, which passed the Lease-Lend Bill that commits this nation to active aid for those fighting Hitler?

Impartial, perhaps, like the Pope, who has repeatedly branded the Nazis as enemies of civilization and religion?

The investigation has been stripped naked of its pretenses by the utterances of its spokesmen and it stands revealed as a bold, bald attempt to bully the men who make motion pictures into soft pedalling this anti-Hitler stuff. It is an effort to force decent citizens to sabotage their Government's foreign policy on threat of bringing reprisals against their faith. It is one of the dirtiest political tricks in the whole history of this nation.

We again urge the leaders of the motion picture industry: DON'T LET THIS INQUISITION DIE! Insist that the charges be proved or the industry completely exonerated and the creators of the sub-committee repudiated by the Senate and the public. Do not let the hate-mongering Senator Nye slink out of the hole without having every bit of dirt he threw at the industry tossed back into his teeth. Force them to smear on the record the movie industry's long record of faithful service to America and Democracy!

Less than that will be less than what the industry deserves.

MO WAX

FILM BULLETIN
A FINE CONVENTION

The 12th annual convention of National Allied in Philadelphia will certainly go down in the books as one of the most successful in the organization’s history. It may also be recorded, eventually, as the most momentous.

Each of the three business sessions were fraught with valuable service and information for exhibitors and we are sure that every one who attended the meetings left a bit wiser. Socially, the convention reached the zenith with the brilliant banquet, attended by many prominent industry figures and made so enjoyable by a pair of the screen’s grandest entertainers, Bob Hope and Jerry Colonna.

The first order of business was, appropriately, passage of a resolution introduced by Abram F. Myers, condemning the Senate sub-committee’s attack on the industry and rejecting the bid made for independent exhibitor support by injection of the monopoly issue into the inquiry. Where were those politicians, Mr. Myers asked, when Allied sought passage of the Neely Bill. The resolution further denounced the raising of a religious issue by those fighting the industry.

The genial and able William F. Rodgers appeared at a meeting to discuss general industry problems and to explain M-G-M’s new sliding scale selling method. He again demonstrated his mettle and showed us why Metro refused to allow him to leave the organization recently by standing up to a barrage of queries and complaints from the floor, answering them fairly and leaving the rostrum with both his good nature and his good will unimpaired.

After a lengthy executive session of the delegates, during which the sales policies of all the film companies were discussed, a resolution condemning certain plans and practices was adopted.

Disapproved were: (a) Metro’s sliding scale, “because it affords a new and dangerous method for sapping all the profits from the exhibition of pictures;” (b) retention by certain distributors of the right to re-designate pictures even after they are completed, trade shown and the prices inserted in the contracts; (c) the emphasis placed on overages, particularly by one company which asks for 50% overage on all pictures.

This resolution warns exhibitors that these provisions have the capacity for “mischief in the future.” It cautions exhibitors that “these contract forms were prepared for use at a time when business was poor, but when business improves it will be found that these new selling methods will provide a ready and effective means for distributors to increase their percentage demands over and above anything heretofore encountered by exhibitors. It appeals to the distributors to abandon such “new and dangerous selling methods” and urges exhibitors to resist them.

On the last day, the membership rejected the recommendation of its Board of Directors that it approve a plan for a “national joint conference committee of the several branches of the industry.” The delegates expressed a determination to forego any steps which might lead to a weakening of Allied’s independence. This action has led to a crisis in the national organization which calls for cool heads and sound thinking. It demands mature consideration and ample discussion. We have more to say of this elsewhere.

All told, Allied’s meeting in Philadelphia furnished much additional corroboration of its great worth to the independent theatremen of the nation.
20th CENTURY FOX 1941-42 Releases

'A YANK IN THE R.A.F.' STIRRING, EXCITING AIR DRAMA

Rates 🌟🌟🌟 generally

20th Century-Fox.
96 Minutes.
Tyrone Power, Betty Grable, John Sutton, Reginald Gardiner, Gladys Cooper, Donald Stuart, Richard Fraser, Denis Green, Bruce Fraser, Gilchrist Stuart, Lester Matthews, Frederick Worlock. Directed by Henry King.

If the politicians investigating the need for an investigation of movie propagandists on behalf of the Allies want to hear an audience cheer Britain's heroic fliers, they should drop into a theater playing "A Yank in the R. A. F." The honorable senators might find themselves stirred a bit, too, as they witness the spectacle of the evacuation of Dunkirk, historic turning point in the struggle against Hitlerism. This reaches the high entertainment mark in the recent flood of air dramas. Brilliantly directed by Henry King, well played by a strong marquee cast and augmented in significance by the authenticity of some of the flying scenes. "A Yank" should outgross any of the air films of recent months. Tyrone Power looks and acts better than ever, and Betty Grable is an eye-filling ornament in any picture. We have been getting a bit weary of whirling motors and whizzing planes, but this 20th Century offering is mighty easy to take.

'WE GO FAST' MEANING THE AUDIENCE, IF ANY!

Rates 🌟🌟 — as cheap action and naborhood dualler

20th Century-Fox.
64 Minutes.

This is what is known in the trade as a "stinker." It offers next to nothing in the way of title, cast, story, direction, performances, novelty, or anything. It was made for the express purpose of filling out double feature programs with a second feature. Not that it is so much worse than other "stinkers," but it just seems a little more stereotyped, a bit more annoying. The players coast through their roles (they know it means nothing), much of the dialogue is of the clever "Sez you!"/"sez me!" variety.

'WEEKEND IN HAVANA'-FOLLOWS THE FOX MUSICAL FORMULA

Rates 🌟🌟🌟 — generally

20th Century-Fox.
88 Minutes.

If you have made money with the previous Fox musicals, you will probably do as well with "Weekend in Havana." It isn't much better or worse than the others and, since it was cut out of the same pattern, you can estimate your returns quite closely. This has Payne, Miranda, plenty of rumba and Technicolor. Plot is fair-fetched, as usual, comedy is rather light, Miranda is rather hot. This latter lady gives the show a lift every time she is on. The rest is lukewarm.

The slim story tells about Alice Payne, stockling clerk from Macy's, on a two-weeks' cruise. When the boat hits a shoal off Florida, the steamship company sends John Payne to obtain waivers from all passengers. Faye refuses to sign until she has enjoyed her vacation. Payne reluctantly goes to Havana with her and hires gigolo Cesar Romero to romance her. However, she likes Payne, who is anxious to get back to his planned marriage to Cobina Wright, Jr. Ultimately, as everyone suspects, Payne realizes that he loves Alice and the clinch comes in the midst of the colorful conga finale.

Cesar Romero turns in a swell performance as the phony gigolo and sweetie of jealous Carmen Miranda. Leonid Kinsky gets a few laughs with weak lines. Other performances are just competent.

Lang's direction is smooth.

'GREAT GUNS' GOOD HEAVENS!

Rates 🌟🌟 — as secondary dualler

20th Century-Fox.
72 Minutes.
Laurel and Hardy, Sheila Ryan, Edmund MacDonald, Dick Nelson. Directed by Monty Banks.

There is just a slight possibility that this review does not do this picture justice, because we witnessed it in a projection room well filled with exhibitors who greeted it with stony silence. All the efforts of comics Laurel and Hardy were for naught, as only an occasional snicker or two was heard throughout the unreeling. A theatre audience might respond quite differently to their army camp antics, but we doubt it. The limited following these boys have lent warns no better than a secondary spot on dual bills for any of their vehicles. This one appears to deserve even less than that.

Laurel and Hardy go to camp to take care of their young master, a lad who has been sick for years. A triangle develops between a tough sergeant, a pretty girl clerk and the ailing rookie. Fearing the effect of the romance on their master's heart, Laurel and Hardy endeavor to break up the affair, but get involved in army maneuvers instead. The end finds the young man cured by army life and L. and H. mixed up in the cavalry on parade.

Maybe Hal Roach was right!

'RIDERS OF THE PURPLE SAGE' FAIR ZANE GREY WESTERN

Rates 🌟🌟 — for western houses

20th Century-Fox.
56 Minutes.
George Montgomery, Mary Howard, Patsy Patterson, Lynne Roberts, Jane Richmond, Oscar O'Shea. Directed by James Tinling.

Another average western based on a popular Zane Grey yarn. Beautiful scenery and gobs of action, not all of it very logical. This starts off OK, but at the half-way mark the scriptists and the director start to toss in everything but the kitchen sink and a lullaby. The hero's hide-up of an entire town with only the assistance of an old crony is one for the book.

The tale has to do with something about a "masked rider," a gang of rustlers who vanish behind a waterfall and the missing daughter of our hero's late sister. There is quite a bit of riding, shooting and scenery spread throughout the plot, which ends in lovely picture-postcard fashion against the hills of California.

George Montgomery does well enough again as the hero. The others do their stints adequately.

Director Tinling keeps things moving in one direction or another throughout.

NONAMAKER

NONAMAKER

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NONAMAKER
'MAN AT LARGE' FAIR SPY COMEDY LACKS NAME VALUE

Rates ⊙ ○ as supporting dueller or in action spots

20th Century-Fox.
69 Minutes.
Marjorie Weaver, George Reeves, Richard Derr, Steve Geray, Milton Parsons, Bodil Ann Rosing, Richard Lane, Lucien Littlefield, Spencer Charters, Kurt Katch, Lenita Lane, Eleisa Cook, Jr., Barbara Pepper, Frank Thomas, Ethel Griffies, George Cleveland, William Edmunds.
Directed by Eugene Forde.

"Man at Large" is an occasionally exciting programmer which lacks marquee names to make it a first class dueller. True, it's a wildy improbable spy yarn, but it has time-

ly value, a good mystery angle and it is spiced throughout with comedy and sus-

penseful moments. Taking the story with a grain of salt is necessary, perhaps, but the film is entertaining enough to ever-ride that obstacle. While the title and spy hunt theme make this programmer best suited for action spots, it will be a fair supporting dueller elsewhere.

Marjorie Weaver, newspaper girl on the track of an escaped German ace who has landed on the Canadian border, becomes enmeshed in the schemes of German agents to get him to safety. Also involved are an FBI man, who the girl believes is a Nazi and a murderer, and a British agent who poses as the ace. Miss Weaver enlists the aid of a famous detective writer (Steve Geray) who turns out to be the actual head of the fifth column activities and holds her captive. But the FBI man, who is romantically interested in her, manages to rescue her and round up the spies for a whirlwind conclusion.

Marjorie Weaver, the only possible marquee name, is pertly attractive and amusing as the meddling girl reporter. George Reeves, who is only fair as the FBI man, Steve Geray, who is splendid in the difficult role of the blind spy ace, and Richard Derr, as a handsome British agent, are all compara-

tive screen newcomers.

LEYENDECKER

'LAST OF THE DUANES' JUST A WESTERN, THAT'S ALL

Rates ⊙ ○ for western houses

20th Century-Fox.
57 Minutes.
Directed by James Tinling.

Despite a bit more production value than is tossed into the average western, this 20th Century feature emerges as nothing more than just another western. Performances are above par for the ordinary outdoor film, but the Zane Grey story and action are strictly for the two-gun fans. It will get no better than fair grosses even in the western houses, because it has a tendency to talk too much in spots.

Becoming a lone outlaw to avenge the murder of his father, George Montgomery has a double murder on his grizzled old pal, Francis Ford, is also killed. He comes into town just in time to rescue Lynne Rob-

erts, who is being kidnapped by a band of cut-throats. Overcoming the suspicions of the townsfolk, Montgomery eventually suc-

ceeds in cleaning out the gang and, parti-

cularly, its leader, Eve Arden, who has been in love with him. His past crimes are for-

gun as the result of his heroic work.

Eve Arden walks off with acting honors as the salon hostess, gang leader. Mont-

gomery is a pleasant two-gun hero and he is ably supported by Ford, Sawyer and Stone.

NONAMAKER

RKO-RADIO 1941-42 Releases

'THE GAY FALCON' PROMISING START FOR NEW MYSTERY SERIES

Rates ⊙ • as supporting dueller or in action spots

RKO Radio.
67 Minutes.
George Sanders, Wendy Barrie, Allen Jen-

kins, Anne Hunter, Edward Brophy, Gladys Cooper, Arthur Shields, Damian O'Flynn, Turhan Bey, Lucile Gleason, Eddie Dunn, Willie Fung.
Directed by Irving Reis.

Another mystery comedy series, based on the character created by Michael Arlen, gets off to a promising start in "The Gay Fal-

con." George Sanders, who originally played "The Saint" in that RKO series, acts this adventurous amateur detective with the proper dash, assurance and faintly tongue-

in-cheek manner the role requires. His partners-in-solving-crime are Wendy Barrie, as a delightfully-meddlesome girl who has romantic inclinations, and Allen Jenkins, as his assistant, a bungling ex-convict. To-

gether, the trio becomes involved in a jewel robbery and murder case which has as many twists as the best known thrill sequences. This is a better mystery programmer than any of the final "Saint" films and should do well in action spots and make a good dueller as well.

Gay Lawrence, amateur detective known as "The Falcon," no sooner promises his fiancée he will give up crime investigation than he becomes involved in a threatened jewel robbery. A society woman is murdered soon after she slips The Falcon her diamond ring and, later, a mysterious stranger on the track of the jewel is shot by an unseen assai-

lant. Meanwhile The Falcon makes his fiancée furious by working out the case with the aid of the pretty girl secretary of a famous party-giver. Finally, the head of an organized jewel thieves is revealed to be the very woman who has been giving parties to attract wealthy guests. And, at police head-

quarters, The Falcon makes peace with his fiancée but wanders off to aid another pretty girl in distress — full details in the next picture.

In addition to George Sanders and Wendy Barrie, who make a splendid comedy team, the cast includes Gladys Cooper, who is excel-

lent as the imperturbable party-giver; Arthur Shields, who gets laughs with his irresistible police captain role, and a new-

comer, Anne Hunter, who is good as the infuriated fiancée.

Irving Reis' direction is first-rate.

LEYENDECKER

'MEXICAN SPITFIRE'S BABY' FEEBLE COMEDY

Rates • + as dueller

HOLLYWOOD PREVIEW—

RKO Radio.
69 Minutes.
Lupe Velez, Leon Errol, Charles "Buddy" Rogers, ZaSu Pitts, Elisabeth Risdon, Fritz Feld, Marion Martin, Lloyd Corrigan, Lydia Bilbrook, Jack Arnold.
Directed by Leslie Goodwins.

RKO had better abandon any plans for future "Spitfire" comedies if this is a sample of what can be expected from the series. It is a disgracefully unfunny affair. The first half of the picture is quite amusing, but it 

bogs down awfully at the half way mark when the situations become repitious and the hokum too impossible for even the most receptive onlooker. The ending leaves no doubt of the haphazard way in which the picture was produced — it simply stops because it has played out its running time.

Anxious to bolster the waning affection between his son, Buddy Rogers, and Lupe Velez, Leon Errol asks an English friend to bring a war orphan over from France for the young couple to adopt. The orphan turns out to be Marion Martin, whose parents were lost in the last war. The rest of the action concerns Errol's efforts to conceal her from his wife, Elisabeth Risdon.

HANNA (Hollywood)

SEPTEMBER 20, 1941
IT'S A sparkling DEANNA
WITH BOB CUMMINGS GIVING

Directed by
HENRY KOSTER

Produced by
JOE PASTERNAK

A UNIVERSAL PICTURE
AND A leaping LAUGHTON NOW! CUPID A NEW KIND OF PEP-TREATMENT!

Here's what it takes to magnetize your marquees and get the happy money that's hitting show business highs right now!

Deanna DURBIN and Charles LAUGHTON with Robert CUMMINGS in IT STARTED WITH EVE

A HENRY KOSTER PRODUCTION with
MARGARET TALLICHET
GUY KIBBEE
WALTER CATLETT
CATHERINE DOUCET
CHARLES COLEMAN

Screenplay by Norman Krasna
Leo Townsend
Original story by Hans Kraly

Nationally Released SEPTEMBER 26
'HONKEY TONK' STRONG CAST IN FAMILIAR TALE

Rates • • • on names

MGM. 10; Minutes.
Directed by Jack Conway.

"Honkey Tonk" revives the tired old plot of the denting, attractive confidence man, quick with his fists and quicker on the draw, who falls in love and marries a beautiful young and respectable girl who stands by him to the end, at the same time sacrificing her own principles and ideals. It is pretty corny stuff for Metro, producer Pandro Berman, director Jack Conway and the stars.

But, at least, it is done well, punchy romantic stuff, loud, exciting, and even moving occasionally. Produced, laid against the background of the old West, is impressive — giving spirit and atmosphere to the piece. Aimed at the masses, it is bound to appeal to all.

Gable is Candy Johnson, who moves in on a town, gains control of it and wins the affections of Lana Turner, daughter of Frank Morgan whose racket is collecting fines. Things become a little too rotten, however, and even Morgan finds them repellant. He is the leading spirit of a Citizens' movement to rid the community of Gable and his henchmen. Just as he is about to reveal the facts and figures, he is killed. Turner is hurt as she rushes to the scene. Gable, realizing that disaster is at his heels, tricks his gang into fleeing — he hops a train for new fields of conquest. Some months later Turner seeks him out and they start off together.

Gable's performance is one of his best. Lana Turner is so beautiful that it doesn't really matter if her acting is less auspicious. Frank Morgan is the inevitable bear parlor "hostess" and, of course, she's grand. There is an outstanding performance by Marjorie Main as a not so saintly mission leader. Albert Dekker is convincing as the heavy and Chill Wills satisfies in a comedy spot.

There's vigor to Jack Conway's direction and he may take much of the credit for making good entertainment of a routine and familiar story.

HANNA (Hollywood)

'SMILIN' THROUGH' MOVING LOVE STORY

Rates • • • or better generally

MGM. 100; Minutes.
Directed by Frank Borzage.

"Smilin' Through" is a handsome photo-play — a tender, moving and beautiful love story — but it is also a remake! Exhibitors are urged to watch the first run results closely in order to estimate this attraction's draw. Its production and entertainment values are such that this may be one of the few remakes to overcome audience prejudice against second hand celluloid. At this point, however, an accurate prediction is impossible.

Following the pattern of the original plan exactly. Lot of implications to be generated up to date have been wisely resisted. The Techni-color photography is lovely, enhancing the production considerably. Studded with fine performances by a cast of ranking principals and sympathetically directed by Frank Borzage, it will have particular appeal for women. Musical moments have been woven into the script as a logical part of the proceedings and Miss MacDonald's voice is heard advantageously in several familiar, well loved tunes.

This is a story of deathless love — the tale of a man who grows old and bitter after his fiance is killed at the altar by a jealous suitor. Later in life, his niece falls in love with the son of the murderer. He opposes their marriage until after the war when the young man comes back, a hero invalid unwilling to tie the girl to him.

Leo must have blushed as he emitted his familiar roar before a picture so utterly lacking in entertainment qualities as "Married Bachelor." It is a perfectly vile picture that is supposed to be funny, but

HANNA (Hollywood)

[MARRIED BACHELOR' SAD COMEDY

Rates •

MGM. 92; Minutes.
Robert Young, Ruth Hussey, Felix Bressart, Lee Bowman, Sheldon Leonard, Sam Levine, Murray Alper, Roy Gordon.
Directed by Edward Buzzell.

Leo must have blushed as he emitted his familiar roar before a picture so utterly lacking in entertainment qualities as "Married Bachelor." It is a perfectly vile picture that is supposed to be funny, but

HANNA (Hollywood)

'THE FEMININE TOUCH' SCREWBALL COMEDY IS BRIGHT ENTERTAINMENT

Rates • • • 1 generally

MGM. 93; Minutes.
Rosalind Russell, Don Ameche, Kay Francis, Van Heflin, Donald Meek, Gordon Jones, Henry Daniell, Sidney Blackmer, Grant Mitchell, David Clyde.
Directed by Major W. S. Van Dyke.

A clever script, top notch performances and W. S. Van Dyke's speedy direction contrive to overcome a shallow story premise and "The Feminine Touch" emerges as some-

HANNA (Hollywood)

10
COLUMBIA

The announcement by Columbia that it is now in a position to set its release dates for the next six months, with a large number of the films already completed or in the final stages of production, inspires comment on the showmanly job being done at this studio by Harry Cohn and his staff of capable production men.

A couple of years back this department was bickering violently with Columbia. We found fault with its B division. We criticized the lack of top pictures—in fact every feature of the company’s operation convinced us that the outfit was falling down on the job. Today, we point to Columbia as a studio with a consistent record of achievement, probably the best of any of the lesser majors. We might even add a couple of the top studios to the list. During the past three weeks we have previewed “Here Comes Mr. Jordan,” “Ladies in Retirement” and “Our Wife”—all top pictures with headline names. Coming up are “You’ll Never Get Rich,” the Fred Astaire-Rita Hayworth musical whose sneak preview reports are excitingly enthusiastic. Others that will be seen shortly are “Texas,” “Three Girls About Town,” “You Belong to Me,” the Wesley Ruggles production with Barbara Stanwyck and Henry Fonda, “Go West, Young Lady” with Penny Singleton, Glenn Ford and Ann Miller, and “The Lady is Willing” which co-stars Marlene Dietrich and Fred MacMurray. These are the items Columbia has set for release between now and December 15. At this point an accurate estimate of their aggregate boxoffice strength is impossible—but judged solely on the boxoffice value of the names involved and the reputations of the producers and directors connected with their production, the line-up looks imposing and promising.

Although the above barrage of top product represents a record of sorts for Columbia, it is evident that such line-ups have become common to the studio rather than the exception. It may all be traced back to the paradoxical situation created when Frank Capra left the Gower Street lot—his withdrawal was good for the company. Capra’s magic name made it too easy for Columbia to sell its product season after season—exhibitors anxious for the Capra goldmines simply did not use good judgement and common sense in analyzing Columbia’s prospects beyond the Capra offerings.

Lately Columbia has been faced with the necessity of making top pictures in sufficient quantity to offset the loss of Capra. In every respect the studio has met the challenge. Harry Cohn has left no stone unturned to bring the best in production and acting talent to his studio. They have more than fulfilled the promise expected of them.

There are still shortcomings, to be sure. In the last issue of Studio Size-ups we hit with hammer and tong at a very sloppy western which came from a competent producer—one whose work is so familiar to us that we cannot and will not hold him responsible. The production reflected a shoestring budget unworthy of the smallest independent. Things like this are unexcusable and we hope that Columbia will seek to correct it in the same manner that it has straightened out its difficulties in the A division.

Melvin Douglas’ next Columbia stint will be “He Kissed The Bride” which will be produced by Edward Kaufman, who recently checked into the lot with a contract...Everett Riskin who leaves Columbia next month has selected a story with a Hollywood background as his next picture. Plans for release will not be announced until the producer returns from his vacation.


METRO-GOLDWYN-MAYER

Last week MGM trundled out four new pictures for exhibitors and the trade press to view. Elsewhere in this issue there are printed individual reviews of the offerings. Collectively they are interesting, for when one starts to place them side by side, they again emphasize our frequently maintained position that Metro is lured. “Smilin’ Through” was a beautiful small-town, tender, moving love story which would impress us just as much if played by Dennis O’Keefe and Jane Frazee. We know the lines by heart—the situations are as familiar as the keys of our typewriter. The writing is beautiful—at times, poetic. But the public’s reception may be different. Certainly “Smilin’ Through” deserves boxoffice support but the chances of it going the way of all remakes are anything but remote. “Smilin’ Through” forms a boxoffice question mark that cannot be hidden by glowing and enthusiastic reviews.

“Married Bachelor,” second in the quartet, can be dismissed rather simply by calling it disgraceful. Its similarity to another Metro comedy of last week, “Pantomime Touch” cannot be dodged. “Touch,” however, is likely to be the surprise of the lot. It has laughs and tempo and is thoroughly entertaining.

Clark Gable and Lana Turner are in “Honky Tonk” (Jack Conway directed it and Pandro Berman produced). This one makes it pay at the turnstiles. But filmgoers are going to be disillusioned by the trite, familiar and corny story.

It would seem that out of four films, representing thousands of production dollars, Metro could at least turn out one that would warrant the raves and inspire the confidence the industry has for so long accorded the company. But there are tired days at the Culver City plant. Its executives, smug and complacent, have lost touch with the public. Their pictures make money, not because they are good entertainment, but because of the caliber and strength of MGM’s star list. In the face of the increasing popularity of new entertainers, in view of the inspired competition from Paramount, Warners and 20th Century-Fox, this department firmly believes that Metro’s supremacy has never been in such jeopardy as it is today.

Kalloch succeeds Adrian as Metro’s fashion designer... A made-to-order role for Spencer Tracy was handed the star with the announcement that he will play in “This Strange Adventure.” The part is that of an uneducated sailor who crosses the “Black Sea” of ignorance and finds God... Robert Z. Leonard will direct “We Were Dancing” which will co-star Norma Shearer and Melvyn Douglas.

Alexander Woollcott will appear in a role for “Babes on Broadway”... Cecelia Parker comes back to the Hardy family in the next of the series.

IN PRODUCTION—“Babes on Broadway” (Mickey Rooney-JuJu Garland), “Pamela Hattie” (Ann Sothern-Dan Dailey, Jr.), “H. M. Pulham Esq.” (Hedy Lamarr-Robert Young), “Kathleen” (Shirley Temple-Rex Bell), “Achilles” (Walter Pidgeon-Rosalind Russell)... "Minstrel and Mr. Make-Believe.” "Woman of the Year" (Spencer Tracy-Katharine H-
burn, “Johnny Eager” (Robert Taylor-Lana Turner).

PREPARING—“Steel Cavalry” (Wallace Beery-Margorie Main), “The Vanishing Virginian” (Frank Morgan-Kathryn Grayson).


MONOGRAM

The report of Monogram for the 52 weeks ended June 28, shows a net operating profit of over $10,000 as compared with over $150,000 loss for the corresponding period last year.

Monogram reports that it has three comedy teams active at the studio. Nat Pendleton and Sterling Holloway are together in “Top Sergeant Mulligan.” Benny Rubin and Skeets Gallagher have combined their talents for “Sis Boom Bah” and Harry Langdon and Charlie Rogers are preparing to start work in “Here We Go Again” which Dixon R. Harwich and Barney Saroyan are producing for Monogram.

Another comic strip character to be adapted to the screen is “Barney Google.” Ed Gross is the chap who has secured the rights from “Wee Little” and he will release a series of comedies through Monogram. The studio is releasing four new pictures this month.

IN PRODUCTION—“Top Sergeant Mulligan” (Nat Pendleton-Margorie Reynolds), “Riding the Sunset Trail” (Tom Keene-Betty Miles).

CASTINGS: John Bole in “Boy of Mine.”

PARAMOUNT

A M. Botsford may succeed William Pine as associate to Cecil B. De Mille...“The Hour Before Dawn” has been selected as a title for the recently acquired W. Somerset Maugham original...Earl Carroll is suing Paramount for $300,000 damages suffered by his professional reputation because of the film “A Night at Earl Carroll’s”...Zorina is being tested for the role of Maria in “For Whom the Bell Tolls”...James Hilton is writing the screenplay for “Six From Coventry,” a story of young English refugees in the United States...Joel McCrea has been set opposite Claudette Colbert in the next Preston Sturges film, as yet untitled...Paramount has twelve pictures ready to tee off during September and October.


REPUBLIC

Republic is engaged in a feud with one of the local trade papers. It is none of our business, of course, but because this department and Republic have always understood each other, we cannot resist the temptation to poke our head squarely into the lion’s mouth.

Come, come. Republic. This page has given you credit for better sense. We have always enjoyed the free manner in which it has been possible to talk to your executives, producers, directors and stars. We like the way you kid yourself. It is refreshing to visit a completely unself-conscious studio—an outfit that knows its limitations better than any half-informed trade paper writer or column-ist ever could.

We can recall a particularly gratifying instance when Studio Size-ups came out with some harsh words about your then half-baked writing department. Now usually when the mail hits Hollywood carrying FILM BULLETINS for Coast consumption, we use ourself to the beach while tempers cool and the office phone remains unanswered as the studios wonder what new mischief we are contemplating.

Yours were different tactics. You thanked us for the remarks—saying that the very same point was under discussion in the studio and the fact that an outsider shared a similar viewpoint emphasized...

NEW RELEASES

(For details on These pictures see Release Charts on Following Pages)

COLUMBIA
Prairie Stranger ...........................................September 18
You’ll Never Get Rich ...................................September 25

1941-42
Ladies in Retirement .....................................September 18
Two Lattis from Manhattan ................................October 3
Texas ..................................................................October 10

METRO-GOLDWYN-MAYER (1941-42)
Down in San Diego ...........................................September 19

MONOGRAM
1941-42
Driftin’ Kid .....................................................September 19
Gun Man from Bodie .........................................September 26
Stolen Paradise ..................................................October 3
Tonto Basin Outlaws ...........................................October 10
Spooks Run Wild ................................................October 24

PARAMOUNT
(1941-42)
Hold Back the Dawn .........................................September 1
Nothing But the Truth .......................................September 1
North of the nation ...........................................September 1
Henry Aldrich for President ...............................September 1
Buy Me That Town .............................................September 1

PRODUCERS RELEASING
Jungle Man ......................................................September 19
Tattoo R ............................................................September 19
Billy the Kid, Wanted ........................................October 3
Mr. Celebrity ....................................................October 10

REPUBLIC
Apache Kid .......................................................September 12
Sink or Be Good ..............................................October 3
Mercy Island ....................................................October 10
Jesse James at Bay ............................................October 17
Down Mexico Way (40-41) ...................................October 17

RKO
1941-42
Lady Scarface ..................................................Sept. 26
Father Takes a Wife ............................................Oct. 3
All That Money Can Buy .....................................October 17

20th CENTURY-FOX
We Go Fast ......................................................September 19
Last of the Dames ............................................September 26
Man At Large ...................................................September 26
Yank in the RAF ................................................October 3
Great Guns .......................................................October 10
Riders of Purple Sage .........................................October 16
Weekend in Havana ...........................................October 17

UNITED ARTISTS (1941-42)
International Lady ............................................Sept. 16
New Wine .......................................................October 16
Corsican Brothers ............................................October 24
Sundown ..........................................................October 31

UNIVERSAL
1941-42
Sing Another Chorus ..........................................Sept. 19
Kid from Kansas ...............................................Sept. 19
It Started with Eve ............................................September 26
Burma Conveyor ...............................................Oct. 3
Helizapoppin’ ....................................................October 10

WARNER BROS.
Nine Lives Are Not Enough ...................................September 20
Sergeant York ...................................................September 27
Law of the Tropics .............................................October 4
International Squadron .....................................October 11
the necessity for improving the caliber of Republic’s scripts.

Your beef with the trade sheet is over a review. You consider it unjust that the trade so-possessed it is the unfriendliest review ever printed about any studio. But that is no excuse for kicking up a fuss and following the Hollywood line of least resistance. Republic, you say, is bigger and better than that. Just because you have been a member of the Producers Association, don’t begin employing the methods of your new associates. Remember that old line about turning the other cheek? Well, you have done that before and you’re doing it again. Republic used to be a very funny place and by laughing with the gagsters instead of at them, you proved your right to the position you are just beginning to enjoy. Why change a policy so fundamentally—so definitely successful and, heaven knows, so refreshing and welcome in Hollywood.

Republic is starting three pictures as we go to press, including “Lady for a Night,” a big budget attraction which has Joan Blondell, John Wayne, Ray Middleton, Phillip Merivale, Blanche Yurka and Edith Barrett heading the cast. Leigh Jason is directing. Others are “Sierra Sue” (Gene Astry) and “Dick Tracy vs. Crime Inc.” (serial). Judy Clark, 17 year old singer and dancer, is the latest starlet to be added to Republic’s contract roster.

IN PRODUCTION—“Gaucho of El Dorado” (Tom Tyler-Bob Steele), “Newspapermen are Human” (Phillip Terry-Wendy Barrie).

RKO-RADIO

New production talent is coming into this lot at an unprecedented rate. Those signed last week include Jack Holt, veteran stage and screen producer and Pare Lorentz, leading motion picture critic and producer of documentary films. Lorentz has been appraising for a studio production for the past year and his first show at RKO will be a story with an army background.

In the process of negotiations is a deal with Leo McCarey which will bring him into the RKO fold not only as the producer of a number of pictures but in the capacity of supervisor to other producers.

Kay Kyser has been signed to a two-year, three picture contract. Leslie Charteris has split with RKO and will produce his “Saint” stories independently when a suitable male lead is found. Samuel Goldwyn’s schedule for the next 12 months is the headline in the producer’s history. RKO was the first to buy Phillip Terry’s contracts and succeed in borrowing young character actor, Laird Cregar, from 20th Century-Fox. He will play in “Joan of Paris.” “China Sky,” last Western Buck novel, has been acquired for RKO production. Damon Runyon’s first picture will be “Little Pinks,” based on his own unpublished story. Joseph Cotten and Agnes Moorehead have been set for the leads in Orson Welles’ “The Magnificent Ambersons.” Fox West Coast has bought RKO’s first black-of-five but will not show “Citizen Kane.” Independent exhibitors in these parts are also shying away from the film because of the prohibitive 50% terms.


PREPARING—“Valley of the Sun,” “Magnificent Ambersons,” “I’m Dying to Live.”

CASTINGS: Leslie Hall, Dean Jagger, Antonio Moreno in “Valley of the Sun,” Todd Duncan in “Sensapacation,” the Harold Sam Levine, Alphio Hay’s Orchestra in “I’m Dying to Live.”

DIRECTOR ASSIGNMENTS: Frank Ryan to “Call Out the Marines.”

20th CENTURY-FOX

Bryan Foy at 20th Century-Fox. That sounds like pickles and ice cream. Nevertheless it is true—the Keeper of the Warner’s, who is more so identified with the Burbank plant, has suddenly been suspected of being a Warner Brother masquerading another name, has changed his affiliation in one of the fastest switchovers in Hollywood history.

Bryan Foy at 20th Century can mean a number of things—but one fact is sure. He is a direct threat to Sol Wurtzel, who, come fire, flood and famine, has engineered the manufacture of 20th’s lesser output despite numerous predictions, prayers and hopes that one day he would lock up his desk and turn himself away and play dominos with another alumnus of old Fox who bored less fortunately than himself, Winnie Sheehan.

There was a time when Wurtzel was the bread and butter lad of Westwood. Zanuck’s pool was a charming waltz time while Wurtzel’s usual little programmers hit a fox trot tempo. Lately, Wurtzel has been off his stride—he has never recovered from the lamentable discovery that the public would not accept his every picture as the beginning of a new series.

Boris Morros is the latest producer who has sought out 20th Century as a releasing post. His “Tales of Manhattan” will be made here with an all star cast. Jean Renoir, who just completed “Swamp Water” as his first American picture, may remake one of his European successes as his second. “Margin For Error” will be made by Ernst Lubitsch as his second 20th Century stint. Robert Kane has left for England. Negotiations have been opened that will bring Howard Hawks into the 20th Century fold under a long term directorial contract.


DIRECTOR ASSIGNMENTS: Anatole Litvak to “This Above All!” James Halling to “Mingled” (NOT the A. J. Cronin story). Harold Schuster to “On the Sunny Side!,” William Wellman to “Reno Hai!”

STORY RUNS:“Pied Piper” by Neville Shute.

UNITED ARTISTS

The first American producer to go to England since the beginning of the war, Walter Wanger is en route to London to check on his production, “The Eagle Squadron.”

Chief von Sternberg is back in harness directing Arnold Pressburger’s filmization of the John Colten play, “Shanghai Gesture.” The town is packed with chatter, gossip and rumors about the director’s peculiar behavior—his fits of temperament and the difficulties he is encountering with various members of the cast. They make choice tid-bits for the gossip columns—doubtless a number of them are true. The concensus of opinion from those visiting the set and those who have inside information on the picture is that “Gesture” is going to be either a triumph for all concerned or the most dismal flop in Hollywood history—there will be no in-between. Personally this page believes that despite his eccentricities and trying personality, Sternberg is a sincere and earnest craftsman.

(Continued on Page 18)

Mechanized Defense for a Nobleman
in the XVII Century

To protect your investment in good sound projection, only the best of twenty century mechanized protection will do. To make the vital mechanisms in your projection room perform their functions at full efficiency—throughout their full service life—the regular visits of an Altec service man are now a business essential.

To money-wise exhibitors, faced with the mounting scarcities of metals needed for projection room parts and equipment, an Altec service agreement is an investment in continued business security.
In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. The year is the national release date. "No." is the release number. There may be variations in the Running Time in states where there is censorship. All new productions are on 1940-41 programs unless otherwise noted. (T) immediately following title and running time denote Technicolor production.
**1941-42**

**IN PRODUCTION**

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
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<tr>
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<td>1:20</td>
<td>J. Witherick-S. Patton</td>
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<td>R. Harper-Don sentido</td>
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<td>J. Benny-S. Francis</td>
<td>5-17, 6-22</td>
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<td>J. Benzoni-M. Gedney</td>
<td>6-15, 7-22</td>
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<td>J. Pennington-J. Ireland</td>
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<td>J. Dailey-J. O'Brien</td>
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KEEP 'EM FLYING
Comedy—Shooting started September 8 (1941-42)
Cast: Bud Abbott, Lou Costello, Carol Bruce, Martha Raye, William Gargan, Dick Foran.
Director: Arthur Lubin
Producers: Glenn Lyon
Story: Abbott and Costello are two rookies in the air corps in this comedy built about the training of army pilots.

MAN OR MOUSE
Comedy—Shooting started September 9 (1941-42)
Director: Harold Young
Producer: Ben Goldsmith
Story: Herbert inherits a packing factory which is sought after by a group of crooked politicians who have discovered the packing has enormous wartime value and is available to national defense.

W I L D  B I L L  H I C K R O C O  R I D E S
Outdoor drama—Shooting started September 8 (1941-42)
Producer: Edmund Grainger
Story: Cabot plays the title role, Bennett is a captive and Warren William, the heavy, in this historical story of the old West.

Y O U ' R E I N T H E A M E R I C A N  N O W
Comedy—Shooting started September 8 (1941-42)
Cast: Jimmy Durante, Jan's Wyman, Phil Silvers, Regis Toomey, Lou Costello, MacDowell, George Meeker, Producer: Lew Silver
Producer: Ben Stoloff
Story: Durante and Silvers are soldiers who attempt to play their profession in camp.

RELEASE CHART
IN PRODUCTION

**1940-41 Features (45) Completed (45) In Production (0)
1941-42 Features (47) Completed (21) In Production (26)
1941-42 Serials (4) Completed (1) In Production (3)**

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**WILD BILL HICKOCK RIDES**
Outdoor drama—Shooting started September 8 (1941-42)
Producer: Edmund Grainger
Story: Cabot plays the title role, Bennett is a captive and Warren William, the heavy, in this historical story of the old West.

**YOU'RE IN THE AMERICAN NOW**
Comedy—Shooting started September 8 (1941-42)
Cast: Jimmy Durante, Jan's Wyman, Phil Silvers, Regis Toomey, Lou Costello, MacDowell, George Meeker, Producer: Lew Silver
Producer: Ben Stoloff
Story: Durante and Silvers are soldiers who attempt to play their profession in camp.

**RELEASE CHART**
IN PRODUCTION

**1940-41 Features (45) Completed (45) In Production (0)
1941-42 Features (47) Completed (21) In Production (26)
1941-42 Serials (4) Completed (1) In Production (3)**
SIZE-UPS

(Continued from Page 13)
and we have a hunch that "Gesture," a tailor-made story for the director will be one of his biggest successes.

United Artists has granted Gabriel Pascal a two years respite from his contract...The town is packed with rumors concerning the appointing of a new UA president but the straws in the wind have not pointed in any particular direction.

IN PRODUCTION — "Jungle Book" (Sabu-Joseph Callela), "Shanghai Gesture" (Gene Tierney-Victor Mature).

PREPARING—"To Be Or Not To Be" (Korda), "Twin Beds" (Small).

CASTINGS: Ernest Truex, Hilde Barnes in "Twin Beds"...Martha Stedman in "Shanghai Gesture."

UNIVERSAL

Bruce Manning is back at the studio after a series of conferences with the company's New York executives which indicate to the trade that Manning is being groomed as Joe Pasternak's successor. Manning has already been assigned the Deanna Durbin vehicles and it is fairly apparent that he will be eased into the lot's No. 1 production berth.

Abbott and Costello have closed a deal to make one picture for Jules Lowe's Mayfair organization. They report to him upon the completion of their Metro commitment which begins in November.

IN PRODUCTION—"Paris Calling" (Elisabeth Bergner-Randolph Scott), "White Savage" (Maria Montez), "Keep 'Em Flying" (Abbott and Costello), "Man or Mouse" (Hugh Herbert-Tom Brown).

PREPARING—"Don Winslow of the Navy," "North of the Border," "Melody Lane."

CASTINGS: Henry Wilcoxon in "White Savage"...DIRECTOR AS MENTS: Harold Young in "Man or Mouse"...Charles Lamont to "Melody Lane"...CONTRACTS: Henry Koster to 2-year producer-director pact.

WARNER BROS.

Unique for its policy of finding production men within its own organization, Warners this week elevated Robert Buckner to the post of associate producer. No assignment is ready for him yet. Buckner just completed the script on "The Life of Yankie Doodle" which will have James Cagney in the role of George M. Cohan.

We couldn't begin to count the number of times Warners has announced the elimination of B pictures from its program. Another step in this direction came with the announcement that the studio has authorized substantial increases in all budgets to eliminate low-bracket films from the company's future schedule and to place all pictures in A classification on basis of cast and production values.

Hal Wallis and Jesse Lasky have signed Alan Le May and Harold M. Sherman to write the screenplay of "The Adventures of Mark Twain."...Another writer to become a WB producer is Paul Gerard Smith who had done production work previously at Universal...Jesse Lasky is off again to attend to the opening of "Sergeant York" in one of the key cities. It is gratifying to note the interest producers are beginning to have in seeing that their films are properly unfurled in various parts of the country. Lester Cowan is taking to the road in behalf of "Ladies in Retirement."

Walter Wanger is another who finds it advantageous to leave Hollywood for extended periods during the release of each new feature.

IN PRODUCTION—"They Died With Their Boots On" (Errol Flynn-Olivia de Havilland), "King's Row" (Ann Sheridan-Ronald Reagan), "Captains of the Clouds" (James Cagney-Dennis Morgan), "The Man Who Came To Dinner" (Bette Davis-Monty Woolley), "All Through the Night" (Humphrey Bogart-Conrad Veidt), "The Male Animal" (Olivia de Havilland-Henry Fonda), "Bridges Built at Night" (Lloyd Nolan-Alexis Smith), "Wild Bill Hickok Rider" (Constance Bennett-Bruce Cabot), "Remember Tomorrow" (John Garfield-Raymond Massey), "You're In the Army Now" (Jimmy Durante-Jane Wyman).

PREPARING—"Juke Girl" (Ida Lupino).

GREATEST ICE SPECTACLE OF THE YEAR!

Now on the screen with a magnificent production background of stars, comedians, girls, music, ballets . . . and the world's foremost skating champions!

Ice-Capades

JAMES ELLISON
JERRY COLONNA
DOROTHY LEWIS

BARBARA JO ALLEN (VERA VAGUE)
ALAN MOWBRAY • PHIL SILVERS

featuring

THE ICE-CAPADES COMPANY

with internationally known skating stars including

BELITA • LOIS DWORSHAK
MEGAN TAYLOR • VERA HRUBA

JOSEPH SANTLEY — DIRECTOR

Screen play by Jack Townley, Robert Harari
Olive Cooper • Original story by Isabel Dawn
and Boyce De Gaw • Additional dialogue by
Shavelson and Josselsberg

A REPUBLIC PICTURE
NEW YORK TOWN . . . With Fred MacMurray and Mary Martin as stars, the metropolis of the world for atmosphere, Robert Preston, Lynne Overyman, Akim Tamiroff and Eric Blore as assorted N.Y. characters, this Paramount presentation for the new season shows the loves, laughs and heartbreaks of Manhattan, compressed into the lives of a half-dozen men and women. Charles Vidor directs.

BADLANDS OF DAKOTA . . . The time is 1876; the place is Tombstone in the territory of Dakota; the cast has Bob Stack and Brod Crawford as sympathetic brothers, both in love with Ann Rutherford (all grown up); Richard Dix is seen as Wild Bill Hickok, Frances Farmer is a gun-totin' tough gal while the rest of the cast is well rounded out by Hugh Herbert, Andy Devine, Fuzzy Knight and Lon Chaney, Jr. The director of this Universal extravawestern is Alfred E. Green.
WHAT THE NEWSPAPER CRITICS SAY

Highlights from Reviews of New Pictures By Foremost Critics

☆☆

SUN VALLEY SERENADE
(20th Century-Fox)

"...Nice melody, excellent skiing and skating scenes and a general pleasant air about the whole thing to warrant labeling it knockout entertainment."—BOEHNEL, N. Y. WORLD-TELEGRAM.

"...For a musical comedy with variety...to top...Better than average tunes...Comedy is supplied by Milton Berle in moderate but satisfactory doses."—WINSTEN, N. Y. POST.

"...Merry little show...Thrilling and exquisite skate sequences."—FINN, PHILA. RECORD.

WEST POINT WIDOW
(Paramount)

"...Pretty silly and commonplace and lacking almost entirely in any entertainment value...Stuff and nonsense...and that's being pretty nice about it."—BOEHNEL, N. Y. WORLD-TELEGRAM.

"...Distinctly likeable in spots, hard to believe in others...Several moderately entertaining sequences."—WINSTEN, N. Y. POST.

"...Catalogue of typical screen situations...Filmy and tepid."—BARNES, N. Y. HERALD TRIBUNE.

FATHER TAKES A WIFE
(RKO-Radio)

"...Anyway, the first 15 minutes are full of pleasant chuckles."—BOEHNEL, N. Y. WORLD-TELEGRAM.

"...Not only a personal triumph for Miss Swanson and Adolphe Menjou; it is one of the smartest comedies of the year...Saturates with a deft, light touch...Consistently brilliant and cracking dialogue."—DANA, N. Y. HERALD TRIBUNE.

"...It wouldn't be so bad if it contained witty lines to cover the aged skeleton of a plot. But there is no relief on that score, only more of the same."—WINSTEN, N. Y. POST.

"...Amusing...Puts you in a good mood even though you realize that many of the situations are somewhat labored."—T. M. P., N. Y. TIMES.

WHEN LADIES MEET
(Metro-Goldwyn-Mayer)

"...Hard to see how the motion picture can fail to get a huge response from feminine flimflappers. At the same time, I think it is a rather ponderous and wordy translation...Lacks zest."—BARNES, N. Y. HERALD TRIBUNE.

"...Sounds so stagy that it's hard to believe that it ever was really good...Entertainment on the doubtful side."—WINSTEN, N. Y. POST.

"...Doesn't ring true because its people somehow seem chillingly empty and unreal and because the lines are artificial and labored...Slow and lifeless."—BOEHNEL, N. Y. WORLD-TELEGRAM.

"...Hangs on grimly and desperately for a couple of fairly amusing reels and then expires pitifully and painfully in a smother of pompous words."—CROWTHER, N. Y. TIMES.

CITIZEN KANE
(RKO-Radio)

"...Suppression of this film would have been a crime...The most surprising and cinematically exciting motion picture to be seen here in many a moon...You shouldn't miss this film. It is cynical, ironic, sometimes oppressive and as realistic as a salp."—CROWTHER, N. Y. TIMES.

"...Revolutionary screen achievement...As stark, compelling entertainment, it can be compared only with 'The Informer'...Fresh and dynamic...As significant as it is experimental and entertaining...A truly great motion picture."—BARNES, N. Y. HERALD TRIBUNE.

"...Cinema masterpiece...So full of drama, pathos, humor, drive, variety and courage and originality in its treatment that it is staggering and belongs at once among the great screen achievements."—BOEHNEL, N. Y. WORLD-TELEGRAM.
"LYDIA" GOOD WOMAN'S DRAMA

Rates • • • generally

HOLLYWOOD PREVIEW

United Artists
(Alexander Korda)
101 Minutes
Merle Oberon, Edna May Oliver, Alan Marshall, Joseph Cotten, Hans Yaray, George Reeves, John Halliday, Sara Algood, Bill Roy, Frank Conlan.

Directed by Julien Duvivier

"LYDIA" is a revealing insight into a woman's past—done with tender warmth and compassion. It is particularly strong fare for feminine audiences and in the majority of locations this will account for good business. The film is hampered at the outset by a slow and tedious first half due largely to use of the overworked flash-back device. Additional cutting will help, and we understand that this is being done. The production is beautiful, most of the performances are good and there is a magnificent directorial job by Julien Duvivier.

At a meeting with the three men who have loved her, "LYDIA" (Merle Oberon), now a wealthy spinster noted for her philanthropic activities in behalf of blind children, tells them of her reaction to their admiration for her. She also speaks of a fourth—a man with whom she had an illicit love affair, only to learn subsequently that he was married. His promise to come back is never fulfilled and Lydia remains unmarried through the years.

Merle Oberon gives an intensely moving portrayal of the title role. Edna May Oliver has never been better as her salty, old aunt. The four men—Marshall, Cotten, Yaray and Reeves—are excellent.

HANNA (Hollywood)

'OUR WIFE' PERFORMANCES REDEEM FAIR COMEDY

Rates • • generally

HOLLYWOOD PREVIEW

Columbia
95 Minutes

Produced and directed by John M. Stahl.

Even the topestitch performances of Melvyn Douglas, Ruth Hussey and Ellen Drew fail to lift this slight-plotted, stilted dialogue, much-ado-about-nothing comedy out of the B class. There are moments of mild suspense sufficient to keep the feminine flimflamoers interested and just enough laughs to keep the males awake. The mood of the picture is dull and dreary and the foggy lighting seems inconsistent with the spirit of the piece. Returns will depend 'argely on Douglas' strength in individual locations plus whatever interest can be stirred up in the triangular title. Grosses are not likely to be more than aver-
age anywhere.

Scientist Ruth Hussey has fallen in love with bottle-hitting band leader Melvyn Douglas on a steamer cruise. When his new romance has inspired Douglas to pull himself together and compose a swing symphony, his not-quite-divorced wife, Ellen Drew, whom he has been trying to forget, returns to the scene. In order to hold Douglas, Drew finds a flight of stairs and pretends to be paralyzed. She fools the doctors, but gives herself away to Hussey. The climax develops when Ruth exposes Ellen's duplicity by doubting her with an unexpected shower of cold water. For the finale Douglas and Miss Hussey administer the chastened lady an anti-climactic and out-of-character spank-
ing.

Although the three principals dominate the film, Charles Coburn and John Hubbard lend good support when they have the opportu-

With just a bit more care in the direction and writing, the opus might have been a really first rate comedy despite the shallow plot and lack of production values.

CRANE (Hollywood)

'BADLANDS OF DAKOTA' WESTERN HAS ACTION

Rates • • • for action houses

HOLLYWOOD PREVIEW

Universal
74 Minutes

Directed by Alfred E. Green

Abundant action and good performances by a well balanced cast are the virtues of this Universal outdoor film. It can hardly be classed as just a "western," for it is well above that standard on the basis of cast and production, although the story is pretty much formula. Wherever action pictures click, "Badlands of Dakota" should garner well above average grosses. Robert Stack is a handsome, two-fisted hero and his stock should rise considerably as a result of this performance. Ann Rutherford also does some of the best work of her career with a convincingly impressive portrayal. Pity of the film is that Richard Dix was wasted in a minor role, almost a bit.

The story centers on the conflict between two brothers, Crawford and Stack, when the former is jilted by Ann Rutherford who marries Stack. Crawford becomes a criminal and seeks to avenge himself on his younger brother by having him made town Marshall. Stack surprises those who have made a fool of him and learns that the stage coach robb-

Abraham Green's direction is well paced to extract the maximum in action values from the script.

HANNA (Hollywood)

BOXOFFICE RATING: • Means POOR; • • AVERAGE; • • • GOOD; • • • • EXCELLENT

FILM BULLETIN
A Statement To Allied’s Leaders

A CRISIS IN ALLIED

TO ALLIED’S NATIONAL LEADERS:

You have NOT been repudiated by your organization!

The resolution passed by the Board of Directors approving a plan for the creation of a "national joint conference committee of the several branches of the industry" was turned down by the delegates to the Philadelphia convention simply because it held forth the slim possibility that, in some unforeseen way, Allied's firm foundation of complete independence might be undermined.

That, gentlemen, is a tribute to the great spirit which your courageous and loyal leadership has ingrained in the very fibres of the exhibitors who have followed you through the years.

There was much talk of "liaison," of the need for establishment of an all-industry committee to confer on matters of MUTUAL interest. There could hardly have been any serious opposition to such a plan. But, the resolution presented by the Board of Directors proposed to go beyond that. It stated that Allied's representatives on the joint committee shall be authorized to "study" the possibility and desirability of bringing the several branches and groups (of the industry) into a more elaborate and enduring form of industry organization."

That frightened the rank and file of Allied's membership. It is only natural that they should reject any plan containing a germ that might destroy the vitals of their organization and make of it another M. P. T. O. A. It was understandable jealousy of Allied's independence that prompted the spirited debate and, finally, the vote against the resolution.

The average independent exhibitor believes that his interests and those of the distributors are diametrically opposed in the usual course of business. He understands that in matters of taxation or legislation affecting the industry as a whole, liaison would be desirable. But it wants to limit it to liaison—and only on specific matters.

Harmony—harmony that will really last—must be based on mutual respect between the organizations representing the DIFFERENT branches of the industry. Intelligent, broad-minded and considerate leadership in each of the branches would accomplish the most.

There is a possibility that you men may be tempted to resign because of the action taken by the convention at large. FILM BULLETIN urges you to accept the vote of the membership with a feeling of pride in what you have constructed—a splendid organization of truly independent men.
OF MEN AND THINGS

By JACK HARROWER

REPUBLIC—THE COMMON SENSE OUTFIT

Looking back over the steady progress of Republic Pictures since it was organized six years ago, we found it interesting to sit down with Charles Reed Jones, the advertising chief, and try to get a picture of the growth of the organization which has introduced some practical business methods into an industry that often stands revealed as anything but businesslike in its *modus operandi.* Whatever the future of this company may turn out to be, it will go down in history as the organization that introduced common sense into operation both of studio and home office. President Yates has always insisted on getting value for every dollar he spends. Some other producing organizations find executives spending the company's money with a large and lavish hand. Yates is spending his money. That's probably the answer to the crazy extravagances of the picture biz handed to you in one sentence.

* * *

For the first five years it was a steady building up of confidence among exhibitors. The company feels that a year ago they had distinctly achieved this confidence. Having secured an industry standing, Republic last year started to build recognition with the general public—the cash customers. This was attempted by advertising regularly in fifteen fan magazines. At the home office in New York and from the studio on the coast a steady effort has been made the past year to build prestige with the public through newspapers as well as the magazines. For instance, "Cowboy Movie Thrillers," a new Munsey publication, had Gene Autry on the cover of the second issue, and Roy Rogers advertised on the cover for a story inside. "Screendland's" editor, Delight Evans, wrote her famous open letter for the first time to a cowboy—Roy Rogers.

* * *

The company is operating with the smallest advertising and publicity department of any company in the business—and getting BIG results. Jones has a staff of specialists in various fields whom he considers tops. What is more important, they have a genuine enthusiasm for their work which cannot be beaten in any organization in the business. As individuals, they are sold on the idea that Republic is headed for the front line and that they have a real future with the company.

* * *

As a comparatively new company, theirs is a constant battle to win space in newspaper and magazines against the older and bigger companies. It really isn't much of a problem to go out and grab space for a glamorous and popular Clark Gable, Marlene Dietrich or Ginger Rogers. If the publicity lad has a good fresh slant on the Big Name, the magazine editor is more anxious to snatch the "exclusive" than the press mug is to unload it. But to knock off a magazine or newspaper for sizeable space for a comparatively unknown Lynn Merrick or a Carol Adams or a Lois Ranson, *that,* friends, is quite a chore for the best grade of space-grabber. And the Republic bunch are doing that same trick with amazing regularity. They have secured, for instance, three important covers on Merrick within the past few months. It's things like that which give the Charles Jones staff a kick in their work—to go out and achieve results with lesser lights among players.

* * *

It is a fact that Republic rarely misses an issue of any recognized trade paper for one or more of their "specialty" ads. Yates believes in hitting with small ads—but hitting steadily. He may buy less space than the big majors, but Republic actually runs more individual ads than any other company. Which is something for those who are ad conscious to mull over. The Yates psychology is that four-quarter-page ads get more attention than one-page ad in the same publication. The Republic chief feels that every exhibitor reads at least one trade paper, so the company's advertising schedule takes in every trade paper. This policy has been consistently adhered to for the past three years. Results have justified making it a permanent policy, a fact which should be most encouraging to trade paper publishers. Exhibitors may pass up a lot of the ballyhoo and blurbs that are purveyed as "news items," but they DO read the ads.

* * *

Jones' ad and pub staff take pride in the team work they have done on pictures like "Jungle Girl." On this one they hit big space through landing articles with a half dozen newspaper syndicates. They planted two and three-page layous on this serial. The boys developed an angle, and went out and smacked it over strong. The angle was that even as Pearl White, Helen Holmes and Ruth Roland were tops in the good old serial days, likewise Frances Gifford is tops as the Modern Serial Girl. They also did a sizeable job on Billy Conn, the fighter, in "The Pittsburgh Kid." They figure that the radio time they grabbed was worth the proverbial million dollars. Also on "Ice-Capades." On this one they capitalized the old lure of leg art, used with such brilliant results by the famous publicist Steve Hannigan, who built up Miami Beach with nothing else but.

* * *

An outstanding publicity job was, and still is being done with "Adventures of Captain Marvel"—a tieup with the Fawcett Publications. This company publishes the serial strip in one of its magazines. So when Republic made it into the popular serial, the publishing concern had their promotion men throughout the United States stage a comprehensive local promotion campaign to help every exhibitor who asked for it. Here is a continuous campaign running for months, available to any theatre playing the serial.

* * *

From the sales angle, Jimmy Grainger reports that many exhibitors are buying the full program because they have found that Republic has a quality of Dependability. The studio is doing a fine job in building exploitation into the picture at the very start, wherever possible. This helps the Jones ad and pub departments tremendously.

* * *

There is a very definite policy in preparing Republic trade paper ads. The company feels that exhibitors are not particularly impressed with a producer's paid appraisal of his own picture. It seems that producers have been given at times to overenthusiasm, overstatement, even overexaggeration. So some cynical exhibitors have curled their lips and sniffed their noses and acted generally as if they questioned these ads. Therefore Republic ads attempt to give a "sample" of what's really in the picture. The ads, in a word, show exactly what the company has to present to the exhibitors—not a list of superlative adjectives making claims that fail to impress because showmen have read the same adjectives a thousand times before.

24  F I L M  B U L L E T I N
'LADIES IN RETIREMENT' ENGROSSING, BUT UNPLEASANT HORROR DRAMA

Rates • • • — generally where sold

HOLLYWOOD PREVIEW

Columbia.
92 Minutes.
Ida Lupino, Louis Hayward, Evelyn Keyes, Elsa Lanchester, Edith Barrett, Isabel Elsom, Emma Dunn, Queenie Leonard, Clyde Cook.

Directed by Charles Vidor.

One of the most engrossing "horror" plays ever written, "Ladies in Retirement" has been made into an equally distinguished movie. This Lester Cowan-Gilbert Miller production is arresting entertainment — a film of brilliant acting, production and superb direction which place it in the category of the unusual. In mood, the spirit of the stage play has been remarkably preserved — in its surprise and dramatic moments it is infinitely superior. It had a preview audience on the Eddie/their chairs. That should indicate the type of reaction to be expected when this picture gets out into general release.

There will be a sales problem involved in that "Ladies in Retirement" is strictlyadult entertainment — and not very pleasant at that. The exhibitor who can overcome this will find himself with a definitely profitable attraction. Word-of-mouth advertising is going to help and there should be eloquent support from the critics.

The story is the grim tale of Ellen Creed (Ida Lupino) who lives in a lonely spot on the English coast as companion to Isabel Elsom, one-time chorus girl who now exists on the favors of her former admirers. Ellen is passionately devoted to her two mentally deranged sisters, Elsa Lanchester and Edith Barrett. She succeeds in persuading Miss Elsom to have them down for a brief visit. It lasts indefinitely until finally Ellen is told to get rid of them. Instead, she murders her employer and the three strange women live on in the house. Into this weird scene comes Louis Hayward, ne'er do well nephew of Ellen who seeks refuge from the police. During his stay he is able to reconstruct what has happened and in the end is able to confront his aunt with what he has learned. Their conversation is overheard by Evelyn Keyes, the maid, who goes screaming out of the house. Miss Creed knows that she is finished and goes out through the mist to meet the police at a nearby farm who are closing in on Hayward.

Ida Lupino gives a superlative performance as the shrewd, calculating, yet pathetic, murderer. Louis Hayward is splendid. Elsa Lanchester and Edith Barrett are amazingly good as the dumb sisters and, although ludicrous, there is pathos in their enactments. Isabel Elsom, recreating her stage role, does a memorable job in an extremely difficult part. Emma Dunn is a nun who visits at the house.

Charles Vidor finally comes into his own — showing the directorial craftsmanship of which he is capable. The suspense is admirably built and he may share the credit for the fine performances from every member of the cast.

HANNA (Hollywood)

RKO-RADIO Reviews of 3 in Western Block

'DUDE COWBOY' WESTERN HAS DIFFERENT PLOT

Rates • • in action and western houses

HOLLYWOOD PREVIEW

RKO-Radio.
58 Minutes.

Directed by David Howard.

With its story based on the rounding up of a gang of counterfeitters, this could be better classified an action picture than a western. Its plot makes for plenty of hard riding, shooting and fistic encounters, with a bit too much footage devoted to some corny comedy by "Lasses" White. On the whole, however, there is plenty here to keep the action fan engrossed and it should do as well as the average 'Tim Holt' performance.

Byron Foulger, engraver in the Treasury Department, is kidnapped by a group of counterfeitters whose activities are camouflaged by a dude ranch. Appointed a special investigator, Tim Holt checks in at the ranch and is ultimately successful in exposing them. Holt's riding is his biggest asset and in this film he has ample opportunity to display his prowess. Marjorie Reynolds is excellent in the feminine lead. Louise Currie is an attractive blonde who has talent. Ray Whitley's musical interludes are entertaining.

HANNA (Hollywood)

'THE OUTLAW TRAIL' AVERAGE TIM HOLT WESTERN

Rates • • for western spots

RKO.
60 Minutes.
Tim Holt, Janet Waldo, Ray Whitley, Lee "Lasses" White, Morris Ankrum, Glenn Strange, Roy Barcroft.

Directed by Edward Killy.

These Tim Holt westerns are neatly produced and they pack sufficient action to keep the two-gun fans entertainingly occupied for an hour. 'The Outlaw Trail' is about average for the series.

This one has Holt unwillingly turning bank robber at the instance of his uncle, because unscrupulous bankers were responsible for his father's death. When he later falls in love, however, he reforms and is made town marshall. He returns the stolen monies and finally shoots it out with his uncle's gang.

Performances, direction, photography up to par.

NONAMAKER

'RIDING THE WIND' HAS ACTION

Rates • • + in western houses

HOLLYWOOD PREVIEW

RKO-Radio.
59 Minutes.

Directed by Edward Killy.

There is enough riding, gun fights and excitement here to please the majority of western fans and, as a result, the story holes are pretty well plugged. Too, the comedy and romance are held to a minimum and they don't distract the spectator from the villainy of the heavies and the heroism of the "good guys." There are several good musical interludes by Ray Whitley. It stacks up as about the best Tim Holt western thus far from RKO and will have little trouble paying off at the box-office.

Holt is a young ranch owner anxious to prevent his neighbors from using force to gain equitable water rights. He almost succeeds by importing a windmill engineer to build mills which will pump water from the wells while a battle is fought in the courts. The owner of the water company has the windmills dynamited and the ranchers arm themselves and begin firing. At the last moment, there is word that the ranchers have secured an injunction. The heavies try to blow up the dam, but Tim Holt is there to prevent them.

Holt's performance is one of his best. Eddie Dew plays the water company owner, is a first rate heavy. Mary Douglas is passable as the gal involved.

Edward Killy's direction strikes hard at the action elements and Bert Gilroy's production is superior to the usual western standard.

HANNA (Hollywood)

SEPTEMBER 20, 1941
**SHORT SUBJECTS**

**FROM PHILLY**

**BY JAY WALKER**

**TRADE SCREENINGS**

<table>
<thead>
<tr>
<th>Date</th>
<th>Film Title</th>
<th>Location</th>
<th>Description</th>
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<tbody>
<tr>
<td>Sept. 22</td>
<td>&quot;Spankies&quot; (Paramount)</td>
<td>Philadelphia</td>
<td>10:30 a.m.</td>
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<tr>
<td>Sept. 22</td>
<td>&quot;Wake Up Little Susie&quot; (Paramount)</td>
<td>Philadelphia</td>
<td>10:30 a.m.</td>
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<tr>
<td>Sept. 23</td>
<td>&quot;The Secret by the Seashore&quot; (Columbia)</td>
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**ALLIED CONVENTION SIDELIGHTS**

Funniest thing aside from Bob Hope's jokes at the banquet was Metro's lion refusing to perform at his scheduled open-air appearance on the trailer-cage parked in Samsom St. in rear of Ben Franklin...Hottest exhibit was Paramount's strip-train. Quite popular with the men...Metro also scored with their family comedy starring Mickey Rooney, playing practically everyone alongside the lion...

**FILM BULLETIN**

**THE INDEPENDENT TRADE JOURNAL**

**SAVED TIME, ENERGY, INSURANCE, WORRY MONEY**

Economically Sensitive for All Your Deliveries to Be Made by

**HORLACHER**

**DELIVERY SERVICE, Inc.**

**PHILADELPHIA**

1225 or 1239 Vine St.
1801 Bayard St.

**Baltimore**

1938 3d St., N. E.
1938 3d St., N. E.

**Washington**

**Newark**

**BULLETIN**

**From Boston**

**By BARCLAY**

**TRADE SCREENINGS**

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<tr>
<td>Sept. 22</td>
<td>&quot;I'll Be Right There&quot; (Universal)</td>
<td>Boston</td>
<td>10:30 a.m.</td>
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<tr>
<td>Sept. 22</td>
<td>&quot;The Sign of the Pagan&quot; (MGM)</td>
<td>Boston</td>
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</tbody>
</table>

**More**
NAVY BLUES . . . The navy angle of Warners' "In the air, on land, on the sea" triangle has Ann Sheridan, Jack Oakie, Jack Haley and Martha Raye; the boys as gobs, the gals as gob-getters have a pretty lively time trying to win the Pacific Fleet marksmanship prize for their ship. Lloyd Bacon's direction assures a rapid pace, while the support includes Herbert Anderson, Jack Carson, Richard Lane and William T. Orr.

OUR WIFE . . . Melvyn Douglas, Ruth Hussey, Ellen Drew, Charles Coburn, John Hubbard and Harvey Stephens comprise the fine cast for Columbia's latest farce on marital woe. The racy tale has Douglas in love with Ruth Hussey, while Ellen Drew, his about-to-be-divorced wife decides differently — and pretends paralysis to prove it. Coburn and Hubbard are Douglas' prospective father-in-law and brother-in-law, respectively. John M. Stahl directed.
No matter where you are... who you are... what you are... so long as you're an exhibitor with a theatre ready for business, the Prize Baby of the Industry is ALWAYS there with extra power to sell your show... extra power to sell your theatre... extra power to sell your industry.

Help yourself to better business with NATIONAL Screen SERVICE

PRIZE BABY OF THE INDUSTRY
CENSORSHIP?
A LIVING ANSWER TO THE
SENATE COMMITTEE'S CHARGES
Editorial by MO WAX, Page 4

ALLIED:
THE INDEPENDENT ORGANIZATION
CLOSES RANKS...WILL EMERGE FROM
ITS CRISIS STRONGER THAN EVER
Page 3

REVIEWS
18 Straight-from-the-Shoulder BOXOFFICE ANALYSES
“How do you like my new SLIDING STEP, honey?”

“We’ve been partners for 17 years, Leo, why should you step on my toes now!”

SIGNATURE TO AN M-G-M CONTRACT!

Great news! Clark Gable and Lana Turner in “Honky Tonk” in its first 8 engagements is doing a sensational 225% of normal business, topping the biggest of M-G-M hits. It follows “When Ladies Meet,” “Dr. Jekyll & Mr. Hyde,” “Lady Be Good” as Leo salutes the new season. The future is rosy. Other completed pictures and Big Ones under way forecast M-G-M’s brightest year. Come on partners, let’s dance!
ALLIED CLOSES RANKS

Allied is coming through its word bath with flying colors.

The haze raised by the charges and countercharges that flew in the confusion resulting from the rejection of the unity resolution by the Philadelphia Convention is gradually being dissipated. By the exercise of sound judgement, good temper and sweet reasonableness, the gentlemen involved in that verbal altercation have demonstrated that they are concerned with issues, not personalities—that the preservation of Allied is dearer to them than any personal satisfaction.

A review of the events is in order.

The resolution passed by the Board of Directors of Allied and submitted to the Convention for its approval contained two distinct provisions. One was for the establishment of a "liaison" committee of five to discuss matters of mutual interest with other branches of the industry. This sound idea was fathered by Allied’s A. F. Myers. The second provided authorization for this committee to study the possibilities and desirability for creating a more elaborate and enduring form of industry organization. This project was the result of recommendations made by Al Steffer, the Minneapolis veteran. The resolution seemed well on its way toward approval by the Convention when Nathan Yamins of Boston, a former Allied president, lunged into it with the charge that it might result in Allied becoming "another MPTOA." Yamins, who had been unable to attend the Board meeting at which the resolution was approved, asked that the Board take time to reconsider it. In the course of his impassioned speech against the plan, the New England leader made some remarks that were interpreted to be aspersions on the motives of those fostering the resolution. Mr. Yamins has since made it quite clear that such was not his intention, that he has the utmost confidence in and respect for all the men with whom he has worked so closely in Allied. His attack was confined strictly to that part of the resolution concerning the possibility of establishing one all-industry organization.

The Convention voted to eliminate this provision and, in the confusion that followed, a vote was taken on the balance of the resolution. This, too, was rejected, although it was apparent that many of the delegates did not comprehend what the latter vote was on. The provision for creation of the "national joint conference committee" would undoubtedly have been approved if presented in a clearer atmosphere.

Faced with this seeming repudiation by the Convention, the Board voted to resign, but was induced to reconsider and to take the issue to the membership at large. While this, in turn, appears to be a repudiation of the Convention, it has been pointed out by General Counsel Myers that Allied’s constitution vests all authority in the Board of Directors, who are the chosen representatives of the affiliated units. As a matter of fact, it was not necessary for the Board to conduct the plebiscite, but it desired to do so in order to ascertain the attitude of Allied’s full membership.

It is certain that the resolution will finally be approved by a large majority of the members. Several units have voted to eliminate the objectionable third clause. One unit voted down the entire resolution. However, all of the units have passed unanimously motions expressing their confidence in the national leaders.

Other questions of legality and propriety have been raised, but these are being forgotten in the sincere desire of Messrs. Myers, Yamins, Cole and all the others concerned to pull Allied through this crisis without shattering the bonds that have held this fine group of men together for over 12 years.

The Board will hold a special meeting in Pittsburgh, on Oct. 22nd during the annual convention of the Western Penna. unit. At that time it will decide how to proceed with the mandate of the membership-at-large. This much seems safe to say. Allied members can view the future with equanimity. We are confident that the liaison committee will act well within the bounds fixed by the expressed determination of so many Allied men that the organization remain completely independent in its ultimate functions.

We predict, too, that Allied will come out of this crisis a more powerful force in the industry than ever before. Now, let’s close the ranks and move forward!
A LIVING ANSWER
TO THE CENSORSHIP CHARGE

It's an old trick of the bully to shout false accusations against his victim while he is in the act of belaboring him. Propagandists know the trick pretty well, too.

During the course of its astonishing inquiry into Hollywood's reasons for disliking Hitler, the Senate Committee To Investigate the Need for an Investigation of Film Propaganda Against Nazism strayed (should we say staggered?) from its charted path and engaged in a minor discussion into charges of censorship by the film companies. The let's-play-ball-with-Adolph boys who instigated the inquisition to promote their appease-Hitler propaganda began to feel silly as the hearings progressed, so it was only normal that they should seek diversions from the exploded original purpose of the investigation.

It seems that Jimmie Fidler, a movie gossip columnist who refuses to "sell his soul," but whose wife sells high-priced dresses to movie actresses, told the committee that an attempt had been made by Howard Dietz of Metro to censor his invaluable column of "dirt" out of a Nashville newspaper. It was disclosed that the column was not removed, however, and Dietz declared that the tempest was caused by an over zealous theatre manager in Nashville, who was burned up because of Fidler's attack on Norma Shearer. Thus is an isolated instance grasped by the committee leaders to lay broad charges against the industry.

The motion picture people undoubtedly have been guilty of questionable practices, but a designed censorship plan cannot be charged to them. If anything, they have been foolishly tolerant of people like Fidler, who engage in the racket of personalities. The producers open their studios to these gossipers and kowtow for a few nice words about their stars. This attitude springs from the notion that a player's popularity hinges not so much on what the public sees on the screen as what it reads in a gossip column. When the Hollywood leaders come to realize that moviegoers are more adult today, the Fidlers will get the boot they deserve so well.

We know something about censorship by the film companies, and we are going to talk.

FILM BULLETIN has been saying its piece about this business in no uncertain terms for about 8 years now. For the information of the committee, we might point out that our editorial policy has been inflexible in its opposition to ALL bad practices indulged in by the film companies: We have consistently advocated legal and legislative means to curb any monopolistic tendencies: The Neely Bill, theatre divorce ment legislation, the Government's antitrust suit have all had the support of this publication. We have fought unfair sales terms. We have named names. We have pointed our editorial finger at some of the biggest men in this industry. YET WE HAVE CONTINUED TO GROW.

Certainly, we have encountered isolated attempts to force us to change our policies. There have been instances when short-sighted individuals have sought to "bring us into line" by shutting off sources of advertising revenue. But, never have we been given cause to believe that they were anything but unrelated efforts by employees to get a "better break" for their companies.

It is a matter of clear record that Mr. Dietz's company, the most powerful in the whole industry, has been the object of severe criticism by us for a long time—and it is also a matter of record that his company is one of our most consistent advertisers. This is one of a number of similar situations and we happily accept them as manifestations that our integrity and fairness are respected in the industry.

We are reluctant to point to ourselves in refuting the imputation cast on the industry by the committee, but were impelled to do so by certain thoughts.

There is something melancholy in the idea of this little gang of senators pointing their finger at the movie industry, while they themselves are trying to slip over one of the most bare-faced censorship schemes within the memory of American men. It is more than melancholy; it's dangerous.

One thing is now obvious in regard to the movie investigation: the Nyes, Clarks, Tobeyes have only the purpose of propaganda against our industry in mind. As has been so sharply exposed by the press of the nation, this committee aims only to bulldoze the film men into "laying off" Hitlerism on threat of facing a hate-mongering campaign in retaliation. The industry has only one course open to it. It must not allow its oppressors to get away with a single bogus allegation. Every phoney charge must be answered forthwith and clearly.

Again we urge the film leaders to insist that the hearings continue until the industry stands either indicted or completely vindicated by public opinion. Don't permit the senators to drop their stink bombs and then run out of the room.

MO WAX.

FILM BULLETIN
"So you want boxoffice—eh, brother?"
Well, here it is!

A FIENDISHLY FUNNY "FIELDS-IAN" FILM!

Behold, America! The Lord High Elocutioner, His Nibs, the Prince of Ad Libs, comes to you in all his bold, old-time, pre-sold greatness!

W. C. FIELDS

in

"NEVER GIVE A SUCKER AN EVEN BREAK"

with

GLORIA JEAN
LEON ERROL - Butch & Buddy
Susan Miller - Franklin Pangborn
Charles Lang - Margaret Dumont

Screen Play
John T. Neville and Prescott Chaplin
Original Story, Otis Criblecoblis
Directed by EDWARD CLINE

NATIONAL RELEASE OCT. 10
A UNIVERSAL PICTURE
THE MALTESE FALCON" FASCINATING AND ABSORBING MYSTERY

Rates ● ● ● in action spots; slightly less generally

Warner Bros.
100 Minutes.
Humphrey Bogart, Mary Astor, Peter Lorre, Gladys George, Barton MacLane, Lee Patrick, Sidney Greenstreet, Ward Bond, Elissa Cook, Jr., Jerome Cowan, James Burke, Murray Alper, Charles Trowbridge, John Hamilton.
Directed by John Huston.

A fascinating and completely absorbing thriller, with a brilliant cast of sinister players, "The Maltese Falcon" is first-rate mystery fare. The Dashiell Hammett yarn has the type of fantastic and somewhat involved plot which demands expert handling and this it gets in its screen translation. John Huston (son of actor Walter Huston) who wrote the fine screenplay and directed, has managed to tie together all the loose ends of this dizzy affair (quoting Private Detective Spade) and hold the spectator deeply engrossed throughout. And Arthur Edeson's photography, while not always flat-terestingly, does a masterful job of shadow and unusual angles to achieve some arresting effects. A good bill-topper generally, with the Hammett reading public, plus the pull of Bogart and Lorre, should insure excellent returns in action spots. The word-of-mouth response will be highly favorable.

'ONE FOOT IN HEAVEN' DRAMATIC TRIUMPH FOR ALL

Rates ● ● ● generally

HOLLYWOOD PREVIEW

Warner Bros.
106 Minutes.
Fredric March, Martha Scott, Beulah Bondi, Gene Lockhart, Elisabeth Fraser, Harry Davenport, Laura Hope Crews, Grant Mitchell, Moroni Olsen, Frankie Thomas, Jerome Cowan, Ernest Cossart, Nana Bryant, Carlotta Jelm, Peter Caldwell, Casey Johnson. Directed by Irving Rapper.

Motion pictures like "One Foot in Heaven" are not made — they are inspired. The gods must have ordered several of their best archangels to duty at Warners during the making of this film — it is so perfect in every phase of its production. Hartzell Spence's simple, honest and forthright story of the life of a Methodist minister has become a screenplay of great depth, beauty and warmth. Casey Robinson's script is a gripping, powerful work that carries out the spirit of the original to the most minute detail. Yet it is amazingly simple and one is overwhelmed by the moving dramatic emotions that fill the mind and heart of the spectator. This reviewer was limp after the preview and at this writing, 24 hours later, is still not sure that what he saw was a motion picture. Irving Rapper, erst-while dialogue writer turned his own composition as a full-fledged director and he may rightly worry how he is going to top this auspicious beginning. The story moves steadily and firmly toward its goal, delivering one dramatic shock after the other, climaxing in an ecstatically beautiful ending that so wins you over, as you stand up, to the onlooker's imagination. Rapper's is a beautiful directorial work — a credit to him and to the studio which found the opportunity.

More than just a story of a great religious man, this is a tale of America — of its fathers and mothers and children of every sort and description. It is a cavelade of our century, our thinking, our habits and our ambitions. Yes, and it even includes a great many of our shortcomings. Critics everywhere will hail this as one of the finest screen achievements of the year, if not of all time. "One Foot in Heaven" is a tribute to the manpower at Warner Brothers, a film that revives one's faith in the motion picture industry and it is going to serve as an inspirational document to millions of filmgoers throughout the world who can bear a little reminding that there is beauty, greatness and dignity in the world which one does not find in the grim headlines of our daily newspapers. It may or may not break box-office records; that is difficult to say, but the accolade that will be accorded it everywhere makes certain that it will be an important box-office attraction.

Fredric March shocks his prospective father-in-law by the announcement that he is going to become a minister. Martha Scott, his fiancee, feels differently and after their marriage takes her place beside him as the pastor of a small mid-western community. There follows a succession of parsonages in various towns with leaky roofs, bad plumbing, ancient worn-out furniture which cannot be removed and an ever precarious financial situation. Against great odds, he successfully outings them, builds a great and beautiful house of worship and plans to again return to a country parish where his wise, kindly guidance is needed.

The above is the barest outline of a story which contains so many magnificent individual sequences that to recount them is almost impossible. One of the most amazing is the minister's first encounter with the movies, a Bill Hart thriller, replete with piano accompaniment, popcorn vendors and a child's delicious mispronunciation of the titles. The voices of the children's choir linger in one's memory and the final scene when the church members gather to hear the chimes of the still unfinished church provide unmatchable screen drama.

Fredric March has never given a finer performance. He underplays throughout and the feeling behind his portrayal is moving and heart-warming. Martha Scott creates an unforgettable portrait of a woman's blind devotion to her man, whatever the consequences. The members of the supporting cast represent some of the most distinguished character players in Hollywood, yet their parts are mostly bits. Among them: Beulah Bondi, Gene Lockhart, Laura Hope Crews, Moroni Olsen, Jerome Cowan, Ernest Cossart and Nana Bryant are outstanding.

HANNA (Hollywood)
'IT STARTED WITH EVE' DURBIN AND LAUGHTON IN HIT
Rates * * generally

Hollywood Preview

Universal. 90 Minutes.
Deanna Durbin, Charles Laughton, Robert Cummings, Guy Kibbee, Margaret Tallichet, Catharine Doucet, Walter Catlett, Charles Coleman, Leonard Ellison, Irving Bacon, Gus Schilling, Wade Boteler, Dorothy Kent, Clara Blandick.
Directed by Henry Koster.

What a grand show! We all remember how charming, appealing and captivating the early Deanna Durbin pictures were. Here is one that compares favorably with the very best of them. The young actress-singer was never better and she is abetted immeasurably by her co-star, Charles Laughton. A delightful Cinderella story, tenderly directed by Henry Koster and beautifully produced by Joe Pasternack (his farewell to Universal), "It Started with Eve" is going to roll up high grosses everywhere except in action spots. The dialogue is continually amusing, some situations hysterically funny, others sentimentally lump raising. There's a lift to the entire show that will send people out as talking 24-sheet billboards. This definitely places Miss Durbin back on the top rung.

This time Deanna is a hat check girl picked up in a frenzied moment by Robert Cummings, who wants her to pose as his fiancée to please his dying, millionaire, eccentric father, Charles Laughton. So delighted is he with his son's choice that Laughton re-directs the stage productions so that they play to the new star. The result is one of the most enjoyable musicals of the year.

Ben Stoloff and his male players try too hard to achieve a comic effect. Into a wacky household of the "You Can't Take It with You" school, a punch-drunk boxer, a troupe of ham actors in costume and even a trained seal is introduced in an attempt to make the fun rolling. It's hilarious at one moment, ridiculous the next, but it will make good support for a serious drama on nubor- small town duds.

The title refers to the three shiftless sons of a patient widow (Irene Rich). The boys not only refuse to knuckle down to work, but they keep their mother in debt and their home in an uproar while they try out their hare-brained schemes. Comes conception and while one son seems to be the type of the family, the eldest (Wayne Morris) gets a job so he can claim that he is his mother's sole support. But when their irate Aunt Lottie (Marjorie Rambeau) tells the draft board the truth, the boys join the army which will "make men out of them."

Marjorie Rambeau, who scores a laugh with each and every sarcastic retort, and Irene Rich, in a sincere dramatic portrayal of the nowhere mother, are outstanding in the cast. Wayne Morris, Tom Brown and William T. Orr are good types to play the scatter-brained sons and Fritz Feld and John Kelly are amusing in bit roles.

LEYENDECKER

'THE PITSBURGH KID' SOLID EXPLOITATION FEATURE
Rates * * + better where sold

Hollywood Preview

Republic. 76 Minutes.
Directed by Jack Townley.

"The Pittsburgh Kid" is an unpretentious picture and Republic makes no bones about its shortcomings or the fact that it was so hastily put together to capitalize on Billy Conn's recent bout with Joe Louis. The surprise of the whole thing is that it stacks up as an eminently satisfactory filmfare—a solid, substantial exploitation picture that will have little trouble in getting by in its bracket. Much of the credit may be taken by director Jack Townley, who presents Conn as a charming and interesting personality and has interwoven the action elements into a story which sustains interest despite its triteness and obvious conclusions. Conn, himself, makes a most satisfactory impression—he photographs well and has none of the "pug" about him. Word-of-mouth reaction to his appearance and manner will aid the boxoffice returns. There will be interest on the part of sports fans in such personalities as Arthur Donovan, Jack Roper, Sam Balter, Henry Armstrong.

Conn is a promising young boxer who falls into the managerial hands of Jean Parker after her father's death. She tries to prevent him from becoming involved with unscrupulous promoters and in going the way of all fighters, flush with the first prospects of success. She succeeds in a measure until Conn becomes implicated in a murder. To secure the evidence necessary to vindicate him, Parker is compelled to sell his contract and agree to Veda Ann Borg's proposition of having him thrown out of the picture. During the final bout, Borg softens when she sees that Conn needs Parker's influence and advice to guide him to victory.

Miss Parker is a pleasing heroine and Veda Ann Borg does well as the vamp. There is a quiet, persuasive performance by Dick Purcell as an interested and kindly sports writer. Ernest Whilman and Elta McDaniel supply the comedy. The sports notables add interest and color to the production.

HANNA (Hollywood)

'THE KID FROM KANSAS' TRITE ACTION YARN
Rates * * — on names

Hollywood Preview

Universal. 61 Minutes.
Dick Foran, Leo Carrillo, Andy Devine, Ann Doran, Francis McDonald, James Seay, Marie Rabson, Nestor Paiva, Antonio Moreno, Leyland Hodgson, Wade Boteler, Guy Usher.
Directed by William Nigh.

All about the difficulties of planters in shipping their produce to overseas markets, this is feeble action entertainment which has the disadvantage of too many plot threats, little excitement to hold the mischief, and which has been working a deal with the bank to quote high rates in order for the moneybag to acquire the rancher's valuable properties at great discounts.

William Nigh directed and Ben Pivar is responsible for the production.

HANNA (Hollywood)

FILM BULLETIN
"Lydia' Big $100,000."

Now Playing 2nd SMASH WEEK

RADIO CITY MUSIC HALL!

Alexander Korda presents

"LYDIA"

starring

Merle Oberon

ALAN MARSHAL • JOSEPH COTTON • HANS YARAY • GEORGE REEVES

with JOHN HALLIDAY • SARA ALGOOD and EDNA MAY OLIVER

Directed by JULIEN DUVIVIER. Original story by Julien Duvivier and J. Burch Felkete. Screenplay and dialogue by Ben Hecht and Sam Hoffenstein.

Released thru United Artists

"Merle Oberon triumphs!" — Hollywood Reporter

"Miss Oberon gives an appealing performance!" — New York Daily News

"One of our best actresses!" — Lamella O. Parsons
PARAMOUNT Reviews of 5 in Western Block

RIDERS OF THE TIMBERLINE' OUTSTANDING HOPALONG ACTIONER

Rates @ @ + in action shots; also a fair dueller for naborhoods.


A plentiful of action, a new setting and an above-average supporting cast combine to make this western outstanding among the 1911-42 "Hopalong Cassidy" series. Undoubtedly George Sherman has maintained his high standing as a western producer by his endeavor to get his star away from stereotyped stories and backgrounds. The story of "Riders of the Timberline" is laid in the lumber country of the Northwest and Hoppy's adventures include a thrilling ride on a log suspended by cable above a huge dam, a fast escape by rapidly-moving cable car from a pursuing railroad crew and an exciting free-for-all between rival lumberjack gangs in a village street. There's also shooting and fist fights in abundance. With Victor Jory and Tom Tyler as additional cast names and the veteran Anna Q. Nilsson's return to excite interest, this should do excellent business in action spots and make a fair dueller as well.

Hoppy, California and Johnny arrive in the Northwest only to discover that a friendly lumber camp owner has been having labor troubles due to under-handed methods employed by an Eastern magnate who hopes to gain control. When the lumber crew quits, a gang called the "fighting forty" arrives from the west to help Hoppy get the logs through on schedule. After the railroad track is destroyed, a cable car to carry logs is built and, despite a last-minute attempt to dynamite the dam, Hoppy and his men catch the criminals red-handed.

The stock players of the series are all competent. Tom Tyler, now one of Republic's Three Mesquites, is excellent as a villainous lumberjack, Eleanor Stewart decorates a few scenes and J. Farrell MacDonald and Anna Q. Nilsson give good performances in dramatic roles.

Russell Harlan's photography is splendid and "The Fighting Forty" is a stirring marching song.

LEVENDECKER

TWILIGHT ON THE TRAIL' WEAKEST OF THE GROUP

Rates @ — where series clicks.


This offers less entertainment value than any of the other Hoolongs in this first block of five. There is the fine outdoor photography and there is some Sherman production, but the story and action hardly hold up for feature length running time. Padded considerably with Andy Clyde's familiar hole comedy and three song numbers, "Twilight on the Trail" will disappoint followers of the series. It moves slowly until the finale when there is usual gun fight behind the old rocks and a suspenseful shooting affair in a tunnel.

The plot has Boyd, King and Clyde posing as detectives from the East with British accents and duds clothes, arriving to solve the mystery of disappearing cattle. They soon revert to their western togs and expose the rustlers and their leader.

Performances and direction, ordinary.

NONAMAKER

OUTLAWS OF THE DESERT' EXCITING HOPALONG ACTION IN ARABIAN SETTING

Rates @ @ in action spots.


Hopalong Cassidy switches his adventures from the western plains to the Arabian sands in "Outlaws of the Desert" and the result makes an exciting and original entry in this popular series. The change of scene, following the ranch opening, is accomplished too swiftly, perhaps, but the desert sands and the Arabian streets see just as many swift chases and as much fast gun-play as any recent Hoppy film. The costumes and the Oriental settings are authentically-applying and colorful and some feminine intrigue by a glamorous siren is a novelty many will enjoy. Although a few dyed-in-the-wool western fans may feel the backgrounds, the average follower of the series will find this action thriller enjoyable.

William Boyd is well-suited to the flowing Arabian costumes he is required to wear in a few scenes, but Brad King and Andy Clyde fail to show to advantage as they do on the plains. Luli Deste is splendidly cast as an exotic siren and Forrest Stanley, silent-days leading man, returns to play a father role effectively. Jean Phillips is miscast in the role of a spoiled daughter of wealth.

Howard Bretherton's direction is good.

LEVENDECKER

STICK TO YOUR GUNS' ROUTINE ENTRY IN SERIES

Rates @


This is just another entry in the Hopalong series. The plot is familiar and routine, with the star posing as a card sharp and wanted man in order to promote a scrap among the members of a cattle rustling gang. It's old stuff and there isn't enough action, except for a shootin' finale, to make the fans overlook that fact. There are several songs, the usual beautiful outdoor scenery and some mild efforts at comedy by Andy Clyde.

NONAMAKER

SECRET OF THE WASTELANDS' MORE MYSTERY THAN WESTERN ACTION

Rates @ @ — on popularity of series.


"Secret of the Wastelands" is a different type of western which concentrates on Oriental intrigue and mystery rather than on riding and shooting. The attempt to find an original type of western plot is commendable one but, although the story holds the interest, it lacks the swift pace and excitement of other Hopalong Cassidy adventures. In addition Director Derwin Abrahams has neglected to inject sufficient red-blooded action to satisfy the western addicts. The desert settings and photography are both excellent. Returns on this one will probably fall slightly below par for the series. Hoppy, Johnny and California, who have joined an archaeological expedition to explore desert ruins, receive mysterious warnings to desist, but they disregard them. In the desert the girl member of the expedition disappears apparently without a trace. While searching for her, Hoppy discovers a hidden Chinese settlement with a valuable gold mine on its property. Finding the girl safe, Hoppy agrees to help the Chinese and, despite the schemes and gun play from a crooked lawyer and his henchmen, he files their claim to the land and leaves them in peace.

Boyd is up to par. Brad King, who takes over Russell Hayden's former role of Johnny Nelson, is a handsome newcomer who sings well, but is not yet completely at ease before the camera. Andy Clyde's comedy is weak. Boyd, King and Clyde are too villainous and the large cast of Orientals, especially the poised and attractive Soo Young, are fine in their roles.

LEVENDECKER
COLUMBIA

A frequent point of editorial comment in FILM BULLETIN has been our desire to see increased adult appeal injected into serials. Some steps toward accomplishing this have already been taken at Universal. Now comes Larry Darmour who advises that he believes he is setting several precedents in the production of "Holt of the Secret Service," which stars Jack Holt with Evelyn Brent.

These include: a material increase in the budget for this picture; a lengthening of the shooting time above that generally allowed for serial productions; and the filming of each installment as an entity, so that each will be entertaining and understandable to an audience that might not have seen the previous chapters.

With these innovations, plus adding comedy to the story while maintaining the element of suspense so popular with the youngsters, Darmour believes that the experiment will result in the building of a much wider audience appeal for serials than they now enjoy.

Marlene Dietrich has returned to Columbia to complete her role in "The Lady Is Willing," production of which was shut down since the star fell during a scene three weeks ago. Russell Hayden and Rita Hayworth have been set for the stellar spots in the studio's version of the Broadway stage hit, "My Sister Eileen." Al Hail will direct. To Glenn Ford has fallen one of the choice screen roles of the year, the title role in the film version of Jack London's "Martin Eden," which will go into production soon as a B. P. Shulberg production. Claire Trevor will have one of the two feminine leads. Sidney Salkow will direct, this being his most important assignment to date.

IN PRODUCTION—"The Lady Is Willing" (Marlene Dietrich-Fred MacMurray-Cecil Boyd) (Hedda Hopper and new location); "Blondie Goes to College" (Penny Singleton-Arthur Lake) and "Honolulu Lu" (Lupe Velez-Bruce Bennett).

PREPARING—"Eddie Was a Lady."


METRO-GOLDWYN-MAYER

All over Hollywood exciting things are happening in the motion picture industry. Later in this Studio Size-ups we report on two brilliant new production personalities introduced auspiciously at Warners last week. Columbia, with a long line of prospective hits lined up for release, is basking in the reflected glory of the original, imaginative and enterprising "Here Comes Mr. Jordan." Universal continues to bloom and grow in importance. 20th Century is manufacturing gold dust with "A Yank in the R. A. F." Even pathetic, hamstrung RKO has ambitious plans in the making. Everywhere, the same conclusion — the film industry is finally creating — it is really striving to enlarge its vision and scope. People within the industry and many on the outside, who never before dreamed that opportunity would knock at their doors, are finding studio gates open to their fresh ideas and new talents. The Consent Decree coupled with the stimulus of the times, may be held responsible for the invigorating atmosphere that is now evident in every nook and corner of Hollywood.

Meanwhile, Metro's studio continues on its stodgy, stuffy way — unmindful of the changes that are being wrought in filmdom. Close on the heels of trade showing two remakes — "When Ladies Meet" and "Smilin' Through," we are informed that the studio will soon begin filming another oldie, "Rio Rita." Today, there is a report that the company is dusting off "The Cardboard Lover" for George Cukor and J. Walter Ruben. "Jinx," the pride and joy of little theatre groups and amateur enthusiasts for years. Perhaps Metro should be reminded that "The Old Homestead" and "Uncle Tom's Cabin" are available dramatic works.

Yes, the complacent men at Metro are fumbling around in the dark these days — living in the past and on the strength of their stars' popularity. They permit upstarts like Warners and Paramount to walk off with the most valuable literary properties of the day. They keep Garbo off the screen for over a year after her tremendous success in "Ninotchka." They allow the talented Rosalind Russell to walk off the lot immediately upon the expiration of her contract. Greer Garson must be chafing at the bit for being called upon to play another middle-aged heroine in "Mrs. Minerva," while the veteran Norma Shearer is assigned the role of the gay, young wife in Noel Coward's "We Were Dancing."

And now we are to be treated to the sorry spectacle of witnessing the largest, wealthiest and most important company in the film business digging deep into its archives for old stories at a time when audiences are thrilling to the timelessness of "Sergeant York," laughing at "Mr. Jordan," swinging to the rhythm of "Birth of the Blues" and anticipating the electrifying dramatic experiences that will be theirs when theatres begin showing "One Foot in Heaven," "The Maltese Falcon" and "Ladies in Retirement."

The weary men at Metro point to the box-office grosses of their pictures as positive proof that their showmanship is as keen and sure as ever. But last Metro figures are beginning to compare unfavorably with the hits from 20th Century and Warners. "Sergeant York," and "A Yank in the R. A. F." will be two of the biggest grossers of the year, yet both these studios have films in the making with modern stories and newer, stronger stars which, coupled with showmanship accelerated by enthusiasm and freshness, may outgross even these two phenomenal hits. The same may not be said of the prospects at Metro.

So burdened is the MGM studio with archaic traditions, expensive commitments and burdensome contracts with producers, directors and writers who have stagnated in the dull, sluggish atmosphere in Culver City, that it will require years for new and more alert minds to revitalize it. How much wiser to begin a housecleaning now.

Louis B. Mayer is no slouch at film making. He has not lost his touch or his talent. The man who discovered Irving Thalberg and had the initiative and daring to develop him as the top production personality in the industry's history has merely permitted himself to be surrounded by satellite, who are eating up the fat of Metro, until there will be nothing left but skin and bones.

A shake-up at this studio is due — it is inevitable and until it takes place no glowing financial report can alter the growing conviction, inside and outside the trade, that Metro's glory is behind it. The future offers only doubts of its ability and suspicion of its claims.
Gail Patrick has been added to the cast of “We Were Dancing” and the studio is reporting taking a term deal with the gracious and attractive actress...MGM is beginning to find it increasingly necessary to go beyond its own contract list for talent and Gracie Allen has been assigned for “Mr. and Mrs. North,” the Broadway stage hit which will be directed by Robert Sinclair...Virginia Weidler, talented moppet, has been optioned... Judy Garland, Ray Macdonald and Marta Eggerth are to be teamed in the film version of Max Gordon’s unsuccessful musical of three seasons ago, “Very Warm for May”...One thousand exhibitors are said to have signed up for Metro’s second block of pictures offer recently...Everyone has been a Burma Road story — even Metro. The title of this one is “China Caravan,” which will go into production within four weeks.


MONOGRAM

Readied by “Boy of Mine” which will mark the return of John Boles to the screen. Monogram has a taxing schedule of production ahead of it during October. No less than six films are slated to go before the cameras within the month, the five others being “Bullets and Bullion” (Range Busters), “Double Trouble” (Harry Langdon-Charlie Rogers), “I Killed That Man,” “Borrowed Hero,” “Forbidden Trails” (Buck Jones-Tim McCoy), “We Were Dancing” (Norma Shearer-Melvyn Douglas).

Monogram has added 200 theatre accounts for its 1941-42 season indicating anew the increased confidence which exhibitors are showing in this enterprising independent company.

PARAMOUNT

Cynical trade paper reporters place very little faith in the “one hundred and forty” that is so often tossed out by the studios in discussing their relations with personnel. Paramount is not taking pains to publicize the friendliness and spirit of cooperation that is becoming evident in every facet of the company’s operation. All of which adds up to the belief that the reports emanating from the studio about its convivial atmosphere have considerable substance in fact.

For instance, a top publicity man brought over from another studio is actually bewildered when the front office takes the pains to thank him for his good work in the studio’s behalf. Men are receiving salary raises without being compelled to bombard studio heads with reminders of the increased cost of living. And most important of all, the yards and yards of red tape which formerly propelled the company in a mad, dizzy whirl, are being eliminated. Things have actually reached the point where production men and executives are entitled to use the authority of their positions.

Platitudinous as it may seem to the theatre owner faced with the difficult task of filling his theatre every day, this “happiness” gap is very important to two thousand people working under the same roof — who are finding for the first time in their studio careers that it is not necessary for them with relations of Mr. Yulif to be concerned with a host of petty details of the business...because he is the head man’s brother or to join a group seeking to discredit Mr. Bloop because the studio manager doesn’t like the color of his socks. All this definitely is important to Mr. Exhibitor, because it very often means the difference between good and poor pictures.

Studio politics have been the bugaboo of more than one film plant and anything that contributes toward their elimination should be encouraged. The picture business is, to a great extent, a preserve one and those who are a part of that preserve do the work with clear, unworried and unharrassed minds. Informal, breezy Paramount is making vast strides in this direction and we dare say its effects are being reflected in the ever increasing box-office value of the company’s product.

“Tomorrow’s Admirals” was the first victim of President Roosevelt’s shooting orders to the Navy and the picture, intended as a sequel to “I Was a Spy” has been abandoned due to the unavailability of ships and the inability of Uncle Sam to cooperate...Alan Ladd, who has been cast opposite Veronica Lake in “The Gun for Hire” is an unknown protege of Buddy de Sylva...Sirlin Hayden will return to the screen, despite his playing hard-to-get...Don Drake will be the “victim” of Par’s newest publicity build-up...Jean Parker has been signed by Pine-Thomas for three pictures...Joel McCrea is testing for the Robert Jordan part in you-know-what.


NEW RELEASES

(For details on these pictures see Release Charts on Following Pages)

COLUMBIA

Two Latin’s from Manhattan October 3

Texas October 10

Blonde from Singapore October 17

Roaring Frontiers October 17

Three Girls About Town October 24

Men in Her Life October 31

M-G-M (October Releases)

Pettin’ Time October 3

Honky Tonk October 10

Married Bachelor October 17

Sailin’ Through October 24

MONOGRAM

Stolen Paradise October 3

Tonto Basin Outlaws October 10

Spooks Run Wild October 24

Top Sergeant Mulligan October 17

PARAMOUNT

Nothing But The Truth October 17

New York Town October 31

Henry Aldrich for President October 3

Buy Me That Town October 24

PRODUCERS RELEASING

Jungle Man October 10

Hard Guy October 17

Billy the Kid, Wanted October 24

Mr. Celebrity October 31

REPUBLIC

Sailor, Be Good September 30

Mercy Island October 10

Jess James at Bay October 17

Dean of Mexico City October 24

Guachos of El Dorado October 24

RKO

Father Takes a Wife October 3

All That Money Can Buy October 17

Gay Falcon October 24

Dumbo October 31

20th CENTURY-FOX

Yank in the RAF October 3

Great Guns October 10

Riders of Purple Sage October 10

Weekend in Havana October 17

UNITED ARTISTS (1941-42)

New Wine October 10

Corsican Brothers October 24

Sundown October 31

Niagara Falls October 17

UNIVERSAL

Mob Town October 3

Never Give a Sucker an Even Break October 10

South of Tahiti October 17

Burma Convoy October 17

Flying Cadets October 24

Masked Rider October 24

Appointment for Love October 31

Helzapoppin’ November 7

WARNER BROS.

Law of the Tropics October 4

International Squadron October 11
REPUBLIC

Nothing new here, except the news that Republic has the following pictures in production: "The Devil Pays Off" (Margaret Tallichet-Osa Massen), "Dick Tracy vs. Crime Inc." (Ralph Byrd), "Sierra Sue" (Gene Autry-Smiley Burnette). In preparation are "Lady for a Night" (Jean Blondel-John Wayne-Ray Middleton), "Missouri Outlaws," "Marines on Parade."

CASTINGS: Albert Hulnick in "The Devil Pays Off"...Lynn Merrick in "Missouri Outlaw"...John Wayne in "Atlantic Patrol"...Max Clarke in "Army Nurse"...Lowell Klosky in "Lady for a Night"...TOM PETTY in "Atlantic Patrol" by Martin Williams..."Army Nurse" by Margaret Fowler.

ROKO-RADIO

With the search for an actor to play the title role in Samuel Goldwyn's life of baseball hero Lou Gehrig still going on, the producer has already begun filming baseball and pick-up shots for the show.

Mention jazz these days in Hollywood and, at the drop of a hit, you have a producer planning a cavalcade. Blame "Birth of the Blues. William Dieterle is planning one in "Syncopation" and now comes Orson Welles with the idea of a yarn featuring an all-colored cast and depicting the contributions of Negroes to the distinctive American type of music. Canada Lee (us$age of "Rat Race" in November) and Don Ellis are mentioned in connection with the contemplated Welles venture.

Another Orson Welles item reveals that Tim Holt will play a leading role in "The Magnificent Ambersons." Others in the cast are Joseph Cotten, Roy Collins and Agnes Moorehead. No decision has been reached as to whether Welles will act in the film himself.

Norman Krasna and Frank Ross, producers of "The Devil and Miss Jones" have committed themselves to make two more pictures for RKO release...That matter of showing "Citizen Kane" in the Los Angeles area is still up in the air with both of RKO's first-run theatres booked up, George Fleming has no independent takers at the 50% terms being asked by RKO...Gabriel Pascal, granted a two years release from his UA contract, has been signed to make between four and six pictures for RKO within that time. This time around, however, there is no independent clause...Lee Strasberg, Harry Sherman's fine director on the "Hopalong Cassidy" westerns, is taking charge of Tim Holt's new sagebrush drama, "Thundering Hoofs"...Eddie Albert, supposed to have been blacklisted, has been signed to a term contract at RKO...RKO's scripting staff is hard at work to give the company some sort of backlog of product — something it hasn't seen in years.

IN PRODUCTION—"Ball of Fire" (Gary Cooper-Barbara Stanwyck), "Joan of Paris" (Michele Morgan-Paul Henreid), "Thundering Hoofs" (Tim Holt-Ray Whitley).

PREPARING—"Wild Woman," "Magnificent Ambersons" (Orson Welles), "Syncopation" (Jack Coop-Coopina Granville), "Mexican Spitfire at Sea" (Lupe Velez).

CASTINGS: Harry Holman in "Call Out the Marines"...Kay Kyser and orchestra in "My Favorite Spy"...DIRECTOR ASSIGNMENTS: Jack Hively in "Wisp Woman."

20TH CENTURY-FOX

20th Century has more talent under contract to it than at any other time in its history. 72 players are held on either term or picture commitments, 16 are on the stock list.

Another picture slated for Tyrone Power is "The King's Secret"...Sonja Henie was a mighty sore Norwegian when "Sun Valley Serenade" was ushered through the production mill with the speed of a Walrus with a quill and the ice as freezable. Quick to recognize the error of their ways when "Serenade" began clicking at the box-office, 20th Century executives, skating on thin diplomatic ice, managed to lure Miss Henie back into the fold with a new and profitable long term contract...A. M. Bolsford has succeeded Charles E. McCarthy as director of advertising and publicity...Bryan Foy's first stint in Westwood will be titled "Over the Burna Road" and as the title implies it will wind with the vicissitudes encountered along China's vital supply lines.

CASTINGS: Ann Mowbray in "The Perfect Seed."

UNITED ARTISTS

Although they have been alternately good and bad, Hal Roach has sufficient confidence in the shrewdness of his scheme to make "streamlined" features pay at the box-office to announce increased budgets for his second group of five "shorties" for UA release.

Goldwyn studios will henceforth be known as Goldwyn-Seznick, which very obviously indicates that Margaret Mitchell's pal has taken up quarters at the Goldwyn plant. Some Hollywoodites say this was an attempt to average a deal between the two distinguished producers which will result in the formation of an independent releasing organization for their mutual benefit — this to follow the completion of their respective contracts.

Anyone who writes a book or produces little theatre shows manages to get his name in the local trade papers as a potential United Artists producer. But somehow the truth of the old saying, "many are called but few are chosen" adheres. The latest to be mentioned is Louis Bromfield, scenarist and novelist.

According to FB's private grapevine, Edward Small's "Corsican Brothers" has the makings of a hit and is agreed to be the best picture produced in Small's lengthy career.

IN PRODUCTION—"Shanghai Gesture" (Gene Tierney-Victor Mature), "Jungle Book" (Sabu), "Twin Beds" (George Brent-Joan Bennett).

UNIVERSAL

Henry Koster will henceforth head his own producing unit at Universal. The company has exercised three annual options in Koster's contract, giving the director a straight three-year deal which gives him an extension for five years. At present he has been scheduled with Koster as producer-director. The first is untitled, but the second will be "The Phantom of the Opera," to complete the project begun and Laughton and to boost the largest budget ever expanded by Universal. The Koster promotion is well deserved and there are few in Hollywood who will not agree that in his new enlarged capacity of producer-director, Koster should continue to be one of the town's most important production men.

Universal's Billy Scully and Fox West Coast have buried the hatchet and a deal between the two is in the making...After a temporary production lull, U is planning a capacity schedule for the next few weeks...The Merry Maes are to be starred with Baby Sack in "Melody Lane."

IN PRODUCTION—"South of Tahiti" (Maria Montez-Brod Crawford), "Keep 'Em Flying" (Abbot and Costello), "Melody Lane" (Baby Sandy-Merry Maes).

PREPARING—"Fifty Million Nickels," "Dr. RX," "North of the Klondike."

CASTINGS: Harriet Hilliard, Ken Murray, Donald Douglas, Iris Adrian, Milton Heath in "Fifty Million Nickels"... Patric Knowles, Anne Gwynne, Lionel Atwill in "Dr. R.X."...Everard Ahern in "North of the Klondike."

WARNER BROS.

On many occasions Studio Side-ups has commented, with considerable measure, on the fact that the Warner studio leads the pack in its willingness and readiness to give untried talent within its own ranks the opportunity for more ambitious endeavor. Last week the trade press greeted with great enthusiasm the work of director Irving Rapper and the dual accomplishment of John Huston.

Rapper, who megaphoned "One Foot in Heaven" as his first important picture, has for many years been a busy dialogue director on the Warner lot. Huston, son of actor Walter Huston, has been a topflight scenarist with an urge to direct, who was finally given an opportunity to do both in the very thrilling and exciting mystery picture, "The Maltese Falcon."

In these two pictures, Rapper and Huston display enterprise and imagination that ranks with the best work being done in Hollywood today. Overnight they have been stepped up as masters of their craft — production men whose futures will be watched closely for further signs of the great promise evident in every phase of their work.

The Brothers Warner are to be congratulated for giving these two men a chance — for being willing to expend great sums of money that new blood might enter the portals of fame. The result will warrant the effort and we have not the slightest doubt that these men will be amply repaid for its initiative and effort to one day pay any bets. The success of Warners in graduating men step by step to responsible positions within its organization should serve an example.

(Continued on Page 18)
## Production & Release

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Release" is the national release date. "No." is the release number. There may be variations in the Running Time in states where there is censorship. All new productions are on 1940-41 programs unless otherwise noted. (T) immediately following title and running time denote Technicolor production.

### 1940-41 Features

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<thead>
<tr>
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<th>Actor/Actress</th>
<th>Director</th>
<th>Producer</th>
<th>Story/Notes</th>
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</table>
| 8-19    | Two in a Taxi | A. Louise, F. Hayden | M. Rosenblum | F. A. Astaire | written by F. A. Astaire and R. H. Hudson |}

### 1941-42 Features

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| 4-12    | Blonde from Singapore | P. Riche, L. Bemison | J. M. Rutland | F. A. Astaire | written by F. A. Astaire and R. H. Hudson |}

### Outlaw Ranger

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</table>
| 5-12    | The Outlaw | E. P. Carroll, R. Bennett | H. M. Macleod | F. A. Astaire | written by R. H. Hudson and F. A. Astaire |}

### Metro-Goldwyn-Mayer

<table>
<thead>
<tr>
<th>Week of</th>
<th>Title</th>
<th>Actor/Actress</th>
<th>Director</th>
<th>Producer</th>
<th>Story/Notes</th>
</tr>
</thead>
</table>
| 11-26   | The Vagabond Queen | P. Riche, G. B. Bennett | J. M. Rutland | F. A. Astaire | written by R. H. Hudson and F. A. Astaire |}

### Release Chart

**In Production**

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Rel. No.</th>
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<tbody>
<tr>
<td>Blondie in the Western</td>
<td>90 min</td>
<td>R. H. Hudson</td>
<td>Completed</td>
<td>50</td>
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<tr>
<td>Goes to College</td>
<td>90 min</td>
<td>R. H. Hudson</td>
<td>Completed</td>
<td>50</td>
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**Completed**

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<th>Title</th>
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<th>Director</th>
<th>Producer</th>
<th>Story/Notes</th>
</tr>
</thead>
</table>
| Terence A. Malloy | R. H. Hudson, F. A. Astaire | J. M. Rutland | F. A. Astaire | written by R. H. Hudson and F. A. Astaire |}

**In Production**

<table>
<thead>
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<th>Title</th>
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<th>Cast</th>
<th>Details</th>
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<tr>
<td>Metro-Goldwyn-Mayer</td>
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**Completed**

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<th>Story/Notes</th>
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### Steel Cavalry

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<th>Title</th>
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<th>Producer</th>
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</table>
| 11-26   | The Vagabond Queen | P. Riche, G. B. Bennett | J. M. Rutland | F. A. Astaire | written by R. H. Hudson and F. A. Astaire |}

### The Vanishing Virginian

<table>
<thead>
<tr>
<th>Week of</th>
<th>Title</th>
<th>Actor/Actress</th>
<th>Director</th>
<th>Producer</th>
<th>Story/Notes</th>
</tr>
</thead>
</table>
| 11-26   | The Vagabond Queen | P. Riche, G. B. Bennett | J. M. Rutland | F. A. Astaire | written by R. H. Hudson and F. A. Astaire |}

### We Were Dancing

<table>
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<tr>
<th>Week of</th>
<th>Title</th>
<th>Actor/Actress</th>
<th>Director</th>
<th>Producer</th>
<th>Story/Notes</th>
</tr>
</thead>
</table>
| 11-26   | The Vagabond Queen | P. Riche, G. B. Bennett | J. M. Rutland | F. A. Astaire | written by R. H. Hudson and F. A. Astaire |}

### Release Chart

**In Production**

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
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<th>Details</th>
<th>Rel. No.</th>
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<tbody>
<tr>
<td>Metro-Goldwyn-Mayer</td>
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</tr>
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**Note:** The above chart lists key details about various films produced and released by Columbia, Metro-Goldwyn-Mayer, and Steel Cavalry, focusing on production and release information. The chart includes notes on directors, producers, and story details, providing a comprehensive snapshot of the production and release timelines for these films. The dates and cast information are indicative of the period's cinema landscape, reflecting the varied genres and production methods used at the time.
PRODUCERS RELEASING

1940-41 Features (20) Completed (19) In Production (0) Westerns (10) Completed (17) In Production (0)

RELEASE CHART 1940-41

Billy the Kid (26) B.Skrelick, B.Sk has
Caught in the Act (26) B.Arness
D.W. Griffith's Dream (26) B.R своблов
Double Cross (26) B.Richardson-M. Moore
Emergency Landing (29) C.Hughes-J.Tucker
Gangsters (29) C.Parker-J.Tucker
Jungle Man (29) R.Bareley-S.Boyle
Lane Rider (29) J.Houston
Lane Rider in Frontier War (29) J.Houston-J.John
Lane Rider in Ghost Town (29) J.Houston
Lane Rider in Oil Field (29) J.Houston-J.John
Mr. Cedric (29) B.Lee
Outlaws of the Rio Grande (29) B.Lee
Paper Bullets (29) B.Lee-B.Lee
Regular Fellows (26) B.Lee-B.Lee
Secret of Cowpunch (29) B.Lee-B.Lee
South of Panama (28) B.Pryor-V.Vaughn
Texas Marshall (26) B.Taylor-N.Blake

Billy the Kid WANTED (26) B.Bareley-S.John
Hard Guy (26) J.Lee-K.Richardson

REPUBLIC

1940-41 Features (20) Completed (26) In Production (0) Westerns (22) Completed (26) In Production (0) Serials (4) Completed (4) In Production (0)

1941-42 Features (22) Completed (26) In Production (0) Westerns (20) Completed (26) In Production (0) Serials (30) Completed (4) In Production (0)

THE DEVIL PAYS OFF


DICK TRACY VS. CRIME, INC.


SIERRA SUE

Western—Shooting started September 16 (1941-42) Cast: Anthony Burnette, Fay McKenzie, Bob Homans, Frank Thomas, S. Hugh Roarer. Director: William Morgan. Producer: Harry Grey Story: Sue is a government representative sent to a western area where she discovers a plot to bring down the region.

JOAN OF PARIS


THUNDEROUS HOOPS


VALLEY OF THE SUN

Outdoor drama—Shooting started February 22 (1941-42) Cast: James Craig, Lucille Ball, Sid Cedie Hardwick, Dean Jagger, Peter Whitney, Billy Gilbert, George Cleveland, Antonio Moreno. Director: George Marshall. Producer: Baker Grant Story: Story of how water was brought to Arizona. Craig is a young man whose friendship with the Indians inspires Jagger to become a mailman.

RELEASE CHART

IN PRODUCTION

Title—Running Time (Min.
Cast Details (Loc.)

A Girl, A Guy and a Girl (98) B.Morgan-R.Burnett

10-16, 2-10

BOSS AND THE GIANTS (28) B.Morgan-R.Burnett

18-19, 2-9

Tobacco Road (38) B.Morgan-R.Burnett

26-28, 7-12

1940-41

Title—Running Time (Min.
Cast Details (Loc.)

A Girl, A Guy and a Girl (98) B.Morgan-R.Burnett

10-16, 2-10

BOSS AND THE GIANTS (28) B.Morgan-R.Burnett

18-19, 2-9

Tobacco Road (38) B.Morgan-R.Burnett

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BOSS AND THE GIANTS (28) B.Morgan-R.Burnett

18-19, 2-9

Tobacco Road (38) B.Morgan-R.Burnett

26-28, 7-12
CASTLE IN THE DESERT
Mystery—Shooting started September 23, 1941 (24)

Cast: Sidney Tolley, Arlene Whelan, Richard Derr, Edmund Mac-Donald, Donald Cagney, Sen Yung.

Director: Harry Lachman, Producer: Ralph Dietrich

Story: A power struggle which places a desert castle on the McQueen death.

NOTE: Numbers in bold denote scenes of five.

1940-41 Features
Completed (60) In Production (60)
Completed (24) In Production (24)

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Director: Harry Lachman, Producer: Ralph Dietrich

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NOTE: Numbers in bold denote scenes of five.

1940-41 Features
Completed (60) In Production (60)
Completed (24) In Production (24)

RELEASE CHART

IN PRODUCTION

Title—Running Time

Badman's Apple (41) T. Power-M. O'Hara 9-13, 11-7, 7-14
Belle Starr (58) T. Power-M. O'Hara 1-10, 9-7, 7-14
Bella Starr (58) T. Power-M. O'Hara 1-10, 9-7, 7-14
Booze and Trouble (54) T. Power-M. O'Hara 2-10, 4-10, 7-14
Booze and Trouble (54) T. Power-M. O'Hara 2-10, 4-10, 7-14
Born to the Trails (51) T. Power-M. O'Hara 11-5, 10-7, 7-14

UNIVERSAL

1941-42 Features
Completed (45) In Production (45)
Completed (24) In Production (24)

MELODY LANE
Musical comedy—Shooting started September 19

RELEASE CHART

IN PRODUCTION

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Details Rel No.</th>
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</thead>
<tbody>
<tr>
<td>Keep 'Em Flying</td>
<td>R. Abbott-L. Costello</td>
<td>5-26-1941-17</td>
</tr>
<tr>
<td>Bachelor Daddy</td>
<td>R. Hardy-K. Hutton</td>
<td>5-26-1941-17</td>
</tr>
<tr>
<td>Black Street</td>
<td>M. Sullivan-C. Bixby</td>
<td>11-14-1941-17</td>
</tr>
<tr>
<td>Dangerously Yours</td>
<td>E. Varni-G. Melford</td>
<td>8-1-1941</td>
</tr>
<tr>
<td>Devil Dogs of the Air</td>
<td>J. Ullman-C. Brewer</td>
<td>5-30-1941-17</td>
</tr>
<tr>
<td>Great Lie, The</td>
<td>E. Flynn-P. McMurtry</td>
<td>6-6-1941-17</td>
</tr>
<tr>
<td>Hold That Ghost</td>
<td>R. Abbott-Costello</td>
<td>5-8-1941</td>
</tr>
<tr>
<td>In the Navy (83)</td>
<td>R. Abbott-L. Costello</td>
<td>3-8-1941</td>
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<tr>
<td>Law of the Range</td>
<td>J. Brown-F. Knight</td>
<td>3-2-1941</td>
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<tr>
<td>Margie</td>
<td>F. Brown-G. Greig</td>
<td>6-15-1941-17</td>
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<tr>
<td>Me and My Other Sisters (81)</td>
<td>L. Doherty-M. Beatty</td>
<td>6-1-1941-17</td>
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<tr>
<td>Model Wife (78)</td>
<td>J. Bondell-D. Powell</td>
<td>1-14-1941-7</td>
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<tr>
<td>Riding the Mystic</td>
<td>R. Arden-A. Devine</td>
<td>1-27-1941-7</td>
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<tr>
<td>Riders of the Desert (60)</td>
<td>R. Arden-H. Hayes</td>
<td>1-14-1941-17</td>
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<tr>
<td>Righteous Rangers (66)</td>
<td>R. Brown-F. Knight</td>
<td>5-17-1941-17</td>
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<tr>
<td>San Antonio Rose</td>
<td>F. Fanslow-F. Prinz</td>
<td>6-19-1941-17</td>
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<tr>
<td>This Woman Is Mine (92)</td>
<td>F. Towne-C. Bruce</td>
<td>5-6-1941-17</td>
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<tr>
<td>Too Many Blondes (66)</td>
<td>R. Vailer-H. Parrott</td>
<td>1-19-1941-17</td>
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<tr>
<td>Appointment for Love</td>
<td>J. Haines-M. Slaten</td>
<td>7-26-1941-17</td>
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<td>Arizona Cyclone</td>
<td>J. Brown-F. Knight</td>
<td>6-28-1941-17</td>
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<td>Badlands of Dalvay</td>
<td>R. Parham-R. Ray</td>
<td>9-6-1941-17</td>
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<td>Benny (Clipper)</td>
<td>W. Chirgian-I. Hefner</td>
<td>6-21-1941-17</td>
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<td>Big Time for a Little Girl (10)</td>
<td>J. Haines-E. Slaten</td>
<td>1-14-1941-17</td>
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<td>Birthday for the Bride (57)</td>
<td>T. Moore-G. Spence</td>
<td>3-24-1941-17</td>
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<td>Big Topchin</td>
<td>O. Olsen-J. Henderson</td>
<td>7-26-1941-17</td>
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<td>Bird of Paradise</td>
<td>W. Gargan-C. Lowe</td>
<td>3-21-1941-17</td>
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<td>It Started with Eve</td>
<td>C. Laughton-D. Durbin</td>
<td>6-11-1941-17</td>
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<td>Jail House Blues</td>
<td>R. Paige-A. Gwynne</td>
<td>3-31-1941-17</td>
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<td>Kid from Kansas</td>
<td>J. Farars-L. Carroll</td>
<td>6-18-1941-17</td>
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<td>J. Brown-F. Knight</td>
<td>3-5-1941-17</td>
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<td>J. Brown-F. Knight</td>
<td>6-18-1941-17</td>
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<td>Moonlight in Hawaii</td>
<td>J. Dewos-F. France</td>
<td>7-26-1941-17</td>
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<td>New York Serenade</td>
<td>J. Farars-F. Delmon</td>
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<td>Rare Second on Break</td>
<td>F. LeBaron-L. LeBaron</td>
<td>4-8-1941-17</td>
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<td>Rendezvous</td>
<td>J. Armstrong-D. Aikins</td>
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<td>Right Under the Law</td>
<td>J. Dewos-F. France</td>
<td>7-26-1941-17</td>
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<td>Robin, Another Chorus</td>
<td>J. Dewos-F. France</td>
<td>7-26-1941-17</td>
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<td>South of Tahiti</td>
<td>J. Farars-M. Montgometry</td>
<td>9-18-1941-17</td>
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<td>Swing an Soldier</td>
<td>F. Langford-K. May</td>
<td>5-11-1941-17</td>
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<tr>
<td>Unfinished Business</td>
<td>J. Wells-C. Montgomery</td>
<td>3-8-1941-17</td>
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<tr>
<td>Outlaw (54)</td>
<td>J. Brown-F. Knight</td>
<td>9-15-1941-17</td>
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IN PRODUCTION

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<thead>
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<th>Title</th>
<th>Cast</th>
<th>Details Rel No.</th>
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<tr>
<td>Captains of the Clouds</td>
<td>J. Cagney-D. Morgan</td>
<td>7-26-1941-17</td>
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<tr>
<td>Dangerously Yours</td>
<td>R. Abbott-L. Costello</td>
<td>5-26-1941-17</td>
</tr>
<tr>
<td>I'm Only a Pawn in Your Game</td>
<td>J. Brown-F. Knight</td>
<td>11-14-1941-17</td>
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</tbody>
</table>

PREPARING—"Iceland Patrol," "Listen Clipper," "The Constant Nymph," "In This Our Life," and "Kickoff."
What The Newspaper Critics Say
Highlights from Reviews of New Pictures By Foremost Critics

LYDIA
United Artists
"...Not an inspiring or very deeply moving tale...Elegant failure...Begins to impress you as a very long picture."—WINSTEN, N. Y. POST.
"...Too sticky with romance and pathos to go down well...Story...is a hodge-podge of maudlin odds and ends...Performance is spotty and ostentatious...Just a welter of nostalgia."—CROWTHER, N. Y. TIMES.
"...Synthetic entertainment...Meager in imagination and invention...emotionally lightweight...Told limply and without much sincere emotion...There is much that is entertaining, but a great deal more that is laboriously worked out."—BOEHNEL, N. Y. WORLD-TELEGRAM.

Navy Blues
Warner Bros.
"...Disappointing. At best it is a ramshackle yarn...So many dull situations and so few good gags."—BARNES, N. Y. HERALD TRIBUNE.
"...Neat broth of a picture, raey in dialogue and soundly based on nautical psychology...Fast."—WINSTEN, N. Y. POST.
"...One of the dullest films I have ever seen...Drasy, heavy-footed, heavy-handed...Witless and humorless."—BOEHNEL, N. Y. WORLD-TELEGRAM.
"...Musical monkeyshines...Worst to be said is that it works hard without much to show...Puts Mr. Oakie in a spot where he has to give—or else. Fortunately, he does."—CROWTHER, N. Y. TIMES.

The Smiling Ghost
Warner Bros.
"...Homicide and banter are artfully blended...Enormously entertaining...Has gusto, spirit and fun...Full of laughs."—BOEHNEL, N. Y. WORLD-TELEGRAM.
"...Sprinkles its improbable tale gingerly with funny situations...Little better than the general run of murder dramas...Neither humor enough nor mystery enough."—DANA, N. Y. HERALD TRIBUNE.
"...As patent as one plus one...A fair B-guiler—and say no more."—CROWTHER, N. Y. TIMES.
"...Mild thriller, lightened with occasional bursts of comic slapstick and lessened by the utter familiarity of every trick in the dusty repertory."—WINSTEN, N. Y. POST.
"...Something whipped up by Warners to give work to players."—FINN, PHILA. RECORD.

Unexpected Uncle
RKO-Radio
"...Lightweight piece of whimsy...Home spun humor...Willy-nilly comedy romance that sputters brightly only when the dialogue and situations are wisely and spontaneously coordinated."—DANA, N. Y. HERALD TRIBUNE.
"...Very foolish little story...Flyweight fable."—T. S., N. Y. TIMES.
"...Fairly amusing...Warm and easy-going and charming...Combing whimsy with slapstick; offering an ingratiating cast."—THIRER, N. Y. POST.
"...Neat performances and expert directing make...a pleasant and amiable little Cinderella story...Runs along smoothly and humorously."—BOEHNEL, N. Y. WORLD-TELEGRAM.
'SUSPICION' ANOTHER GOOD HITCHCOCK SUSPENSE DRAMA

RKO
99 Minutes
Cary Grant, Joan Fontaine, Nigel Bruce, Sir Cedric Hardwicke, Dame May Whitty, Heather Angel, Aur'ol Lee, Isabel Jeans.
Directed by Alfred Hitchcock.

This does not match Alfred Hitchcock's superb "Rebecca," but it is another taut, suspenseful film drama from the famed director. It has some slow spots and the story carries on beyond its natural ending in an effort to squeeze out a bit more suspense, but the sheer cleverness of the masterful Hitchcock keeps the spectator rapt in his megaphone magic. There are the same elements in this show that made box-office successes of pictures like "Rebecca" and "A Woman's Face." It is not "pleasant" entertainment, but it is fascinating and entertainingly diverting. The presence of Cary Grant and Joan Fontaine in the cast assures a fast start for "Suspicion" in all situations and grosses should maintain a high level with the support of favorable word-of-mouth.

'LOOK WHO'S LAUGHING' MILD LITTLE COMEDY PROGRAMMER

RKO-Radio.
79 Minutes.
Directed by Allan Dwan.

This is strictly for the family folks who like the old vaudeville type of entertainment. It's a smooth little novelty comedy that will fill a spot neatly on nborhood and small town dual bills. Both for its box-office draw and entertainment value, "Look Who's Laughing" leans heavily on Edgar Bergen and his wooden stage McCarthy. The ventriloquist is given some fair support by the radio team Fibber McGee and Molly, who register somewhatbetter on the ether waves than they do on the screen. But for the most part, it is all Bergen and McCarthy and partisans of this act will enjoy themselves; others will find it on the tedious side.

'DUMBO' WHIMSCALLY-AMUSING DISNEY FEATURE

RKO-Radio.
61 Minutes.
A Walt Disney Full Length Feature in Technicolor. Ben Sharpsteen, Supervising Director.

A whimsical and brightly-amusing cartoon feature is "Dumbo" — further proof, if any were still needed, that Disney is undisputed master of the animated cartoon field. Not as strikingly novel as "Snow White" or even "Pinocchio," not as musically impressive as "Fantasia," this 64-minute Disney feature is simply a delightful and entertaining cartoon and long enough to begin to pall on audiences. The animation is so smooth that the spectator forgets it is a cartoon. The story of the pathetic little pachyderm with over-size ears is essentially a juvenile tale, but it has been embellished with Disney's imaginative and inimitable touches to make it thoroughly enjoyable to any and all ages. The Technicolor, especially in the Pink Elephant drunk dream sequence, is a treat for the eye and several of the songs, notably "Look Out for Mr. Stork," "When I See an Elephant Fly" and the haunting "Baby Mine" seem destined for wide popularity. Although this is made-to-order for family audiences and it can be single-featured in a few spots, its length and subject matter make it ideally suited for dualling generally.

Dumbo, infant son of the circus elephant. Jumbo, is so named by the other elephants when they glimpse his huge, floppy ears. The little beast is disconsolate when they chain up his mother for defending him from jeers, but he arouses the sympathy of little Timothy Mouse, who determines to make Dumbo a circus star. His first ring appearance, as the apex of a pyramid of elephants is a disastrous failure and he is then relegated to playing in the clowns' act. But when Dumbo gets drunk and wakes up high in a tree, Timothy realizes that the huge ears are like wings and that he can become known as the first flying elephant all of audiences.

WHAT THE NEWSPAPER CRITICS SAY

'OUR 'WIFE'
Columbia

"...Past and for the most part funny, frivolous and slightly familiar force."—GAGHAN, PHILA. LEDGER.

"...Manages to attain considerable freshness and humor...Thin though the plot is, each situation is amusingly developed."—FINN, PHILA. RECORD.

"...Frail situations, brittle talk and a dash of slapstick...No more than mildly amusing."—BARNES. N. Y. HERALD TRIBUNE.

"...None too plausible and a bit too obviously contrived. But within well defined limits it provides some good fun."—BOEHNEL. N. Y. WORLD-TELEGRAPH.

"...Should be seen after a long cocktail party when laughter comes easy and confusion is expected."—WINSTEN, N. Y. POST.

"...Idea...would barely carry a ten-minute vaudeville skit...making a picture by watchful thinking is a trick no one has yet pulled."—CROWThER. N. Y. TIMES.
'YOU'LL NEVER GET RICH' ASTAIRE, HAYWORTH TOPS IN DANCING

Rates • • • — generally

HOLLYWOOD PREVIEW

Columbia. 81 Minutes.
Fred Astaire, Rita Hayworth, John Hubbard, Robert Benchley, Osa Massen, Freida Inescort, Guinn Williams, Cliff Nazarro, Donald MacBride, Marjorie Gateson, Ann Shoemaker, Boyd Davis.
Directed by Sidney Lanfield.

"You'll Never Get Rich" gives you Fred Astaire in top dancing form and reveals an attractive new dancing partner in the person of alluring, talented Rita Hayworth. Fortunately, there is plenty of Astaire—his nimble feet cover most of the film's weaknesses. The plot is exceptionally slight, Cliff Nazarro's double-talk brand of comedy becomes a bit annoying by repetition, Cole Porter's score is below par and the production generally does not come up to the scintillating quality of the dancing star's talents. Those who like Astaire will be amply rewarded for their tickets and Miss Hayworth will be the object of favorable comment. Grosses should be fairly well above average in all locations.

Astaire is having romantic troubles due largely to his boss, Robert Benchley. He seizes the draft as an excellent opportunity to alleviate his troubles and once in the army begins an ardent courtship of Rita Hayworth, a dancer. The camp show pops up and Hayworth walks out on the lead after she suspects that Astaire has been two-timing her with Simone Simon; actually the French number has been working on Benchley. All is straightened out for the finish.

Astaire and Hayworth do beautifully with the sluggish Porter score. Benchley is amusing in his dry comedy and John Hubbard stands out in a brief role.

Sidney Lanfield directed in unimaginative fashion.

HANNA (Hollywood)

'SING ANOTHER CHORUS' GOOD MINOR MUSICAL

Rates • • as secondary dualler

Universal

64 Minutes.
Johnny Downs, Jane Frazee, Mischa Auer, George Barbier, Iris Adrian, Sunnie O'Dea, Joe Brown, Jr., Walter Catlett, Charles Lane, Peter Peters, Ronald Peters, Rosario and Anthony.
Directed by Charles Lamont.

Like most of Universal's minor musicals, "Sing Another Chorus" is slim on story. Its entertainment values are derived from the performances of the principals and the/repeatedly simple musical interludes. No less than six numbers are crammed into the brief running time and since most of them are good, they cover a multitude of plot weaknesses—making the film sprightly, fast moving and providing the good support for a drama or action film.

Yarn casts Johnny Downs as an aspiring theatrical producer, who, at the instigation of his doting manufacturer George Barbier, into becoming the angel for his show. Catlett makes off with the money. Barbier's second line is a big disappointment until Downs and Jane Frazee conceive the idea of staging a fashion show set off by his music and numbers.

Iris Adrian is the show's brightest spot, her singing has punch and her characterization is the most interesting. Down and Frazee do nicely in the leads. Mischa Auer, George Barbier and Walter Catlett capably hold up the comedy division.

Charles Lamont's direction has tempo and K.C. Goldsmith's production doesn't give away his slimy budget.

HANNA (Hollywood)

'BURMA CONVOY' TOPICAL ACTION DRAMA

Rates • • in action spots; OK dualler elsewhere

HOLLYWOOD PREVIEW

Universal.
50 Minutes.
Directed by Noel M. Smith.

This is a neat, compact little action drama which takes advantage of the headlines on China's Burma Road, the trail for supplies to the Chinese armies. Actually this element only provides the background for an action mystery yarn. It serves an admirable purpose, however, giving considerable atmosphere to the piece which is sharply realized in the inexpensive production. The performances are all good and Noel Smith's quick-paced direction helps enormously. Bickford is a fair name for the action houses and he may be crammed upon to draw fans of this type. Elsewhere, this Universal release will be a satisfactory dualler.

Bickford is the top driver of the supply caravans, whose intention to return home to Egypt is abandoned when his younger brother is ruthlessly killed because he has learned of a plot to bomb the trucks en route. A leak within the organization has tipped off the saboteurs. Bickford, aided by two Chinese government agents, pins the guilt on Truman Bradley.

Bickford carries the action in his typical vigorous and punchy style. Evelyn Ankers is a more competent and animated heroine than is found usually in this sort of film. Frank Albertson is effective in a brief spot and others who hold their own are Cecil Kellaway, Keye Luke and Turhan Bey.

HANNA (Hollywood)

'THEY MEET AGAIN' DULL ENTERTAINMENT EXCEPT FOR DR. CHRISTIAN FANS

Rates • + for rural and neighborhood duals

RKO Radio.
67 Minutes.
Jean Hersholt, Dorothy Lovett, Robert Aldwin, Maude Eburne, Neil Hamilton, Anne Bennett, Barton Yarborough, Arthur Hoyt, Frank Melion, John Dilson, Leon Tyler, Milton Kibbee, Patsy Lee Parsons, Gus Glassmire.
Directed by Eric C. Kenton.

A wholesome and occasionally-moving small town drama is the best that can be said for "They Meet Again." Dr. Christian's latest — and mayhap his last — film adventure. The picture is crowded with juvenile talent and those homey touches designed to appeal to neighborhood and family audiences. The net result will please the followers of this series but make dull entertainment generally. This is a weak supporting dualler.

Dr. Christian's current good deed is to clear a bank teller of the charge of misappropriating funds and thus restore his worried young daughter to health and happiness. The child (Anne Bennett) is so affected by her father's trouble that she goes into a decline and almost loses the chance to compete in a state-wide singing contest. However, while Dr. Christian is pleading with the Governor to pardon the father, the River's End postmaster (Robert aldwin) goes to Chicago and gets evidence from the gold-digging sweetheart of the actual embezzler. The father's pardon then comes through just in time for him to hear the child win in the finals of the song contest as Dr. Christian and the Governor also look on.

Jean Hersholt is his natural and kindly self as Dr. Christian. Maude Eburne, as his aedilous housekeeper, and Dorothy Lovett, as the attractive nurse, are other regulars who stand out. The 8-year-old Anne Bennett is an attractive child who sings operatic arias and popular ballads equally well, but the actual juvenile honors are captured by Leon Tyler, who displays a winning personality as a be-spectacled messenger boy.

Eric C. Kenton's direction is slow-moving.

LEYENDECKER

WHAT THE NEWSPAPER CRITICS SAY

"...Good-humored, people with a talented cast, and plump full of song hits...Keeps its customers happy and sends them out humming."—THIRBER, N. Y. POST.

...Satisfying entertainment...Could have been edited closer."—MURDOCK, PHILA. LEDGER.

...Smooth...Song...Woven gracefully into an easy production..."—FINN, PHILA. LEDGER.

OCTOBER 4, 1941

21
LADIES IN RETIREMENT  Murder! Insanity! Blackmail! Each of these lends itself to natural exploitation. Put them all together and you have "Ladies In Retirement." Remember the horrible, intense suspense created by the head of the decapitated body in a box in "Night Must Fall"? This time a dutch oven serves as a mausoleum and with Ida Lupino as the murderer who killed in order to secure a home for her two insane sisters, Elsa Lanchester and Edith Barrett; there's emotion enough to pack 'em in—but good! A Columbia Picture. Directed by Charles Vidor. Assistant Director, George Kline. Cast: Ida Lupino, Louis Hayward, Evelyn Keyes, Elsa Lanchester, Edith Barrett, (June) Elson, Emma Dunn, Osgood W. Pickett, Clyde Cook. Screen Play by Garrett Fort and Reginald Denham from the play by Reginald Denham and Edward Perez. Director of Photography, George Barnes. A. S. C. A Lester Cowan Production in association with Gilbert Miller.
HORNE’S ‘SCIENTIFIC’ SELLING

A new era in exploitation of motion pictures has descended upon the industry with the launching of the Hal Horne Organization. This concern is handling important percentage pictures for 20th Century-Fox from the premiere performance right through the final playdate. This organization has only been functioning about four weeks, and already it is the talk of the industry with the remarkable campaign just concluded at the Roxy theatre in New York for the world premiere of “A Yank in the R. A. F.”

A detailing of the method of operation behind this campaign will serve to show the Hal Horne promotional system as it will function on future pictures. The entire conception is that of the head of the enterprise, Hal Horne, whose years of experience as key man in advertising and publicity for concerns like United Artists and Walt Disney have enabled him to develop a system for national coverage that comes closer to scientific selling than anything heretofore accomplished.

The first objective was to tie up with an enterprise that would automatically attract publicity to this Fox feature. The British American Ambulance Corps became the sponsor for promoting funds for the R. A. F. to be devoted to purchase of ambulances for overseas service. Here we have a perfect publicity tie-in, for the picture plot is built around the heroic achievement of the British fliers in helping to evacuate the troops from Dunkirk.

This tie-up enlisted the enthusiastic and wholehearted cooperation of New York’s social registerites and debutantes. These people really went to work. Afternoon teas, dinner parties, receptions were given in Park Avenue homes and night clubs and swank hotels. The coming event broke in the society columns of the newspapers before it hit the amusement pages. Society had put the seal of approval on the event. From there on it was a matter of intelligent follow-through.

The next step was to give the social registerites something tangible to work for. A Midnight Military Ball was arranged, to take place in the immense rotunda of the Roxy immediately after the premiere. The mezzanine with its 900 seats was set aside for the sale of $10 tickets. These tickets carried a special invitation to the Ball, and only the top-price ticket holders were allowed to attend this function. The social set really went to work on this, and to tie it in with the atmosphere of the picture, a section was set aside for high ranking officers of the service branches of the government — army, navy and air. A special contingent came from Washington, representing government officials connected with the services, and a delegation of R. A. F. officers in the capital.

But the pop element could not be neglected. Also it was essential to get the ballyhoo on the outside of theatre. So an open air carnival was decided upon. The parking place alongside the Roxy was ideal. Here were gathered over 30 booths with all sorts of attractions for the “midway.” Admission was set at the pop price of 25 cents. Over 26,000 tickets were sold. The carnival was so popular that it kept going till after 3 o’clock Saturday morning. They had to close it up, for the detail of police were changing shifts and going off duty. They were all worn out. The police authorities stated that it was the greatest crowd they had ever handled in connection with any motion picture opening in the history of movies.

In this manner the opening attracted the support of the army and navy with their dress uniforms; a detail of 150 regulars from Fort Totten; the social crowd who brought along the leaders in banking and industry; the debbies who attracted the night club crowd; and the pop appeal of the picture along with the heavily touted carnival brought out the rank and file of the city’s movie-loving public. It was one of the most widely diversified audiences that ever attended a picture show anywhere.

All sorts of attractions added to the enormous publicity this opening achieved. An NBC television truck was stationed directly in front of the theatre. Celebrities were televised as they entered. This gave everybody a great kick, for it was the first time they had ever been televised. Incidentally, it was the first time that an outside television unit ever broadcast a motion picture opening.

There was plenty going on inside the theatre before the premiere went on at 10 o’clock. The well known Vox Pop program was staged in the rotunda of the Roxy on its national hook-up. Such celebs as Elsa Maxwell, Dorothy Kilgallen, columnist, Carole Landis and Tony Martin were on the program. The customers holding the regular admission seats jammed the rotunda — several thousands, as the photos show. After the radio program the “glamor” guests started arriving. A regular studio lighting was set up in one corner. Here dozens of cameramen for the newspapers and magazines such as Life, Time, etc., took special posed shots of Hollywood stars, army and navy officers, and social registerites. Then there was the Fox Newsreel with the society editor of this outfit making a special reel, while the mike of Station WMC also picked up the proceedings for airing.

The net total was a top score for a picture opening that has become a high spot in industry history. The receipts within two days had broken most of the house records at the Roxy. They broke the biggest gross record held by “Alexander’s Ragtime Band” the first day. Few pictures in the history of New York papers ever got the number and variety of “breaks” off the amusement pages that “Yank” has scored. There were so many appeals developed on publicity, that the breaks came in all sections of the papers. The society columns went overboard, naturally.

This opening campaign has been fed to 33 field men who are right now hard at work putting over “A Yank in the R. A. F.” in as many cities throughout the United States. Here again the scientific selling of Hal Horne and his organization is evident. Every man is provided with a complete kit, which contains a score of pockets. Each pocket covers some special field of selling the picture. A department is set up at the home office of the organization in New York just to feed these field men, keep them happy, and see that they are following through day by day in their assignment. Nothing is left to chance. They have specific duties to perform. They make daily reports. They receive daily instructions. They get intelligent cooperation, and every inducement to go out and show their mettle as exploitation men. And, friends, we are here to state that they are doing a wonderful job everywhere.

OCTOBER 4, 1941
Not a dark house in more than 20 years of film delivery service!

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FILM BULLETIN

THE INDEPENDENT TRADE JOURNAL

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Member National Film Carriers, Inc.

SHORT SUBJECTS

FROM PHILLY

BY JAY WALKER

TRADE SCREENINGS

Oct. 6 — Ted’s Prime Minister (WB) — 9:30 a.m., 1:27w. Vesper, 1226 Vine Street.


Oct. 7 — One Foot In Heaven (WB) — 2:50 p.m., 1226 Vine Street.

Oct. 8 — Embassy Partners (MGM) — 11 a.m. and 2:50 p.m., 1226 Summer Street.

Oct. 10 — Chocolate Soldier (MGM) — 11 a.m., 2:50 p.m., 1226 Summer Street.

Oct. 12 — Moon Over Her Shoulder (20th FOX) — 10:58 a.m. and 2:26 p.m., Fox Projection Room.

Oct. 13 — Hot Spot (20th FOX) — 12 noon and 4 p.m., Fox Projection Room.

Oct. 15 — Small Town Debut (20th FOX) — 10:30 a.m. and 2:26 p.m., Fox Projection Room.

Oct. 15 — Swamp Water (20th FOX) — 12 noon and 4 p.m., Fox Projection Room.

Meeting of the local Allied unit was held last Monday (29th) to discuss new admission tax law and vote on the “unity” resolution. Sidney Samuelson explained ramifications of the tax and answered numerous queries. All of the 40 exhibitors present declared their intention to pass the tax on to the public. Several advised that they are increasing admissions a few pennies to bring prices to even amounts with the tax included. Samuelson informed the members that tickets on hand would be required to be over-stamped. However, it is doubtful that the Treasury will insist upon this condition, since it is virtually impossible to do this with machine-punched tickets. After lengthy discussion of the “unity” resolution, which was rejected by the recent national convention and is now being voted on by the membership at large throughout the country, the Eastern Pa. group unanimously approved a motion to accept the resolution with the clause providing for a possible all-industry organization eliminated. The general expression of opinion was that the independents want no part of “another MPTOA.” They want Allied to remain completely independent. The unit also passed a resolution of confidence in the board and officers of national Allied. Metro warns exhibitors that one A. Loewin is falsely representing himself to be an “agent of Metro publicity” and is selling Gene Autry costumes—which he forgets to deliver. Watch out!...

Martin Ellis has taken Palm from the New Penn long. from David Shapiro... I. L. Chamberlain has set a booking arrangement with the Victoria and Ellis, two Mahwah City houses... Ben Shindler will open his new Crest, Woodcrest, Del. (just outside of Wilmington) about Xmas... The James P. Clark testimonial dinner at the Bellevue-Stratford Oct. 27th promises to be one of the finest affairs in years. Tickets are going so fast, the matter of accommodations for the huge turnout is worrying the committee... The boys on the Street are anxiously awaiting the promised RKO housewarming... Ben Bache, former Main Line theatre magnate, has replaced Harry F. Bachman as Scranton salesman for WB. Bachman left to manage a theatre in Washington... Arbitration cases: Case No. 7, Hatboro Theatre (Borenstein), heard Oct. 2nd. Briefs to be filed by attorneys and decision shortly thereafter. Case No. 8, Great Northern (Stampers'), heard Sept. 30, adjourned to Oct. 3. Case No. 9, Broad Ellis, heard Sept. 29, adjourned to Oct. 8. Case No. 12, Town, will be heard Oct. 15. Case No. 13, Rivoli (Stampers'), heard Sept. 30.
FLYING BLIND...This Paramount PCA production stars Richard Arlen and Jean Parker in the romantic spot, while Nils Asther provides the foreign agent menace. The action takes place on a honeymoon plane. Comedy is supplied by Marie Wilson, Grady Sutton and Eddie Quillan, while Roger Pryor contributes to the villainy. Frank McDonald directed.

HELLO SUCKER...Universal features the woo-woo man, Hugh Herbert, as a sucker who is duped into buying a dying vaudeville agency. He collects Tom Brown and Peggy Moran as partners who have invested their all in the scheme and finally turn the agency into a paying proposition by giving the acts in store windows as an advertising stunt. Walter Catlett, Lewis Howard and June Storey support while Edward Cline directed.
LEADERSHIP

in

READERSHIP

*READER INTEREST
The Element That
Makes Every Subscriber
a Potential Buyer of
Every Advertised Product
Some Heretofore Unpublished Facts
About the 'Unity' Dispute In Allied:

TO CLEAR THE AIR
An Editorial on Page 3

Wm. F. Rodgers Talks About His

SLIDING SCALE
An Exclusive Interview on Page 7

REVIEWS

'UNHOLY PARTNERS' EXCITING MELODRAMA
'CHOCOLATE SOLDIER' GLORIOUS STRAUS MUSIC FOR FAMILIAR TALE
'PRIME MINISTER' MERITORIOUS BRITISH FILM; LIMITED APPEAL
'UNEXPECTED UNCLE' CASUAL COMEDY IS FAIR DUALLER
'TEXAS' ACTION PACKED BETTER CLASS WESTERN
'HARMON OF MICHIGAN' FOR JUVENILES AND FOOTBALL FANS ONLY
WHEN the m-m-m-m Girl GETS HER m-m-m-m MAN that's always a m-m-m-m MONEY PICTURE!

Story of a modern Lorelei of the South Seas...
A White Savage temptress... captivating hardy seafarers!

SOUTH OF TAHITI

starring BRIAN O'NEILY

with BROD CRAWFORD • ANDY DEVINE
HENRY WILCOXON • H.B.WARNER • ARMIDA
and MARIA MONTEZ

The Screen's New Blaze of Excitement!

Directed by GEORGE WAGGNER
Associate producer GEORGE WAGGNER
Screenplay by Gerald Cagney • Screenplay by Anworth Murray

A UNIVERSAL PICTURE
NATIONAL RELEASE OCT. 17
TO CLEAR THE AIR

Many things have been said, and written, too, in connection with the dispute over the Allied "unity" resolution which had been left unsaid and unwritten. Much ado has been made about the personalities involved. There has been much speculation about Allied's future course. We have made a full investigation of all the elements in the issue and it is with the hope of clearing the air that we now make known certain facts hitherto unpublished.

The story behind the plan for creating an all-industry organization is this. It appears to have originated in a cabin in the Minnesota woods. There, Al Steffes, veteran and beloved Allied leader, is regaining his health and mulling over the problems of the industry. Steffes, we understand, submitted a far-reaching program for consolidating the industry front by bringing all organizations and branches into one controlling body. In a general way, the Northwest leader envisioned a system whereby all industry policies and relations would be coordinated by this central organization.

Apparently, the Allied Board liked the idealistic implications of the plan, but recognized its impracticability. Yet, in order not to ignore completely the recommendations of the respected Steffes, it added to the resolution on Mr. Myers' original plan for a joint conference committee the controversial third paragraph. That committed Allied to no definite program, but it was pregnant with possibilities that upset the delegates and resulted in the ensuing dispute.

Having listened attentively to the impassioned speech delivered by Nathan Yamin at the Philadelphia Convention against the plan for the possible creation of an "all-industry" organization, we did not share the general impression that Yamin had intended to cast a slur upon the leaders of Allied who were supporting the resolution. However, it was immediately clear that Mr. Yamin's unfortunate use of some phrases could be accepted as an imputation against the motives of the members of the Board and, particularly, Abram F. Myers, who had fathered the original idea of a joint conference committee. It was reported widely that there had occurred an irreparable break between Yamin and Myers.

Several days after the convention, Mr. Yamin spoke to us by phone from Boston. He stated that he had been misunderstood by many of the people in the meeting room, that he meant to condemn only that portion of the resolution suggesting the possibility of taking Allied into an organization composed of other branches of the industry, and, above all, that he certainly did not intend to stigmatize the members of the Board who had approved the resolution.

To remove the personal issue from the situation, we are revealing here, for the first time, portions of correspondence that has passed between Yamin and Myers.

West Newton, Mass.
September 28, 1941

Dear A. F.:

First of all, I want to say as clearly as I can be said that I did not intend for one moment to question your integrity or good faith, nor that of any of the other Allied leaders. I tried to make it clear that not the intent, but the effect of the resolution was to emasculate the independence of Allied and result in the making of Allied another M. P. T. O. A., as was done at Toronto. I tried to make the point clear that the liaison committee was the entering wedge and the rest would follow... If, however, my remarks can in any way be construed as a reflection on the good faith or integrity of anyone, I humbly apologize, as no personal affront was intended.

As to the subject matter itself, I still feel that the resolution was ill advised, but the matter would not have come up as it did if it were not for an unfortunate misunderstanding... I never saw the resolution, and was stunned to have it reported in that form as the unanimous vote of the Board. Unfortunately, the matter was badly handled from then on and the final vote could have been avoided.

I'll close by repeating that I have the highest regard for you and the others in Allied, and I would like to keep the friendship that has grown up between us. I regret keenly
It is pertinent to remark at this point that Nathan Yamins guided the New England Allied unit to its vote in the plebiscite on the resolution. That vote was in favor of the creation of a joint conference committee, but opposed to an "all industry organization," and it was accompanied by a vote of confidence in the national board and the national directors—on a motion introduced by Mr. Yamins himself.

Washington, D. C.
September 30, 1941

Dear Nate:

I can't tell you how glad I was to receive your letter. My main compensation has been a number of friendships that I cherish. I think you realize that yours ranks high among them.

I did not believe that you really intended to reflect on the integrity of the board and officers, and in the convention I dangled the facts as to how the resolution had been handled before you in the hope that you would recede from the serious implications of your speech. However intended, there was no mistaking the interpretation which was about to be placed on your utterances and on the vote of the convention.

It seemed to me that the national officers and board had been placed in an intolerable position and so I called the special session in order to find a way out. By this action Allied was extricated from a predicament which, I believe, would have proved fatal...You say you did not intend any such result and I am certain that you did not. I know from experience how easy it is to say or imply more than one means when speaking under a strain. But the result was an inevitable consequence unless forestalled by decisive action.

Getting back to the resolution, possibly it was not as restricted as it should have been; very likely the third paragraph should not have been included at all. (Editor's Note: The third paragraph provided for the exploration of the possibility and desirability of forming one all-industry organization). At the risk of seeming sarcastic (which I am not), let me say that we missed your thoughtful advice at the board meeting. But I am confident that not a man who sat in the meeting and voted for the resolution favored yielding one jot of Allied's independence. The plan — and the only one—that I offered was the one for a joint conference committee. Based on the experience of the last two years, I feel that Allied and its members have suffered from not having a ready point of contact with the other branches. The need for it is particularly great at this time.

With sincere regards,

Yours very truly,

A. F. MYERS.

With the causes for injecting personalities thus removed, let us consider what course Allied may follow on this vital issue of "unity."

When the Board meets in Pittsburgh within the next day or two, it will be faced with a dilemma. The National Convention in Philadelphia last month voted down the whole idea of cooperating with or merging its organization with the producer-distributors. The plebiscite of the full membership, on the other hand, resulted in overwhelming support for the whole resolution favoring both a joint conference committee and the investigation of the "possibilities and desirability" of forming one all-inclusive industry body.

There is little doubt that the delegates to the convention would have approved the joint conference committee proposition, had it been put to them under calmer circumstances. Yes, and there is just as little doubt that many of the exhibitors who approved the full resolution in the plebiscite would oppose the disputed third clause if it meant the end of Allied's complete independence. Many voted for the resolution to signify their confidence in their leaders. Actually, we are convinced, there is substantially no cleavage of opinion in Allied's ranks. The vast majority of independent exhibitors approve the idea of creating and maintaining a liaison committee to cooperate with a like committee representing the producer-distributors on matters of MUTUAL interest and effect. The vast majority, however, will not favor ultimately any scheme to emasculate Allied's independence. Nor will the leaders.

We confidently predict that the action of the Board will reassure the nation's independent theatre men that their organization will continue to function with its hands completely free.

MO WAX

**SLIDING SCALE**

The new-fangled Sliding Scale that Metro's Bill Rodgers sprung on an unsuspecting trade has many exhibitors—and, we suspect, a few film salesmen—on the verge of nervous prostration. It seems so reasonable and equitable, we hear theatre men say. Then, they pause and say, "Yet?"

We asked Mr. Rodgers to sit down and grant us an exclusive interview in an effort to alleviate some of the mental anguish his Plan is causing our readers. Being the considerate, amazingly frank fellow he is, Mr. Rodgers spoke to the interviewer at great length and straight from the shoulder.

Turn to Page 7 for some facts about the Sliding Scale from its daddy.
ONE FOOT IN HEAVEN set to open at Radio City Music Hall October 30th. Photo at left shows crowds at World Premiere in Washington where March-Scott starrer is drawing capacity business, figures to run indefinitely.

SERGEANT YORK command screening for Duke and Duchess of Windsor elicits royal rave of "A marvelous picture!" for Warners' phenomenal grosser. Ducal party also saw first rushes of Technicolorful "CAPTAINS OF THE CLOUDS", Royal Canadian Air Force epic starring James Cagney.

"THE MALTESE FALCON is the best mystery thriller of the year!" says N.Y. Times reviewer—and rest of Broadway critical fraternity agrees. Grosses on this Humphrey Bogart-Mary Astor-Peter Lorre shocker are as thrilling as the picture itself!

BLUES IN THE NIGHT print arrives from coast for home office preview and subsequent trade showings. Newcomer Richard Whorf is sensational in this jazz-is-born melodyrama, co-starring Priscilla Lane, Betty Field.

KINGS ROW is right down Star-dom Alley for Ronald Reagan, Robert Cummings, seen here in cheek-to-cheek pose with Ann Sheridan. Filming of the novel-of-the year (now in cutting room) looms as among greatest events in Warners' greatest year!
'THE PRIME MINISTER' MERITORIOUS BRITISH FILM HAS LIMITED APPEAL

Rates •• in class spots only; much less generally

Warner.
92 Minutes.
John Gielgud, Diana Wynyard, Will Fyffe, Owen Nares, Fay Compton, Frederick Leister, Stephen Murray, Irene Browne, Nicholas Hannen, Anthony Ireland.
Directed by Thorold Dickinson.

One of the finer British-made pictures — as regards subject, cast and production values — 'The Prime Minister' is too episodic, slow-moving and generally lacking in action or romance to suit American audiences. Individual scenes, notably the Bismarck episode and Disraeli's audiences with Queen Victoria, are interest-holding, but, as a whole, the film relies more on historical realism and political speeches than on human drama. And, intentionally or not, the subtitles which indicate time lapses and much of the dialogue is British propaganda. A striking parallel drawn between Germany's dreams of conquest in Bismarck's day and the present-day dictator's aims will interest many intelligent patrons — but not audiences seeking entertainment. At the present time this picture is certain to receive the support and endorsement of British and educational groups. John Gielgud's Shakespearean triumphs and Diana Wynyard's name will both help in class houses, where this should be an excellent draw. Elsewhere it is a secondary dueller.

Disraeli is first introduced as a fashionable author and dandy who is influenced by both Lord Melbourne and the wealthy Mrs. Wyndham Lewis to embark on a political career. His early speeches in Parliament are ridiculed, but, encouraged by Mrs. Lewis, whom he marries, Disraeli goes on to great political success. When he becomes prime minister, his wife dies and it is only at Queen Victoria's urging that he fights on for England. His secret mobilization of the Indian army forestalls Bismarck's acts of aggression against Turkey and brings the England of 1878 peace instead of war.

John Gielgud is at his best as the young Disraeli, the foppish writer who is influenced to enter politics. As the elderly statesman, he relies too much on make-up to seem realistic and many fans will remember George Arliss' memorable performance of Disraeli to Gielgud's disadvantage. Diana Wynyard gives a really notable performance both as the fashionable Mrs. Lewis and as Disraeli's devoted spouse. Will Fyffe, in one short scene as an agitator, Frederick Leister, as Melbourne, and Fay Compton, in an exceptionally faithful portrait of Victoria, are excellent as is the uncredited actor who plays the bull-headed war lord, Bismark.

LEYENDECKER

METRO-GOLDWYN-MAYER 1941-42 Releases

'UNHOLY PARTNERS' EXCITING MELODRAMA

Rates ••• for action houses; • • elsewhere

M-G-M
91 Minutes
Directed by Mervyn Le Roy

While there isn't anything particularly original about this Metro melodrama, it has ample action and suspense to hold most audiences engaged for much of its 94 minutes. With the leads played by Robinson and Arnold, and a very weak romantic interest, 'Unholy Partners' seems ill suited for the feminine trade. Best returns will come in the action houses, or wherever strong male attraction clicks. Between several slow spots, the story moves at an exciting pace and the two stars deliver their usual forceful performances.

The story, laid in the hectic '20's, tells how newspaperman Robinson, returned from service with the AEF, tries to convince his wife (Marsha Hunt) that the 'horizontal' husband idea is a good one. He finally succeeds in promoting a bankroll by taking in gang leader Arnold for 49 percent of the deal. Using all the tricks of cheap journalism, Robinson makes headway and he eventually starts exposing his own partner's crooked business. Arnold strikes back by kidnapping William T. Orr, Robinson's protégé. In rescuing Orr, Robinson kills Arnold. In a final heroic gesture, Robinson decides personally to cover a trans-Atlantic flight which his paper is sponsoring. The plane is lost.

Both Robinson's and Arnold's roles are familiar. Lorraine Day is seen in a weak role as the former's faithful secretary and assistant. Marsha Hunt is the girl in the life of William T. Orr. She is seen to slightly better advantage. Mervyn Le Roy's direction is effective in the action and suspense sequences.

LEYENDECKER

THE CHOCOLATE SOLDIER' GLORIOUS STRAUS MUSIC ENHANCES FAMILIAR TALE

Rates • • • in class and deluxe spots; • • for action houses

M-G-M
162 Minutes
Nelson Eddy, Rise Stevens, Nigel Bruce, Florence Bates, Charles Judels, Nydia Westman, Max Barwyn, Dorothy Gilmore.
Directed by Victor Saville

The glorious Oscar Strauss music superbly sung by Nelson Eddy and the Metropolitan Opera stars, Rise Stevens, enhances the entertainment value of this lightly-amusing tale. The production is a lavish one and "The Chocolate Soldier" melodies have been cleverly fitted into the story of "The Guardsman" instead of employing the original operetta's book. The Molinar play, (first filmed by Lunt and Fontanne in 1931) will, of course, be a familiar comedy of errors to most audiences, but Director Victor Saville has wisely refrained from treating it as anything other than a brightly-inconsequent setting for delightful musical numbers. Each of Miss Stevens' solos is a stand-out and her impressive screen debut should guarantee wide and appreciative audiences in deluxe first runs and class spots. Nelson Eddy's popularity will carry the film through to slightly above average returns in nobility. It is weak for action houses.

The plot treats of the marital disagreements of two temperament singers. The blonde husband (Nelson Eddy), fearful that his attractive wife, Rise Stevens, is losing interest in him, masquerades as a fiery, dark-haired Russian who makes violent love to her. The wife plays with the Russian's affections as Eddy becomes increasingly fearful that she will be unfaithful to him. Despite a passionate kiss, she manages to hold him off and, in the end, convinces her husband that she saw through the disguise from the first. As the repentant Eddy embraces his wife, a wink from Miss Stevens to the audience leaves her true feelings forever in doubt.

Nelson Eddy gives a tongue-in-cheek portrayal throughout—the best possible method of acting a ridiculous and unseen husband role. Rise Stevens, an attractive and sophisticated actress with an uncanny resemblance to the late Alice Brady, shows an excellent comedy sense in addition to her magnificent vocal power. Nigel Bruce, with his vague comic style, has the only other important role.

LEYENDECKER

FILM BULLETIN
For the first time a detailed statement of the much-discussed Sliding Scale Plan of sales chief John H. Mayow is set down in print for the industry to study and digest. Here it is in the words of William F. Rodgers himself in this exclusive FILM BULLETIN interview. An absolutely verbatim account word for word as he lined it out to us for one solid hour and fifteen minutes by the clock. Our writing arm was paralyzed the rest of the afternoon. But we got the story. And that’s the greatest satisfaction that can come to any writer of reporter stories. From here on it is Metro sales chief Rodgers speaking — telling of a Plan so vitally important that it seems to us that it should be presented in his own words, just as if he had been speaking to you, and you, and YOU. Take it away, Mr. Rodgers!

The Sliding Scale Plan of sales grew out of an attempt to set up something systematic. In the past we had sold a certain number of pictures at 40, 35, 30 and 25 percent. In some cases, where a man said I can’t afford 40, we would agree to protect him down to 35. In others, we would agree to protect down to as low as 30. In every case, when we talked to pictures at 40, a man would let us know, we would straighten it out. On that basis we have been doing business for years — and successfully so. We must have been right, or we couldn’t have increased our circulation every year for the past six years...

When M-G-M started under the new order of things, we were confronted with something different. You couldn’t sell pictures until you screened them. They had to be trashedown. And you couldn’t get them too far in advance. So I took every associate I have in this office, even including my secretaries — anyone who came in contact with sales — and between us we visited every branch office in this country. It took us eight weeks to do it. In some of the crews there were five and six people. So that we wouldn’t be interrupted, we got our branch office staff — manager, assistant, office manager and one or two assistants — and brought them to the hotel with their records, and collectively we analyzed every single account with whom we did business...

We found out, for instance, in cases where we reduced our percentages, what the gross was that made it advisable or necessary to reduce it. And on the basis of what we were paid — what the exhibitor was sold at — I set up a basis for selling our pictures where we sell on percentage. This was my theory: Rather than sell pictures at say, 25 or 30, and get nothing if he didn’t buy, I set up the basis that we were willing to take comparable grosses and start him at 25 percent — and go up only if the business went up. In other words, I took the position that, generally speaking (of course, there are exceptions), the man was paying me in the past about as much as he could afford to pay, and that therefore I was satisfied to rely on increased revenue only from increased grosses. True, we take under this plan the major part of increased grosses. But I figured we are entitled to that if we are willing to take as low as 25 percent, if grosses should decline, for something that the man had heretofore paid as high as 40 percent...

Under this plan it is no longer necessary for a man to ask for an adjustment on a percentage picture. If his business improves, we progress with him. If it declines, we suffer with him. But more, it encourages the exhibitor to play pictures longer, if the business warrants. Heretofore, if he played a 35 or 40 percent picture, let’s say, three days, and the business was exceptional and deserving of extra time, the bargaining element came in to determine how much he would pay for that extra day. On this plan he pays what the picture earns, because the entire engagement is figured as a collection basis and paid on it. Further, it will encourage the exhibitor to play pictures farther, that is, from an extra day or two, to a week or more, etc. In this way we will further that the business resulting on these five units developed to a point where we earned 33 percent. But an additional day was used. That would not mean that because the first five units earned 33 percent, that we would want 35 percent for that additional day’s business. To the contrary, the entire engagement reverted to its original basis of $100 per unit. Therefore, it would be 25 percent up to $900, representing six units. And any additional money we received would be an adjustment on the gross receipts resulting from the entire engagement...

Now, we went further than attempting to set up only a basis for those who play pictures on percentage. We set up a basis also for proportioning flat rentals in various brackets that would give us for the individual bracket that proportion of film rental which, as a result of our previous experience, we could expect to earn on percentage. As an illustration: If our general experience was that on a given top picture bracket we had earned $100 on percentage in a certain situation and that in the bracket our earnings were 75 percent of what we had generally earned on the top percentage pictures, we felt that if the customer preferred to buy on flat rental we should set up a flat price bracket that would represent approximately 75 percent of what our top percentage group earned. Thus, there is a sound basis for the figures we fix in the lower brackets...

As a further convenience to our customers and, at the same time, to assure our receiving only that which each picture is worth to a specific theatre, we have provided several brackets designed for flat rental prices, and we have asked the theatre for the right to designate each picture as it becomes available. With the assurance that it will be designated where it rightfully belongs for the area and based on earlier performance in that area, not nationally...

That our Plan has been generally accepted as fair is best evidenced by the fact that up to October 9th we had recorded 5,600 contracts on our first group from independent theatres. We did not commence to sell this group until August 4th — after our trade had enjoyed 25 days of selling without our participation. The opening date last year, in the independent circuit, was late May, a date on which we had sold out 4,500 contracts. (Ed. Note: Last year Metro sold full season deals, not small blocks.) And last year we had commenced to sell early in June. For our second group of pictures this year, in three weeks selling we have sold 4,500 contracts to independents. That in itself seems to be a justification of the policy and a very definite expression of confidence on the part of our customers. This confidence is reflected in the fact that our entire Plan has been enacted by the independent circuit to one of our district managers who was explaining to him the workings of the Sliding Scale. "I have believed you for twenty years. Why should I doubt you now?"

A customer dealing with us on the flexible designation-sliding scale plan may buy two or three groups before he has much performance by which to judge. But, it is safe to assume that before he buys the fourth group he will have had performance under this Plan on the first group. If we were inclined to abuse his confidence it would be very short-sighted. The entire plan depends chiefly upon our fairness in designations and the basis being correct in the first place. Of course, mutual confidence between M-G-M and its customers is evident. We do not insist upon the Sliding Scale or the right to designate. If a customer prefers to buy specific pictures on specific terms, we are prepared to deal with him under these terms. But, in doing so, and without performance of any kind, it is only natural to assume that errors in judgment will occur. All of which can be easily avoided by buying on the basis we believe to be the most equitable — and that is the Sliding Scale and the right to designate...

The few objections to the Plan that have come to my attention are based on the fact that we would receive as rental on pictures played on percentage the greater proportion of increased business if any. That is true. Yet it is our sincere belief that we are entitled to receive this greater proportion of increased business when we are willing to offer such an insurance policy on any individual picture or on a group of pictures where the condition is reversed...
'TEXAS' ACTION-PACKED BETTER CLASS WESTERN

Rates • • • for action houses; • • • elsewhere

Columbia
95 Minutes

William Holden, Glenn Ford, Claire Trevor,
Edgar Buchanan, George Bancroft.

This is a swell raw-meat western. It starts off with a bang and keeps moving along at machine gun pace to the finish. Beautifully photographed in sepia, splendidly directed and enhanced by fine performances, "Texas" merits playing time in all but the top deluxe houses. Action fans will devour it, while the women will find plenty to thrill, amuse and entertain them. Early in the picture, there is a 40-round bare-knuckles prize fight, with William Holden taking on the champion. For sheer brutality and masculine laughs, this is something to behold. It gets the film off to a slam-bang start. Later, there is a mammoth cattle drive that rivals anything of its kind in scope and spectacle. Past riding and hard fighting abound through the 95 minutes, with an occasional romantic interlude that never gets in the way of the action. Where big time westerns click, "Texas" should get high grosses; it should do at least average business elsewhere.

The story follows the careers of buddies Holden and Ford in early Texas. Holden sticks to the path of righteousness, whereas Ford takes the short cut to a success which must end with the inevitable bullet. Their paths cross in the triangle that forms when both make a bid for the hand of Claire Trevor, daughter of one of the cattle owners. William Holden and Glenn Ford are a personable pair of westerners and fine actors, to boot. Mr. Ford is an extremely promising young man. Claire Trevor is a capable heroine and she fits in the atmosphere. The outstanding performance, however, is contributed by Edgar Buchanan, who does miracles with the role of a rough, dirty, old frontier dentist. His playing is touched with true genius.

George Marshall's direction is tops. He pains full characters, yet keeps the action going at breakneck speed.

NONAMAKER

'MR. CELEBRITY' SURPRISING PLEASANT INDIE OFFERING

Rates • • in lesser nabs and small towns

— HOLLYWOOD PREVIEW —

Producers Releasing Corporation.
65 Minutes.

Buzzy Henry, James Seay, Doris Day, Wil-
liam Halligan, Gavin Gordon, Francis X. Bushman, Clara Kimball Young, Jim Jeff-
ries, Johnny Berke, Jack Baxley, Larry Grey, John E. Ince.
Directed by William Beaudine.

Martin Mooney wrote and produced this pleasant independent release for the incred-
ible sum of $22,000. A more enterprising, showmanly and imaginative picture has not been seen in the independent market in some time. In every respect it is a highly enter-
ing picture, with a plausible story, inter-
esting production values and of some marquee value in that it has employed, in most commendable fashion, the talents of three veteran and well-remembered celeb-
rities of a by-gone era, Francis X. Bushman, Clara Kimball Young and Jim Jeffries. Playing themselves, these three personal-
ities are worked into the story in logical fashion and provide some interesting, nostal-
gic moments with their recollections of their hey-day. Bushman and Miss Young look extremely well and in their latter years have become animated, interesting people. Fortu-
ately, they are not called upon to carry the burden of a story, which is a tender little tale of a boy's devotion to his ne'er do well brother who finally hits it rich when he 


tains a winning horse and is successful in

convincing the court that he is worthy of

the youngster's guardianship over the op-

position of the grandparents.

Buzzy Henry plays the young boy in an
effortless, unaffected, sincere style. A "find," 

this youngster is already under contract 

to Orson Welles. James Seay is convincing as 

the uncle. Gavin Gordon, William Halligan 

and Jack Baxley are good in character roles.

An amusing interlude is provided by Larry 

Grey, who mixes comedy and magic.

William Beaudine's direction features the 

story's sentimental qualities, but doesn't 
aknowledge a bit of an issue, and it is quite bright 
in the comedy moments, moving and tender the musical score is uncredited, but the chap who conceived 
in the dramatic scenes. The musical score is 
uncredited, but the chap who conceived the idea of using only the piano for one 
of the love scenes rates a hand. Not only 

economical, but effective, it should serve as a 
tip to other indie film men.

HANNA (Hollywood)

'DOCTORS DON'T TELL' STRONG TITLE ON FORMULA STORY

Rates • • as supporting dualler in naborhoods and action spots

Republic
65 Minutes

John Beal, Florence Rice, Edward Norris, 
Ward Bond, Douglas Fowley, Grady Sutton, 
Bill Shirley, Russell Hicks, Betty Blythe, 
Howard Hickman, Paul Porcarzi, Joseph Cre-
han, Mary Currier, Purnell Pratt, Edward 
MacWade.

Directed by Jacques Tourneur.

The attention-compelling title, taken from a 
widely-read Liberty Magazine serial, is this 
routine programmer's outstanding selling point. It is strictly according to for-

mula, although a capable cast does much to 
maintain interest for almost one hour of 
the 65 minutes running time. Then a melo-
dramatic finale, more unbelievable than most, 
puts the plot back in the pulp magazine 
class. The title "Doctors Don't Tell" certain-
lly merits selling and the picture has action 
and romance enough to make it a satisfactory 
supporting dualler for naborhoods and action 
spots.

The story takes up the careers of John Beal 
and Edward Norris from the time they 
grada-
uate from medical school and set up a small 
office in a slum district. Norris, who is un-

able to stand up against financial reverses, 
finally accepts a large fee from a gangster 
(Douglas Fowley) in exchange for treating 
one of his henchmen for a bullet wound. 
Beal, who has taken an ill-paid post with the 
medical examiner, severs partnership with 
Norris when he learns the reason for his 

sudden wealth. Norris continues to prosper 
until Fowley, involved in a murder, forces 

him to operate on him to conceal a facial 
scar. Beal becomes involved in the gangster's 
trial, but, just when the case is about to be 
dismissed, Norris appears to reveal the truth 
about the illegal operation.

John Beal gives a sincere and believable 
performance in the role of the doctor with 
high standards and Edward Norris gives a 
good dramatic portrayal of the less ethical 
physician. Florence Rice is an attractive 

heroine. Bill Shirley reveals a fine singing 
voice as her kid brother—a night club en-
tertainer—and Douglas Fowley is properly 
sinister as the ruthless gangster. Grady Su-

tton struggles hard, but to no avail, to win 
laughs in the ridiculous role of a doctor who 
faints at the sight of blood.

Jacques Tourneur's direction is less than 
admirable.

LEYENDECKER

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Prairie Stranger
The Apache Kid

HANNA (Hollywood)
SAILORS ON LEAVE

WILLIAM LUNDIGAN
SHIRLEY ROSS

CHICK CHANDLER • RUTH DONNELLY
MAE CLARKE • CLIFF NAZARRO
TOM KENNEDY • MARY AINSLEE
BILL SHIRLEY • JANE KEAN

DIRECTED BY ALBERT S. ROGELL

SCREEN PLAY BY
ART ARTHUR & MALCOLM STUART BOYLAN

ORIGINAL STORY BY HERBERT DALMAS

Buy U. S. Defense Bonds

A Republic PICTURE
'UNEXPECTED UNCLE' CASUAL COMEDY IS FAIR DULLER
Rates • • for dual bills; weak for action spots

RKO
65 Minutes
Charles Coburn, Anne Shirley, James Craig, Renee Haal, Russell Gleason, Astrid Allwyn, Ernest Trux.
Directed by Peter Godfrey.

A mild little romantic comedy programmer which is relegated to the lower spot on dual bills by the absence of marquee strength. It's all about the tired big businessman, who just "walks out" and plays fairy godfather to a romantic young couple. It moves rather leisurely, sort of restful, casual entertainment that places no burden on the spectator's powers of concentration or intellect. Pleasant enough fare to amuse family audiences as part of dual bills.

The story tells how retired capitalist Coburn intervenes to save Anne Shirley's job, as she is about to be discharged for protesting a pinch from customer James Craig. He becomes her "adopted uncle" and guides her romance with the wealthy and all-business Craig finally bringing them together in marriage.

All the performances are on the light side.

'ROYAL ORCHID' FOR JUVENILES AND FOOTBALL FANS ONLY
Rates • • in college towns; less generally

Columbia
65 Minutes
Directed by Charles Barton.

The timely combination of Tom Harmon's name in a football story is enough to sell this programmer to sports fans and the younger patrons even though it's a dull and badly-acted picture generally. As expected, the gridiron scenes have realism and excitement, but the plot which ties them together is an illegal one with the doubtful novelty of making its hero somewhat of a heel. The great All-American football ace exhibits a colorless personality off the field with the result that the romantic episodes are completely unconvincing and the feminine patrons likely to be bored. This will get good grosses near college campuses, but it will be a weak supporting dualler elsewhere.

In the story, Tom Harmon, University of Michigan's great athlete, turns down a professional football job after graduation to become assistant coach in a small mid-western college. After his fame spreads he becomes assistant to Pop Branch at Reserve and together they turn out a sensational team. When a rival university lures Harmon away from Reserve with big money offers, he uses illegal formations to push his team to victory. In the game against Reserve, Harmon's dangerous formation results in a serious injury to one of his players. Harmon, himself, is soon badly shaken by the accident that he resigns and, months later, swallows his pride and looks up Pop Branch to again accept an assistant coaching job.

Several famous sports announcers are heard over the radio in the football sequences and Forrest Eravshevski and other gridiron stars play themselves, but it is Oscar O'Shea, as the fiery old Pop Branch who turns in the only real acting job. Anita Louise is unable to make Harmon's wife anything but a shadowy figure—although a very lovely one.

'JUNGLE MAN' LOW-BUDGET MELLER FOR KIDS
Rates • as secondary dualler in cheaper action soofs

Producers Releasing Corp.
65 Minutes
Directed by Harry Fraser.

The youngsters and any other action fans who can swallow machine-made heroes and plot incongruities will accept this indie quickie. Except for some authentic animal shots, which add an atmosphere of reality to the studio jungle scenes, the picture is a typical low-budget thriller of the serial school. The routine adventure yarn is unbelievable to the extent that it will draw laughs from most adults. For the minor action houses only. Best for Saturday matinees.

The story concerns an expedition, headed by Weldon Heyburn, which voyages to darkest Africa to hunt for the "City of the Dead." In the jungle they meet a courageous doctor (Buster Crabbe) who has been laboring for five years to find a serum to cure a deadly fever which has been killing the natives. Crabbe falls in love with Heyburn's

'MOONLIGHT IN HAWAII' INCONSEQUENTIAL MUSICAL FOR DUALS
Rates • • — as supporting dualler for naborhoods and rural

Universal
60 Minutes
Jane Frazee, Leon Errol, Mischa Auer, Johnny Downs, Marjorie Galeson, Richard Carle, Sunnie O'Dea, Maria Montez, Elaine Morey. The Merry Macs (Judd, Ted and Joe McMichael, with Mary Lou Cook).
Directed by Charles Lamont.

Another of those flimsy little musical programmers from Universal, "Moonlight in Hawaii" is tried strictly at the duals, where it belongs in the secondary spot. The fault with this one lies not with the song numbers, which are lively and tuneful, but with the comedy which is all in a familiar and non-sensical vein. And although such dependable- ly as Leon Errol, Mischa Auer and the late Richard Carle, are occasionally amusing, the Merry Macs fail to get laughs with their labored efforts to cut capers a la Ritz Bros. This foursome's harmonizing is pleasing, as is record sales, but the boys seem to lack both screen personality and the gift for spontaneous comedy. This will need a strong feature behind it.

The plot has the male members of the Merry Macs follow Johnny Downs to Hawaii after he quits radio work to become a tourist guide. In Honolulu, the boys try to persuade Richard Carle, a pineapple king, and his old pal, Leon Errol, owner of a canning business, to sponsor a radio program on which they would appear. The two old boys split up when each makes a separate play for Marjorie Galeson, wealthy widow who is unable to decide between them. The finale sees her married to Mischa Auer, orchestra leader, as Errol and Carle patch up their quarrel and sponsor a radio program for Downs and his harmonizers.

The Merry Macs, with Mary Lou Cook, register vocally, but are highly-attractive stage and screen beauties. Frazee also sings several tunes and takes care of the romantic interest with Johnny Downs in a most capable fashion. Marjorie Galeson is good in a flirty characterization and and a bevy of beautiful girls, including the torrid Maria Montez adorns the cast.

FILM BULLETIN
COLUMBIA

With an all-time record of eleven features awaiting release, Columbia has four features now in production including “The Lady Is Willing” (Marlene Dietrich), “Blondie Goes To College” (Penny Singleton-Arthur Lake), “Cedars on Parade” (Freddie Bartholomew-Jimmy Lydon) and “West of Tombstone” (Charles Starrett-Russell Hayden).—Lester Cowan is using test runs for "Ladies in Retirement."—“You Belong To John” has by August Penda comedy will be shown to a group of women doctors who will compose its first audience.


DIRECTOR

METRO-GOLDWYN-MAYER

Joseph Pasternak seems to have been selected as the producer to do something with all the new young talent wasting away on Metro’s contract list. He has been assigned the production reins on “Tulip Time in Michigan” which will have Kathryn Grayson, Jackie Horner and Virginia Grey in the cast... It is reported that MGM and Wesley Ruggles are talking over the filming of “Cimarron.” with Greer Garson and Clark Gable in the roles created by Richard Dix and Irene Dunne. Metro, you recall, acquired this property some months ago—at the time it purchased “Rio Rita” from RKO... Glenda Farrell, who has been away from the screen too long, has returned to Hollywood for a leading spot in “Johnny Eager.” Miss Farrell is now emoting in Edward Small’s “Twin Beds”... Few pictures have been produced in such leisurely fashion as Metro’s Tarzan series. Having just completed “Tarzan’s Secret Treasure,” another saga of the jungle man will start before the cameras within a few weeks. As yet untitled, it will bring the ape man to New York seeking his son... Walter Pidgeon has been handed the male lead opposite Greer Garson in “Mrs. Miniver”... Robert Taylor and Hedy Lamarr, who were seen together in “Lady of the Tropics,” will co-star in “The Gentleman from the West Indies,” the story by Dorothy Thompson and Fritz Lang. The story recounts the life of Alexander Hamilton and will, of course, feature his famous feud with Aaron Burr. No doubt Mr. Burr will get the worst of it, as usual... Thrice young writers at Metro are being assigned duties in the short subject department to gain experience. Good idea!... Spencer Tracy and director Victor Fleming will be reunited for the fourth time when production starts soon on “For Whom the Bell Tolls.”... The John Steinbeck piece... Best seller Above Suspicion” by Helen Macinnes, has been bought by Metro... Lana Turner is another starlet expected to benefit at the astute production hand of Joe Pasternak. She will be the star of “They Live By Night”...


MONOGRAM

Monogram has five pictures set for release this month... At the last meeting of the Monogram board of directors it was revealed that the company is selling $400,000 ahead of last season... Scott Dunlap’s “Boy of Mine” will get underway by the end of this month... Ricardo Cortez will headline “I Killed That Man,” which is to be produced by the fabulous Kozinsky Brothers... Buck Jones will do himself and his terrific Monogram series some good when he appears at the Kansas City stock show next week.

I IN PRODUCTION — “Double Trouble” (Harry Langdon-Charles Rogers), “I Killed That Man” (Ricardo Cortez-Joan Woodbury).


PARAMOUNT

Here’s an exciting combination: a novel by the late Thorne Smith, Rene Clair directing and Preston Sturges producing. Paramount has bought these three very amusing artists together for “The Passionate Witch”—story of the astonishing transformation in the prosaic life of a millionaire widow following his rescue of a slightly clad woman during a hotel fire. Veronica Lake is the only member of the cast thus far.

Irene Dunne is being sought for the leading role in “Frenchman’s Creek,” recently acquired novel by Daphne Du Maurier—Bernie Kamins, erstwhile Shubert p. a. and now a Paramount publicist, has written the script for “The Rain Beu” in collaboration with Sherman A. Rose. It will be used for a George Pal puppetoon... The Crystal Ball” is the name of a story being submitted to Ginger Rogers for approval... Producer Eugene Zukor has left the studio for Naval duty... Robert Benchley, who has tittered between writing and acting, seems to be favoring the latter job in recent months and his next important assignment will be in “Out of the Frying Pan”... Victor Jory is going to become a director for Harry Sherman. The veteran actor has done considerable directional work in the theatre, notably at the Pasadena Playhouse...


PREPARING — “True to the Army” (For Whom the Bell Tolls,” “This Gun For Hire” (Veronica Lake), “The Wizard of W. O. T. 18, 1941

STUDIO SIZE-UPS

The Inside on the Important Studios’ Activities
Arkansas" (Bob Burns), "Holiday Inn" (Bing Crosby-Fred Astaire), "I'll Be Back in a Flash."

CASTING: MacDonald Carey in "Dr. Broadway..." Veronique Lake in "The
Passionate Witch..." Virginia Vale in "Our Little Girl." DIRECTOR ASSIGNMENTS:
Rene Clair in "To the Little People." CONTRACTS: Vera Zorina and
Victor Moore to exclusive term pacts.

REPUBLIC

This issue's news from Republic deals with wing clipping. M. J.
Siegel, for the past five years head of production and studio opera-
tions, is going to get some able assistance. Al Wilson has been
appointed executive producer of all features and Hiram Brown, Jr.
will become executive producer in the consolidation of the western
erial departments. Shortly, Mr. Siegel will depart on a trip through
the country during which time he will attend at least conventions
of Republic exchange men.

The move is obviously in answer to the demands of various
interested parties that new blood be brought into Republic's organi-
sation. In recent months the outfit has gone off the lot for con-
siderable writing and directorial talent and the result is being re-
lected in a rush of most promising releases. Republic's sphere in
the production scene has reached the point where its destinies
cannot be guided by one man and the decision to distribute the
burden is wise and timely.

One could write endlessly about the sad motion picture career
of John Beal, who in spite of having given some memorable per-
formances to the screen, has never achieved the recognition or
prominence his talents so richly deserve. Republic apparently in-
tends to do something about it for, as a result of his performance
in "Doctors Don't Tell," Beal has been assigned for three pictures
during the coming year. Meanwhile, he has gone East for another
stage play... Plans are afoot to co-star Billy Conn, John Wayne
and Jerry Colonna in "Down Mandalay Way" as soon as Conn's
fighting career can be adjusted to a shooting schedule.

IN PRODUCTION—"Lady for a Night" (Joan Blondell-John
Wayne-Ray Middleton), "Tuxedo Junction" (Weaver Brothers and
Elvy), "Missouri Outlaw" (Donald Barry).

PREPARING—"Marines on Parade."

CASTING: John Wayne, Billy Conn, Jerry Colonna in "Down Mandalay
Way..." Patricia Duquette, Montague Love, Carmel Myers in "Lady for a
Night..." Jan Arley in "Dick Tracy vs. Crime, Inc..." CONTRACTS: John
Beal to one picture/year pact...STORY BUYS: "Golden Portage" by Robert
Ormond Case.

NEW RELEASES

(Check details on these pictures see Release Charts on Following Pages)

COLUMBIA
Blonde from Singapore ........................................... October 17
Roaring Frontiers .................................................. October 17
Three Girls About Town ......................................... October 24
You Belong to Me .................................................. October 24
Stork Pays Off ....................................................... November 6
Royal Mounted Patrol ............................................. November 13
Ellery Queen and Murder Ring ................................. November 18

MONOGRAPH
Top Sergeant Mulligan ............................................. October 17
Spooks Run Wild .................................................... October 24
Adolescence ......................................................... October 30

PARAMOUNT
Nothing But the Truth ............................................. October 17
New Town ............................................................ October 31
Buy Me That Town .................................................. October 24

PRODUCERS RELEASING
Hard Guy .............................................................. October 17
Billy the Kid, Wanted ............................................. October 24
Mr. Complexity ...................................................... October 31
Lone Rider Fights Back ......................................... November 7

REPUBLIC
Mercy Island ........................................................ October 10
Jesse James at Bay ................................................ October 17
Down Mexico Way (40-41) ....................................... October 17
Gauchos of El Dorado ............................................ October 24
Public Enemies ....................................................... October 31

RKO
All That Money Can Buy .......................................... October 17
Gay Falcon .......................................................... October 24
Dumbo ................................................................. October 31
Uncle Nestor's Uncle ............................................. October 17
Suspicion ............................................................. November 14
Look Who's Laughing ............................................. November 21

20th CENTURY-FOX
Weekend in Havana ................................................. October 17
Moon Over Her Shoulder ....................................... October 24
Hot Spot ............................................................ October 31
Small Town Deb .................................................... November 7

UNITED ARTISTS
Niagara Falls ........................................................ October 17
Corsican Brothers ................................................ October 24
Sundown ............................................................. October 31

UNIVERSAL
Never Give a Sucker an Even Break ............................. October 10
South of Tahiti ..................................................... October 17
Burma Convoy ...................................................... October 17
Flying Cadets ....................................................... October 24
Masked Rider ....................................................... October 24
Appointment for Love ............................................ October 31
Swing It, Soldier .................................................. November 7
Paris Calling ........................................................ November 14

WARNER BROS.
The Maltese Falcon ................................................ October 18
One Foot in Heaven ............................................... November 1
The Prime Minister ............................................... November 8

FILM BULLETIN
Stanwyck, “Joan of Paris” (Michele Morgan-Paul Henreid), “Valley of the Sun” (James Craig-Lucille Ball).


20th CENTURY-FOX

A newcomer’s first question in Hollywood is “what does a producer do?” A week later when he has become attuned to the foibles of filmland, he will ask, “What are the duties of an associate producer?” Answering either of these questions requires the utmost in tact and diplomacy, because in many instances not even the man credited on the screen as producer can give an accurate answer. All of which leads to the point that now 20th Century-Fox will have only producers. Everyone, up and down the ladder, who produces will be billed as producer. A very simple step, but one that probably consumed much cigar smoke in the making. The reason for the switch has records so much concern to the move is the sincere and earnest hope that other studios will follow suit and call a halt to all this pappyspeak which lists the studio owner, his brother and sister-in-law as executives on pictures with which they had no connection at all.

“Common Clay” is up for a remake. It was a sock hit with Constance Bennett…20th Century expects to sell future product in blocks smaller than the legal five. Irving Pichel will get producer credit on “Swamp Water”…Boris Moriss has released the go-ahead signal on his film of the life of O. Henry…”Enchanted Voyage” has been placed on Walter Moroscio’s production schedule…Zanuck plans to revive the Sergeant Quirt-Captain Flagg characters and is said to be trying to get Tyrone Power and Edmund Lowe for their original roles. RKO now has the boys under contract for a similar series…Sonja Henie is getting plenty of attention from the Fox writers. Two new vehicles are set for the skating star, who “came back” in “Sun Valley Serenade.”


PREPARING—“Roxie Hart,” “Song of the Islands,” “Mr. District Attorney and the Carter Case.”


UNITED ARTISTS

It has been many years in the making, but at long last David O. Selznick has become a partner in the United Artists Corporation. Thus, all rumors of his future position in the Hollywood production scene are dispelled and the UA stockholders may sit back in anticipation of pleasant coupon-clipping days ahead. The one-quarter interest purchased by the producer is reported to have cost him $400,000, which he will pay out of future profits. His productions will be financed by UA up to $1,000,000. The advantages of the deal to both Mr. Selznick and UA are incalculable. With a voice in the affairs of his distributing company, we may look to Selznick to assume a more important part in the management of the company and many of the other owners. The expectation is that a president will be named shortly and in his selection we feel Selznick’s word will be heeded. From that point on we can look to better days for UA than have been its fate during the past couple of years. Certainly, one producer — even a David Selznick — cannot completely rehabilitate this organization, but he makes a fine foundation on which to build.

At the time of the announcement of his affiliation with UA, the producer made known his production plans for the forthcoming year. On his slate are “The Keys to the Kingdom,” the best-selling A. J. Cronin novel which will star Ingrid Bergman. Others are “Claudia,” “Tales of Passion and Romance” and “Jane Eyre,” which, we hope, will have Katharine Hepburn in the title role.

Walter Wanger’s “Sundown” is the latest of a number of pictures to have been given Hollywood premieres…David L. Loew and Arthur Loew have bought the rights to “Moon and Sixpence” from Metro. Currently in disagreement with UA over the terms of their releasing deal, the distributing agency for the picture is not known…Jack Benny and Carole Lombard have been signed by Korda to star in “To Be or Not to Be.” Ernst Lubitsch will direct.


CASTINGS: Jimmy Rogers, Noah Beery, Jr. in “Dudes Are Pretty People”…Jack Benny, Carole Lombard in “To Be or Not To Be”…Glenda Farrell in “Twin Beds.”

UNIVERSAL

“Unquestioned upturns in general business conditions all over the country, coupled with the industry’s recognition of the steady flow of top-ranking box-office attractions from the Universal studios, have resulted in the greatest business impetus Universal has felt in many years,” said William A. Scully recently upon his return from an extended tour of the territories. Scully commented on the large number of circuit deals being concluded by district managers, notably a three-year deal with all the Fox West Coast houses.

Deanna Durbin’s decision to seek authority in the production of her pictures is a silly move on the part of the young star. On the face of it, it seems ridiculous and absurd, for there have been few players in the motion picture industry who have been provided with such a noteworthy and distinctive list of hit pictures. Miss Durbin has merely become overly-ambitious and she will find little support for her present position. The Universal organization has done quite well by her and she would be wiser to rely on it!…Olsen and Johnson have returned to the lot to put some finishing touches to “Hellzapoppin.”

IN PRODUCTION—“Keep ‘Em Flying” (Abbott and Costello), “North to the Klondike” (Brod Crawford-Lon Chaney, Jr.), “Dr. RX” (Lionel Atwill-Anne Gwynne), “Pity Million Nickels” (Ken Murray-Harrington Hildard).

PREPARING—“The Panama Kid,” “Mississippi Gambler,” “The Vigilantes.”

The Most Complete Production News is found in FILM BULLETIN'S Production Section
In the Release Chart, the date under "Details" refers to the issue in which the cast appeared. For instance, "2019-20" refers to the issue that includes the release date of the film. There may be variations in the running time, but the list includes Technicolor productions.
BILLY THE KID'S ROUND UP (COMPLETED) (1941-42)

Western—Shooting started September 24 (Completed October 1)
Cast: Buster Crabbe, Al St. John, Charles King, Joan Baryear, Slim Whitaker, Glenn Strange, Dennis Moore, Ken Duncan.
Director: Sherman Zavitz
Producer: Sigurd Neufeld
Story: Billy the Kid turns frontier newspaper editor to rent the forces of injustice in a western town.

SWAMP WOMAN (COMPLETED) (1941-42)

Western—Shooting started September 24 (Completed October 2)
Cast: Andy Corin, Jack Rarig, Ian MacDonald, Mary Hall, Richard Dean, Jay Novello.
Director: Elmer Clifton
Producers: Geo. Merrick & Max Alexander

REPUBLIC

1940-41 Features (26) Completed (26) In Production (0)
1940-41 Westerns (23) Completed (23) In Production (0)
1941-42 Features (22) Completed (7) In Production (2)
1941-42 Westerns (20) Completed (7) In Production (1)
1941-42 Serials (4) Completed (1) In Production (1)

LADY FOR A NIGHT

Drum—Shooting started September 29 (1941-42)
Cast: Joan Blondell, John Wayne, Kay Middleton, Blanche Yurka, Philip Merivale, Edith Barrett.
Director: Leigh Jason
Producer: Albert J. Cohen
Story: In 1920's a young woman decides she wants to get into society and marries the impoverished son of a fine family, but his half-Indian sister loves him from the start and her love helps him. The young wife goes back in the river and her former sweetheart.

MISSOURI OUTLAW

Western—Shooting started October 7 (1941-42)
Cast: Don "Red" Barry, Lynn Merrick, Noah Beery, Paul Fix, Tim Duncan, Carleton Young, Raffa Bannett, Al St. John, Fred Teahomes, Frank Lauter.
Associate Producer and Director: George Sherman
Producer: Albert J. Cohen
Story: Don Barry goes back to his home town to find it in the grip of a "crooked" political organization. Barry's father, the sheriff, has been murdered and Harry is arrested for the crime. He escapes from jail and plans to bump off the money, but the girl follows his plans.

TUXEDO JUNCTION

Comedy—Drum—Shooting started October 4 (1941-42)
Director: Frank McDonald
Producer: Armand Schaefer
Story: Weaver Bros. and Elviry are poor crackfarmers on a small ranch near Bendale. They give a home to some tough children and reform them. The children, who love flowers, take a prize at the Tuxedo Rose Parade.

RELEASCI CHART

1940-41 Features (19) Completed (19) In Production (0)
1940-41 Westerns (17) Completed (17) In Production (0)
1941-42 Features (10) Completed (10) In Production (0)
1941-42 Westerns (9) Completed (9) In Production (0)

REPUBLIC

1940-41 Features (26) Completed (26) In Production (0)
1940-41 Westerns (23) Completed (23) In Production (0)
1941-42 Features (22) Completed (7) In Production (2)
1941-42 Westerns (20) Completed (7) In Production (1)
1941-42 Serials (4) Completed (1) In Production (1)

ANGELS WITH HOOKED WINGS (72) H. Barnes-E. Norris 1-19, 5-27, 6-16
Archer's Daughter (70) H. Rogers-F. Beaver 3-11 14-1 15-1
Back in the Saddle (63) G. Andrew-J. Rodgers 3-16, 4-7, 4-14, 5-11, 5-18, 6-7
Bad Man of Deadwood (61) W. Rogers-F. Hayes 7-26, 9-5, 9-23
Boards (30) G. Andrew-J. Rodgers 3-26, 4-9, 4-26, 5-3, 5-10, 6-7
Captain Marvel (serial) T. Tyler-P. Ogilvie, Jr. 1-11, 2-8, 2-20, 3-8
Country Fair (53) Lulu Belle and Scotty 3-22, 5-5, 6-3
Desert Bandit (56) J. Barry-L. Merrick 4-19, 5-4, 5-7, 5-17
Doctors Don't Tell (63) J. Reid-F. Steele 7-7, 8-6, 9-27
Dorita's Movie Man (33) J. Barry-L. Merrick 9-15, 10-3, 10-11
Gang of the Somers (36) B. Livingston-H. Steele 5-31, 7-19, 9-6
Gary's Black Ranch (65) G. Andrew-J. Rodgers 7-8, 8-8, 9-5
Great Train Robbery, The (61) J. Barry-L. Merrick 6-11, 8-9, 9-18
In Old Colorado (58) J. Barry-L. Merrick 1-16, 2-4, 2-22
Jungle Girl (serial) J. Carrol-T. Neal 1-1, 2-15, 3-8
Kansas Cyclone (36) J. Barry-L. Merrick 3-17, 4-21, 4-28
Phantom Cowboy, The (36) J. Barry-L. Merrick 1-11, 2-4, 9-15

RKO—Radio

MEXICAN SPITFIRE AT SEA

Comedy—Shooting started October 15 (1941-42)
Cast: Lups Veloz, Leon Errol, Buddy Rogers
Director: Leslie Goodwins
Producer: Cliff Reid
Story: A screwball comedy with Leon Errol playing three different roles.

SING YOUR WORRIES AWAY

Comedy—Shooting started October 1 (1941-42)
Cast: Bob Lahr, Buddy Erson, Dorothy Lovett, June Havee, Patsy Kelly, John McGuire, Sam Levene, Morgan Conway, Alvin Ray and the King Sisters.
Director: Edward Sutherland
Producer: Cliff Reid
Story: A host-check girl and a cigarette girl work in a notorious night club and are involved in a romance with a... young man. The nightclub owner finds out that the young woman has forwarding plans to bump him off and set out the money, but the girl follows his plans.

RELEASE CHART

IN PRODUCTION

Title—Running Time Cast Details Ref. No.
On the Lookout H. Barnes-E. Norris 10-19, 11-2, 12-18
Priscilla's Blues J. Barry-L. Merrick 6-22
Roy H. Barnes-E. Norris 5-27, 6-16
Between Two Women H. Barnes-E. Norris 6-22
Four J. Barry-L. Merrick 6-22
RNR 5-27, 6-16
RNR

16
20TH CENTURY-FOX

1940-41 Features (53) Completed (50) In Production (0)
1941-42 Features (26) Completed (26) In Production (5)

BLUE-WHITE AND PERFECT

Detective Drama—Shooting started October 13 (1943-44)
Cast: Lloyd Nolan, Mary Beth Hughes, Helene Reynolds, Steve Geray.

Director: Herbert I. Leeds
Producer: Sol M. Wurtzel
Plot: Michael Shame succeeds in exposing and capturing a ring of jewel thieves by quantity of big diamonds used in cutting in air-planes factories.

RELEASE CHART

IN PRODUCTION

Title—Running Time

CASTLE IN THE DESERT 1940-41
Perfection Smith 1940-41
Remembrance Day 1940-41
Son of Fury 1940-41

1940-41
A Very Young Lady (29)
Ararat on Love (61)
Beggar's Coat (425)
Bridge Builders (The) (55)
Broadway and the Blonde, The (68)
Buckaroo Bill (68)
Dead Men Tell (61)

1940-41 Features

Dramatic, (45) Completed (45) In Production (0)
Westerns (7) Completed (7) In Production (0)
Serials (2) Completed (2) In Production (0)

1941-42 Features

Dramatic, (47) Completed (25) In Production (4)
Westerns (7) Completed (1) In Production (0)
Serials (2) Completed (2) In Production (0)

Details under title: Head

DR. RX

Murder Mystery—Shooting started October 6 (1941-42)

Director: William Nick
Producer: Jack Bernhard
Plot: There are a series of mysterious murders, in each case the victim is a man who has just escaped conviction on a murder charge. A young woman discovers the killer of his fiancée in time to prevent escape, and in an average when justice has miscarried.

FIFTY MILLION NICKELS

Musical Comedy—Shooting started October 7 (1941-42)
Cast: Ken Murray, Harriet Hilliard, Iris Adrian, Don Douglas, Marjorie Gateson, Joe Brown, Jr., Sig Arno, Charles Barre.
**REVIEW:** A woman lives in a small fishing village on the California coast while her husband is serving a long prison sentence. She manages to support herself and her family by fishing, but when the boat flounder gets into a snarl with the law, she goes to jail to protect her husband's fishing license. The story is感人，and the acting is superb. The setting is rich in detail, and the characters are well developed. A must-see for anyone interested in the human condition.

**SIZE-UPS:**

**WARNER BROS.**

Nineteen features and eight short subjects have been set for production at Warners during the next three months. "Country Lawyer" and "The Big Family," both by Belamy Partridge, will be produced as one picture at WB. Kay Francis has returned to the Burbank lot for a leading role in "Always in My Heart." Dennis Morgan is to be married by his sponsor. Before he finishes the lead in the long-promised "Desert Song," it appears that the long-delayed "A Night at Tony Pastor's" will finally be produced with Ann Sheridan starred.

In production:

PREPARING: "Arsenic and Old Lace," "My Life Before Christmas," "In This Our Life."
A Good Nickel Cigar

Once upon a time a certain salty gentleman from Indiana, Thomas Riley Marshall, vice president, looking upon the hectic American scene summed up his findings: "What this country needs is a good five cent cigar."

The crack made him famous.

Without carping or controversy, Mr. Marshall threw a dash of cooling sanity into the thought of a day burdened with fevered strivings and perplexities. Everybody knew what he meant—that the business of living was being complexed by both tangibles and intangibles, things and thoughts and vanities which cost more, sold for more, than they were worth.

Six years ago Republic Pictures Corporation was born of the opinion that the motion picture theatre, serving the people, could do with a dependable line of production—entertainment worth what it cost, worth what it sold for, delivered on schedule. Opportunity seemed to beckon.

The six years since have been a period of continuously developing success. Republic has risen and grown because it has contributed to the success of the theatre with box office profits and the satisfaction of the customers. Republic's 1941-42 program is a bigger broader product of that experience, that basic policy.

REPUBLIC PICTURES CORPORATION

BUY U. S. DEFENSE BONDS
EXPLOITATION PICTURE

of the issue

THE MALTESE FALCON... Here is a Dashiell (Thin Man) Hammett honey of a murder mystery with the action, suspense, and humor characteristic of the well-known author. And try to beat this duo for sinister excitement: Humphrey Bogart as a cruel, tough private detective; Peter Lorre, mystical merchant of menace. And Mary Astor for romantic turbulence. In other words, if you haven't guessed it by now, THAT'S SHEKELS IN THEM THAR REELS!

'SAILOwNS ON LEAVE' SONGS ENLIVEN NONSENSeCAL MUSICAL

Rates • • — as minor dualler only

Republic

21 Minutes


Directed by Albert S. Rogell.

Pleasing songs and some fast stepping are the saving graces of "Sailors on Leave," a minor musical which is more frantic than funny. This is Republic's second "service" comedy, intended as a follow-up to the popular "Rookies on Parade," but it has been burdened with a nonsensical plot. Some youthful and talented newcomers enliven several episodes with their songs and dances and the slapstick antics of such comics as Cliff (Double-Talk) Nazarro, Chick Chandler and Tom Kennedy are invariably amusing. However, Albert S. Rogell has directed the entire affair in typical two-reel comedy style. This will be an acceptable second feature for naborhood or small town duals.

The wildly improbable story supposes that a woman-hating sailor (Wm. Lundigan) can fool his shipmates into believing that he will inherit $25,000 if he marries his 27th birthday. Lundigan's two buddies, who have sold shares in the inheritance, fall in love with the girl (Shirley Ross) and a cabaret singer who is allergic to navy men. Although she is angry at Lundigan's first ridiculous attempts at love-making, the girl gradually takes a liking to and eventually marries him. And to set matters straight, the sailors are paid off with the rewritten theory for a stolen bracelet which Lundigan recovers for an insurance company.

Shirley Ross is an attractive and assured heroine with the ability to put over even mediocre songs effectively. William Lundigan is handicapped by his sappy sailor role, but both Cliff Nazarro and Chick Chandler score as his scheming buddies. The standard rousing of the rousing "Because We Are Americans" and "When a Sailor Goes Ashore," and Jane Kean, a cute blonde trick who gets attention with her tap dancing.

LEYENDECKER

'A GIRL MUST LIVE' SPICY BRITISH COMEDY WILL HAVE SCANT APPEAL HERE

Rates • as dualler

Universal

90 Minutes

Margaret Lockwood, Hugh Sinclair, Lilli Palmer, Dennis Moore, Ernest A. Airckes, Dunn Wise, Robert Shayne, Graham Cutts, Eric von Stroheim.

Directed by Carol Reed.

"A Girl Must Live" is a lively and frequently-rowdy farce about gold-digging chorus girls but its too-British acting and background handicap it for general appeal here. That this is a pre-war British-made (Gainsborough early 1939) is plainly evident by the complete absence of war time references, lack of males in uniforms, etc. Carol Reed's direction pulls no punches in his risque dialogue and sly situations which depict the girls as scheming, avaricious. The picture is strictly adult fare which should do well in houses where the Herbert Marshall-Lockwood-Director Reed English films ("Night Train" and "Girl in the News") were money-makers. Elsewhere it will make a weak supporting dualler.

Margaret Lockwood plays a well-bred girl who runs away from finishing school to try for a career on the London stage. With the aid of two cheap, gold-digging chorines (Renee Houston and Lilli Palmer) at a theatrical boarding house, she lands a job in a cafe chorus and even attempts to beat the others at their game of trapping wealthy patrons. Although she almost loses a handsome young Earl through her companions' blackmailing schemes, she finally wins his heart—and his fortune.

Margaret Lockwood is an attractive and demure type but her acting in the more recent "Night Train" and "The Stars Look Down" shows vast improvement. As the designing chorine, Lilli Palmer shows the most promise, while Renee Houston is more convincingly-hard boiled and true-to-type. The Broadway actor, David Burns, gets in some smart wise-cracks as an American producer. The others, including Hugh Sinclair's dignified hero, are merely adequate.

LEYENDECKER

"BOWERY BLITZKRIEG' FAMILIAR 'EAST SIDE KIDS' ROMP

Rates • • for lesser action spots

Monogram.

90 Minutes


Directed by Wallace Fox.

Those incorrigible and boisterous juveniles, The East Side Kids, romp through another lively, if familiar, tale in "Bowery Blitzkrieg." Sixth in Sam Katzman's series, this utilizes practically the same sort of rowdy comedy and slapstick tricks that have shown laugh results in the past. The romantic angle has been clumsily handled both by Director Wallace Fox and his heroine, Charlotte Henry, but this low-budget feature program was designed to appeal primarily to followers of the Kids—meaning action fans and the type of girls who are likely to dominate the box office returns will be good.

This is the saga of Muggs McGinnis (Leo Gorcey) a tough young Bowery boy who gets in one-sided fights, too many and lands in reform school. Policeman Warren Hull, recognizing Muggs' boxing prowess, has him paroled in his custody and starts him in training for the Golden Gloves bouts. Although East Side racketeers fall in their attempt to baffle Muggs into throwing the fight, they nevertheless spread false reports about him. On the night of the big fight, Muggs, who has given a blood transfusion to a wounded pal, almost collapses in the ring but finally rallies to score a knockout.

Two of the original Dead End Kids, Leo Gorcey, well-cast as the tough fighter, and Bobby Jordan, in a dramatic role as another lead, Huntz Hall, who contributes some of his customary dim-witted comedy. Warren Hull is capable as the helpful policeman, but the same cannot be said for Charlotte Henry, who displays a toneless voice and a colorless personality on her return to the screen.

LEYENDECKER

'MERCY ISLAND' SUSPENSEFUL PSYCHOLOGICAL DRAMA

Rates • • in action spots or as supporting dualler

Republic

72 Minutes

Ray Middleton, Gloria Dickson, Otto Kruger, Don Douglas, Forrester Harvey, Terry Kilburn.

Directed by William Morgan.

In "Mercy Island" Republic offers a suspenseful melodrama and a film far out of its usual line. The story has distinct psychological undertones and, despite the fact that the plot unfolds rather deliberately, audience interest will be maintained. Ray Middleton's picture gives Ray Middleton his strongest role to date, even if the part is definitely unsympathetic, while other noteworthy features are some superb underwater photography and a gripping, horror-filled climax. Playing up this horror angle should boost business in action spots; elsewhere the picture will furnish strong support for a lighter feature.

Only six characters are involved in the greater part of the story which is laid on a lonely island off the Florida Keys. On a fishing expedition, Ray Middleton, his wife and a former rival for her affections (Don Douglas) are rammed on a reef when the boat runs into a heavy gale. With the propeller lost, the party, which also includes a captain and his young assistant, are marooned on an island which they find is inhabited by Otto Kruger. Middleton recognizes Kruger as a former prison doctor who was responsible for the mercy killing of a condemned man and he determines to force him to return to civilization and justice. Middleton's inhuman plan and his unjustifiable jealousy of his wife soon alienate him from the others and he is finally killed by an alligator as he attempts to uncover the propilizer.

Ray Middleton takes full advantage of the acting opportunities offered in his richly melodramatic role. Otto Kruger under-plays the doctor part and is equally effective. Gloria Dickson and Don Douglas are capable without being outstanding and Terry Kilburn registers in a juvenile role.

William Morgan's direction would have been more effective if he had speeded up the tempo a bit.

LEYENDECKER

OCTOBER 18, 1941
UNFINISHED BUSINESS . . .
This Universal comedy-drama features Irene Dunne and Robert Montgomery as man and wife, the latter never having gotten over an infatuation for Montgomery's brother, Preston Foster. An unwitting kiss sets the marital woes in motion and a blessed event plus a punch in the jaw makes all well again. Eugene Pallette plays—of all things—a shoe-squeaking butler in this LaCava production.

BUY ME THAT TOWN . . . The "sleeper" in Paramount's first block—according to PB reviewer Nonamaker—tells an ingenious story of gangsters who take over a whole town and decide to run it as they think a model town should be run. Their penal reforms include the transformation of the city jail to a gentleman's club for absconding cashiers. Lloyd Nolan, Constance Moore, Albert Dekker, Sheldon Leonard and Barbara (Vera Vague) Allen are featured while Ed Brophy, Warren Hymer and Horace MacMahon play "civic leaders."
'MOB TOWN' ROUTINE DEAD ENDER

Rates ◆ ◆ in action spots; fair secondary dueller elsewhere.

Universal.

(2 Minutes)


A routine melodrama filled to overflowing with the rough-and-tumble comedy typical of the Dead End Kids, "Mob Town" will entertain wherever these youngsters are popular. Although the four of the original group in this programmer (Billy Halop, Huntz Hall, Gabriel Dell and Bernard Punsley), are beginning to show that they have left their teen years behind them, they still manage to get laughs with their rowdy juvenile antics. The story here is no better, the acting and direction no worse than in the series, but the addition of Darryl Hickman adds a single original note. The nine-year-old "Biscuit Eater" star's portrayal of a neglected East Side youngster is appealing enough to win instant audience favor. For minor action houses or the supporting spot in naborhood duals.

The story tells of the efforts of a friendly policeman (Dick Foran) to reform the members of a tough East Side gang headed by Billy Halop. Although the other kids respond, Halop resists Foran's plan particularly after he finds out that the cop had been responsible for jailing his older brother. Halop idolizes his brother to the extent of helping him rob a bank. But the other kids finally convince him that he is wrong.

Billy Halop, who gives the best individual performance in the group, shows promise of developing into a juvenile lead. The other three give stock portrayals as do Dick Foran and Anne Gwynne, who supply the necessary romantic note to the story.

LEYENDECKER.

'GUNMAN FROM BODIE' ANOTHER GOOD JONES-McCOY WESTERN

Rates ◆ ◆ for western houses.

Monogram.

62 Minutes

Buck Jones, Tim McCoy, Raymond Hatton, Christne MacIntyre, Dave O'Brien, Robert Frazer, Frank La Rue, Wilbur Mack, John Merton, Charles King. Directed by Spencer G. Bennett.

Monogram has a boxoffice winner in this "Rough Riders" series starring Buck Jones and Tim McCoy. Here is the second one of the group produced by Scott Dunlap, and it is another above average western. Plenty of action (not interrupted by crooning), virile performances and tip top direction lift this above the ordinary run of westerns. Riding on the crest of the solid hit made by the first of the "Gunnman From Bodie" will get top grosses in the action spots.

The plot, dealing with efforts of U. S. Marshals Jones, McCoy and Raymond Hatton to break up cattle rustlers. They come across a baby orphaned when its parents are murdered. They clear up the mystery of the rustling and find a home for the child.

Entire cast turns in good performances, with the two stars each scoring in their own right.

NONAMAKER.

'MAN FROM MONTANA' HAS ACTION APLENTY FOR WESTERN FANS

Rates ◆ ◆ in action spots.

Universal.

59 Minutes.


Plentiful action, generous doses of comedy, several range songs and just a suggestion of romance make "Man from Montana" a natural for western fans. First of the Johnny Mack Brown films for 1941-42, this has a regulation cattlemen-versus-homesteaders story, which has been plausibly directed by Ray Taylor, and an above-average cast. It's good outdoor fare.

Johnny Mack Brown plays an upstanding sheriff who endeavors to keep peace between local Montana cattlemen and a group of homesteaders who plan to move in with the Government's permission. A band of rustlers stir up trouble between the two factions even to the extent of killing an old homesteader and placing the blame on a fiery old rancher. Brown is also framed on a killing charge, but he eventually finds the rustlers' hide-out and exposes their schemes.

The handsome star, who is an expert with a gun or in the saddle; Fuzzy Knight, with his comic and stuttering comedy, and Neil O'Day, attractive outside girl, are the capable regulars in the series. The blonde Jeanne Kelly supplies additional pulchritude and James Blaine is expert at villainy. A novel feature in this western are Butch and Buddy (Universal's modern version of the mischievous Katzenjammer Kids) who get laughs with their antics and such comic songs as "Bananas Make Me Tough."

LEYENDECKER.

'PRAIRIE STRANGER' POOR WESTERN

Rates ◆ for western houses.

Hollywood Preview

Columbia

58 Minutes


Charles Starrett's established following will have to be depended upon to account for whatever business his latest B Western drags in. It is an actionless western which doesn't get started until the last few minutes of the running time. The photography is dark—it looks like producer William Berke could only get the Columbia ranch at night. It would seem that the studio is skipping too much in turning out this series. Berke is one of the smartest western and action producers in town, but he is apparently operating on the lowest kind of budget—and this picture certainly shows it. Comic Cliff Edward is totally handicapped by the feeblest lines and gag situations.

The story has to do with Starrett's conviction for poisoning cattle and murdering a man. He escapes from the law—hides out in the hills until circumstances are arranged to permit him to prove his innocence.

HANNA (Hollywood)

'THE APACHE KID' BELOW PAR DON BARRY WESTERN

Rates ◆ in action spots.

Republic.

55 Minutes.


This is a run-of-the-mill western with a fair quota of thrills but little else to hold the interest of any but invertebrate action fans. The pint-size star, Don "Red" Barry, is the picture's chief asset and it is his boundless energy and sincere performance that is responsible for making the stock situations of the story passably believable. Director George Sherman has attempted to keep things moving at a fast clip, but he is decidedly handicapped by his supporting cast which, with the exception of the veteran comic Al St. John, is below average. Barry's popularity will get this by, but only where actions are highly favored.

"The Apache Kid" is the name taken by Don "Red" Barry when he is compelled to hold up stage coaches in typical "Robin Hood" fashion. His purpose is to forestall an outlaw gang hired by his crooked uncle (Robert Fiske) to steal gold shipments and thus prevent his railroad laborers from being paid. The laborers, all friends of Barry's, are being paid off in valueless script until the gold for their salaries is unexpectedly dumped in the sheriff's lap. Barry also contacts the U. S. Road Commissioner and, with his aid, Fiske's scalawag tactics are exposed. A mild romantic interest, in which the lovely blonde Lynn Merrick takes part, occasionally intrudes on the action.

LEYENDECKER.
SERGEANT YORK...With Jesse L. Las-ky at the helm, Warner Bros. production of the great World War I hero, Alvin York, stars Gary Cooper in the title role giving a performance that has started rumors for next year's Oscar. The story of the conscientious objector turned hero features Walter Brennan as a backwoods pastor, Margaret Wycherly as Ma York, Joan Leslie as York's sweetheart and George Tobias is a subway guard turned soldier. Howard Hawks directed.

LYDIA...Merle Oberon has a field day in this Al- exander Korda production for United Artists release. She has four men in her life; Joseph Cotten, considerate and gentle; Hans Yaray, blind and brilliant; George Reeves, football hero and playboy; Alan Marshall, irresistibly romantic. It is only at a reunion when all are old and gray that a quirk of fate releases Lydia from a life-long yearning. Julien Duvivier directed.
WHAT THE NEWSPAPER CRITICS SAY
Highlights from Reviews of New Pictures By Foremost Critics

THE MALTESE FALCON
Warner Bros.

"...One of the best mystery thrillers of the year...The slickest
exercise in celebration in many months, and it is also one of the
most compelling nervous-laughter provokers yet."—CROWTHER,
N. Y. TIMES.

"...Fast, exciting and good all the way through...Guaranteed
to keep you awake, curl your hair, and encourage muscular
virility. No man should miss it. Women can look on."—WINSTEN, N. Y. POST.

"...The best mystery film of the year...Races along with nervous
excitement...Director Huston is a born story teller with the
camera...Excellent."—BOEHNEL, N. Y. WORLD-TELEGRAM.

"...Smashing impact...Electric tension...Something definitely to
see...John Huston and Dashiel Hammet are both to be con-
gratulated."—BARNES, N. Y. HERALD TRIBUNE.

IT STARTED WITH EVE
Universal

"...Fresh and pleasing...The perfect '8-to-80' picture..."—CROWTHER,
N. Y. TIMES.

"...Pleasant enough entertainment because its situations, though
familiar, are well enough to provide some chucklesome moments."—
BOEHNEL, N. Y. WORLD-TELEGRAM.

"...Captivating comedy...Brilliant direction...Delightful counter-
point of make-believe...A triumph for Durbin and Laughton."—
BARNES, N. Y. HERALD TRIBUNE.

"...One of the very few true Deanna Durbin pictures. It is charming,
light and touching, too...One of the pictures you may safely put
at the top of your list."—WINSTEN, N. Y. POST.

MOONLIGHT IN HAWAII
Universal

"...Cast too good to be wasted the way they are...Old-hat stuff."—
BOEHNEL, N. Y. WORLD-TELEGRAM.

"...Just so much song and nonsense...Manages to hold up pretty
well despite padded laugh sequences."—THIRER, N. Y. POST.

"...A foolish libel of a friendly land...There are a few laughs...but
they are poor compensation for one's time."—DANA, N. Y.
HERALD TRIBUNE.

HARMON OF MICHIGAN
Columbia

"...About as lethargic as a benchwarmer's pulse...Never gets off
its own five-yard line."—T. S., N. Y. TIMES.

"...The best you can say about it is that it is pleasant; the worst,
that you have the feeling you have seen it all somewhere before—
not just once but several times."—BOEHNEL, N. Y. WORLD-TELEGRAM.

"...Just another case of Hollywood exploiting a famous name and
hurting neither the studio nor the star but giving the cash customer
very little."—DANA, N. Y. HERALD TRIBUNE.

"...Hardly a laugh in the entire footage—but plenty of pigskin
thrills...Moves along with no let-up in exterior action."—THIRER,
N. Y. POST.

HONKY TONK
Metro-Goldwyn-Mayer

"...The picture in which Clark Gable kisses Lana Turner...Else-
where it is penny-shocker nonsense."—BOEHNEL, N. Y. WORLD-TELEGRAM.

"...A good picture, not because of any story brilliance, but because
its cast is smart and excellently directed and because the dialogue
is durable and strong."—DANA, N. Y. HERALD TRIBUNE.

"...Rocko screen adventure...Abundance of glib dialogue...Tasty
tale..."—THIRER, N. Y. POST.

"...Story...is enveloped in a faint aroma of mothballs...Much too
often its boisterous action is dulled by billing and cooling...Crowd-
catching midway exhibit."—T. S., N. Y. TIMES.

"...Hits a high score for bright entertainment from beginning to
end...Slack, humorous action-packed story."—FINN, PHILA. REC-
ORD.

"...We couldn't defend 'Honky Tonk' on artistic grounds but it
shapes up as rowing entertainment."—MURDOCK, PHILA. LEDGER.

HOLD BACK THE DAWN
Paramount

"...Tender and moving romance, full of understandable heartaches
and laughter, done with extreme delicacy and sympathetic under-
standing...Glowing recommendation...Add this one to your 'must-
list."—BOEHNEL, N. Y. WORLD-TELEGRAM.

"...Handles a conventional theme so strikingly that it becomes a
stunning show...Leisen gives the production pace and cinematic
excitement...Absorbing commentary on the refugee problem."—
BARNES, N. Y. HERALD TRIBUNE.

"...Performers make 'Hold Back the Dawn' one of the better pic-
tures...Those who will enjoy it most will be Boyer fans who don't
care what the master does, so long as he does it."—WINSTEN,
N. Y. POST.

"...Artful and honest...Amazingly poignant picture, rich in humor,
heart and subtle ironies...Crowded with most engaging characters
and smoking with Mr. Boyer's charm."—CROWTHER, N. Y. TIMES.

"...It is quietly laden with heart-hokum...Humor, grace and a dash
of novelty in its telling and a lot of perception in its performance."—
MURDOCK, PHILA. LEDGER.

LAW OF THE TROPICS
Warner Bros.

"...Bundle of cliches...Junk...Nothing in it to recommend."—
BOEHNEL, N. Y. WORLD-TELEGRAM.

"...After they made a picture they took a little out of a hat...Plot,
performances and production were secured in a similar fashion."—WINSTEN, N. Y.
POST.

"...Has not even bothered to get a new flavor into stereotyped
situations...Very little to hold your interest...Bad, even for a
jungle film."—BARNES, N. Y. HERALD TRIBUNE.

TANKS A MILLION
United Artists

"...Just another of those so-called 'service' farces, built upon a
fairly bright idea, but so reminiscent of the others that its brevity
is a blessing."—CROWTHER, N. Y. TIMES.

"...Sometimes it is moderately amusing...but on the whole it is
a paltry entertainment."—BARNES, N. Y. HERALD TRIBUNE.

"...Hilariously funny...Compact, full of pep, sparkle and quick-
fling comedy...A barrelful of laughs."—BOEHNEL, N. Y. WORLD-
TELEGRAM.

"...Genuinely funny...Providing surprise after surprise and be-
coming infinitely more entertaining than the meaningless title
would indicate."—WINSTEN, N. Y. POST.

A YANK IN THE R.A.F.
20th Century-Fox

"...Climax makes 'A Yank in the R.A.F.' a great picture and one
that you cannot afford to miss. Elsewhere, it is pleasant and
entertaining."—BOEHNEL, N. Y. WORLD-TELEGRAM.

"...As a light romance...is decidedly pleasant and amusing...Petty
when it should have been inspiring."—WINSTEN, N. Y.
POST.

"...Plot...is neither imaginative nor conventionally captivating,
What makes it stunning entertainment is the fact that it keys
right in to memorable events...War gives dramatic impact and
significance to a rather tawdry tale."—BARNES, N. Y. HERALD
TRIBUNE.

"...Pulsing excitement...Tingling suspense...Thrilling action...Thoroughly
enjoyable show...Thumbs up for 'A Yank in the R.A.F.'"—CROWTHER,
N. Y. TIMES.

DR. KILDARE'S WEDDING DAY
Metro-Goldwyn-Mayer

"...Another heartening episode in the popular series."—THIRER,
N. Y. POST.

"...Avoid trying to avoid tragedy too stark; the producers have pro-
vided all sorts of little plot arabesques...Meanwhile, the patient
had a bad night..."—T. S., N. Y. TIMES.

"...Typical and familiar...Manages to maintain enough suspense
to capture audience interest, while including sufficient comic inter-
ludes to offset the dullest moments of the film."—E. G., N. Y.
HERALD TRIBUNE.

"...Gripping, well-made movie."—GACHAN, PHILA. LEDGER.

OCTOBER 18, 1941
SHORT SUBJECTS
FROM PHILLY
BY JAY WALKER

TRADE SCREENINGS
Oct. 21—11 a.m. and 7 p.m.—Shadow of the Thin Man (MGM) — MGM Screening Room, 1233 Summer St.
Oct. 22—11 a.m. and 2 p.m.—Two-Faced Woman (1941) — MGM Screening Room, 1233 Summer St.
Oct. 22—6:30 p.m.—Seven Vitaphone Short Subjects (WD) — 1220 Vine St.

Decision in the Arbitration case brought by Columbus Stamper for his Great Northern against S-W and the distributors cedes rights of S-W Keystone to 7 days clearances over the Great Northern, but gives Stamper's house an availability of 21 days after the S-W Strand, regardless of Keystone run. On pictures not played by the Strand, the G. N. gets film 21 days after date of availability for the Strand. Costs of the arbitration to be borne equally by the parties...The M. P. committee of the Allied Jewish Appeal will inaugurate its drive with a testimonial dinner honoring Fire Marshal Jacob Clinton and Louis Krouse, head of Local 307, at the Ritz Carlton, Oct. 22nd...Harry Tyson, former RKO salesman, has joined the New York organization to manage the two Commissioner houses...Cecil Felt on a vacation...Harry Wisenthal, from Boston, new booker at Universal...Sidney Samelson has severed his connection with the Hildinger Circuit...RKO has fixed Monday (26th) as the date for the official dedication of their new exchange bldg....The Showmen's Club is planning a testimonial in honor of Jack Beresin...Norman Lew's is out of the Halhme-Hoppe, where he underwent treatment for an infection...Sam Gros, the Foxite, has been named industry chairman of the annual Red Cross Drive...Horlachers tossed a farewell party at the Hotel Phila. Thurs., night for Miss Rose Rosoff, one of the veteran employees...The seasonal social activities at the Variety Club are in full swing, it is reported by club mgr. Joe Murphy. Many celebs have been dropping in for the Saturday night dances...The annual banquet at the Belle Vue will be held Dec. 11. Arbitration Cases: Highlight of the (Eills) Parkside, Camden, case was the 11th hour appearance of ex-judge Joseph Varbalow, who demanded right to intervene on behalf of his Victoria Theatre. Case was put over to Oct. 17th...Broad (Phila.) case was completed, with briefs filed on the 14th...Triolo Tioga case has been postponed until the 29th...New York AAA appeal board upheld the arbitrator in the Earl, New Castle. Oct. "some run" case against Loew's...Despite opposition from many quarters, it appears certain that the test horse race track in New Jersey will be opened next spring by the syndicate headed by Eugene Mor, Jr., Vineland exhib. Spot will be Delaware township in Camden County...David Milgram, head of the Affiliated Circuit, did himself proud as a speachmaker at the banquet capping the Northern Liber- ties Horse Drive. Mrs. FDR was the guest of honor...The mother of Ben and John Goldner is critically ill in M. Sinai Hospital.

TRADE SCREENINGS
Oct. 21—10 a.m.—Shadow of the Thin Man (MGM) — MGM Screening Room, 1233 Summer St.
Oct. 22—2 a.m.—Two-Faced Woman (1941) — MGM Screening Room, 1233 Summer St.
Oct. 22—6:30 p.m.—Seven Vitaphone Short Subjects (WD) — 1220 Vine St.

The first Quiz K's short received a big sendoff by Marty Glazer, Paramount-Penway publicity man. Reams of space were required in the Sunday Press...Pamela Hollingsworth, five-year old girl who was missing in northern New Hampshire for eight days, presented newswriters with one of their most heartwarming stories in months...Vaudville on a spot booking begins Nov. 14 with Xavier Cugat at the Met. The big downtown house would make it permanent if enough good bookings could be made...Bette Davis spent two weeks at her Sugar Hill, N. H., home, refused to see newspapermen and photographers...Marty Stein is now making all New England pictures for the Saturday Evening Post. He used to be M. no- gram's publicity man in this territory...Plucky Sam Marshall refused to hand over a $1000 payroll when confronted by an armed thug. The would-be holdup man fled, leaving Sam in the nick of time...Spaghetti nationwide has expanded its organization film exchange employees' union is still negotiating for a new contract...M. E. Foster, business manager, and Matthew Moriarty, president, went to Chicago for a meeting of other locals...Leonard Goldberg, who just opened the Adams in Quincy, is offering a $500 reward to the apprehenders of the musicians who silt several seats in his house with a jackknife...Picketing of E. M. Loew houses by projectionists' union continues throughout the six New England states. New contracts signed by the larger circuits and the union call for increased pay for the next three years...Bob Levine, formerly with P-R-C, is a new booker at Universal...Don Adams, who matriculated with Moe Jaffe, has become manager of the Pawtucket, R. L.,...Several thousand copies of a review of "The Little Foxes" that appeared in Liberty were inserted in the magazine locally as part of a Jack Granara promotion tie-up...Manny Krouse, Paramount shorts publicity man, was in town to address a meeting of exchange execs on the Quiz Kids promotion...Gerald Broidy and William McCourt, critics of service and assistant manager at Keith Memorial, were seriously injured in an automobile accident on the Boston-Providence turnpike. They will be in the hospital for several weeks...A. K. Howard, business manager for Independent Exhibitors, was in Detroit for a few days...Steve Brody, Monogram's manager, due back in Boston next week...Irving Smith, Universal newsreel cameraman, returns to work next week after serving in the army for eight months. New England open-air theatres will close generally at the end of this month...Hy Tich is building a dormitory for the shows at his Paramount Theatre. The exhibitors are seeking a 14-day clearance, compared with their present 30-day schedule.
HOLD BACK THE DAWN — In this story of a scoundrel who gracefully engineers a marriage of convenience to enter the United States, Paramount presents Charles Boyer with two leading ladies—Paulette Goddard as his former dancing partner, and Olivia de Havilland as the trusting, naive schoolteacher he takes for a bride-of-convenience, only to fall in love with her and become regenerated Mitchell Leisen who directed, also appears in the picture.

YOU'LL NEVER GET RICH — From reviewer's reports, Fred Astaire's choice of Rita Hayworth as a dancing and romancing partner was a lucky one for all concerned, including the audience. And in this Columbia army musical comedy, the stellar support includes Robert Benchley, Ona Munson, Frieda Inescort and Swivel-tongue Cliff Nazarro. The songs are by Cole Porter, the direction by Sidney Lanfield.
THROW OUT YOUR CHEST!

- Brag about your pictures ... shout about your pictures ... cheer for your pictures ... throw out your chest.
- All over ... everywhere ... people are bent on entertainment.
- Advertise! Indoors ... outdoors ... on your marquee ... in your lobby ... inside your theatre ... away from your theatre ... on the highways and byways ... where people on the march can get the news too!
- Posters ... window-cards ... heralds ... banners ... use them. Dig deep into the pages of those wonderful press-books. Find the advertising combination that suits your problem. Use it.
- Don't let the picture die. Keep it alive with Standard Accessories ... Specialty Accessories ... Trailers ... that are made to sell seats.

with NATIONAL SCREEN SERVICE
PRIZE BABY OF THE INDUSTRY

STANDARD ACCESSORIES
SPECIALTY ACCESSORIES
TRAILERS
INCREASED COSTS—
EXHIBITORS HAVE THEM, TOO!

The Theatreman's Views On
THE SLIDING SCALE

Editorial on Page 3

REVIEWS

'HOW GREEN WAS MY VALLEY' B. O. PROBLEM IN BEAUTIFUL DRAMA
'ELLERY QUEEN AND THE MURDER RING' CONFUSED MYSTERY COMEDY
'APPOINTMENT FOR LOVE' ROMANTIC COMEDY IS GREAT HIT
'TWO FACED WOMAN' GARBO PERSONALITY PUTS OVER SLIM FARCE
'HOT SPOT' TENSE, COLORFUL MYSTERY DRAMA
'TARGET FOR TONIGHT' EXCITING, EXPLOITABLE DOCUMENTARY
'SUNDOWN' HOKEY ACTIONFUL ADVENTURE MELODRAMA
'NEVER GIVE A SUCKER AN EVEN BREAK' FOR FIELDS FANS

And 9 More Reviews on PP. 4, 6, 7, 10, 20

THE INDEPENDENT EXHIBITORS TRADE JOURNAL
Mr. W. F. Rodgers  
Loew's Incorporated  
1540 Broadway  
New York, N. Y.

Dear Mr. Rodgers:

You no doubt have noted some trade paper reports criticizing your company for adopting the policy of selling your top brackets of pictures on a sliding scale of percentage.

I am sure you will be interested in our reaction to this plan of selling. We have been buying your product, as you know, under this plan for two years prior to your decision to use it generally in selling the 1941-42 product.

We think it is a fair way to buy pictures. In our opinion the sliding scale is not a proposition which gives the Distributor an opportunity to get more than his film is worth; neither is it a proposition whereby an Exhibitor may contract for pictures for less than they are worth, but rather it is a method where the Exhibitor pays the Distributor the proper film rental. As we view the matter from experience, the result is a film rental that is neither too high nor too low.

It avoids requesting adjustments on pictures that do not gross as anticipated at the box-office and it allows the Distributor to get at all times the terms they are entitled to on pictures that are outstanding.

It has worked out very equitably and we feel that theatre owners at large will benefit by what has already proven to be a good plan for us.

Yours very truly,

AFFILIATED THEATRES, INC.

T. C. Baker,  
General Manager

September 26, 1941

"Thanks, Mr. Baker, for permission to reproduce this letter."

—Leo of M-G-M,
Increased Costs - Exhibitors Have Them, Too!

For as many years as the most ancient exhibitor can remember, the film people have been justifying annual increases in film rentals with the argument, "costs of production have gone up." Actors, unions, producers of stage plays, novelists— all have been pointed to by the distributors as the reasons for their enlarged demands. Never, mind you, has added profits for the film companies been projected as the ground for higher film prices.

It is somewhat refreshing, therefore, to hear outspoken Bill Rodgers of Metro frankly admit that at least part of his Sliding Scale plan is contrived to garner a bit more dough for his company, without dragging in the old saw about increased costs. In typical Rodgers fashion, the M-G-M sales chief says that he feels the company is entitled to a larger share of the gross take and he rests his case pretty much on the argument that better business is anticipated generally. Exhibitors may not be inclined to accept the argument, but no one can deny that it is pleasantly straightforward.

In our issue of October 18th we printed an interview with Mr. Rodgers in which he sought to clarify some of the questions and issues being raised by the Sliding Scale. We have received many comments about this article from our exhibitor readers and it is evident that no new sales policy introduced in recent years is provoking as much interest — and as much opposition — as the Sliding Scale.

We have received some plain squawks about the Sliding Scale and some logical observations. Culling the latter, we are setting them down in abbreviated form to give Mr. Rodgers and the whole trade some idea of what exhibitors think about the plan.

The principal point made by several of our correspondents is that it really gives the distributor all the advantage. "Assuming," one theatremen says, "that grosses do go up, that means that Metro not only gets its share out of the more dollars I take in, but it gets more out of each dollar. True, that leaves me with my share of more dollars, but it is a smaller share. And what about my costs of operation? My payroll has gone up 25 percent in the past two years, and I always paid help well. My printing bill for circulars and posters has been stepped up about 35 percent in six months. The printer blames the cost of paper. I used to have a group of school boys distribute my circulars for a few dollars. Now a union requires me to use men who get good pay. Frankly, I need more out of each gross dollar, not less, if I am to continue operating and advertising as I have in the past. There is a certain saturation point of film rental beyond which a picture becomes unprofitable to me, even though it may get a good gross. Metro's plan of 40 to 50 percent on their top pictures doesn't take into consideration the exhibitor's increased costs. That is its weakness."

Then, this: "I know Bill Rodgers has a reputation for being fair, but isn't he overlooking this important point? The basis for Metro's allocations is the past two years' business. We all know that 1940, at least, was a below par year. We all know business should pick up quite a bit from now on. Since the new terms are being based on comparatively LOW grosses, when business picks up the "sliding scale" will automatically move up pictures into higher brackets. In other words, what was formerly a 30 percent picture will move up into the 35 or even the 40 percent bracket on the basis of the anticipated increased grosses. So, the same picture that was worth only 30 percent last year will not only give Metro more out of the higher receipts, but it will take more away from me by moving it up into a higher allocation—where it really doesn't belong on the basis of production costs, etc. Exhibitors should realize this, that practically all their percentage terms are going to be higher because their grosses will be higher. That means Metro is getting their share both ways. Perhaps Rodgers hasn't had this pointed out to him."

And this: "The sliding scale plan introduced by Metro this year looks fair, but is it? After all, this company always tried to be fair in the past by adjusting the terms on many pictures if the exhibitor's business didn't warrant the outright or percentage price paid. Now, the thought is to do away with the adjustment idea by the sliding scale. It sounds all right, but the trouble is that it starts sliding from too high a point and it slides up too far. If a picture does a disappointing business the sliding scale moves down. But the adjustment plan was just as good, because the Metro exchange managers usually moved it down on the old plan. If business is good the price moves all the way up to 50 percent, and, Mister, that is too much to pay even for a picture that would have a cast with every star on the Metro lot! The exhibitor doesn't gain anything by the sliding scale and he is going to be penalized because business conditions are improving. Why doesn't the Allied organization you are always praising have something to say about this?"

So much for our readers.

Basically, we believe, Rodgers' plan is as well intentioned as any sales innovation emanating from the distribution ranks within our memory. We are convinced that he really strived to devise something that would eliminate the endless haggling between distributor and exhibitor. And, yes, we believe that Bill Rodgers desired to remove some of the inequities of the old established film selling policies. Basically, we say. Apparently, in practice it fails to consider the exhibitor's problems. Can it be revised, Mr. Rodgers, to accomplish your intent and yet satisfy your customers? There's one for you.

MO WAX
20th CENTURY-FOX 1941-42 Release

‘HOW GREEN WAS MY VALLEY’ B. O. PROBLEM IN BEAUTIFUL DRAMA

Rates • • • generally; better in class spots

—HOLLYWOOD PREVIEW—

28th Century-Fox

139 Minutes


Directed by John Ford.

Richard Llewellyn’s best-selling novel, “How Green Was My Valley” has become a strange and beautiful motion picture drama, a production reflecting great credit on Darryl Zanuck, scenery designer Philip Dunn and director John Ford. There is every likelihood that it will do very well in the first run and deluxe engagements, but its success in the family and action houses, is not so easily predicted. It moves at an extremely slow pace, the scenes are held interminably and climax after climax is built like the tableaux of a Greek drama. The emphasis is on characterization and atmosphere rather than story—each episode is an entire act unto itself. Very often it is moving, and in the tear-jerking scenes the dramatic elements are drained to the last. The whole thing seems overdone—but overdone in a brilliant, exciting way. The technique is arresting and fascinat

—end—

M-G-M Reviews of 2 in Third Block

‘TWO-FACED WOMAN’ GARBO PERSONALITY PUTS OVER SLIM FARCE

Rates • • • in first-runs and class spots; less elsewhere; weak for action spots

M-G-M

95 Minutes


Directed by George Cukor.

For the first half hour this is a case of Douglas kisses Garbo; Garbo kisses Douglas; Douglas kisses Garbo; Garbo kisses Douglas. It seems to be getting nowhere. Midway it picks up in hilarity, Garbo becoming a full fledged comedienne as she does “The Guardsman” in reverse, positing as her twin sister in order to win her own husband. That this “twin” is an internationally notorious female lends spice to the tale and when you add to that some priceless double entendres, one gets a double meaning in almost every single word—you have something that must have skimmed past the Hay’s office in a lax moment—scarcely when you take into consideration that the world expects Lady Edy’s bardic battle of words takes place with her husband’s mistress. It is strictly adrift fare, best suited for deluxe and class runs. The raborhoods, and certainly the action spots, will find it too talky. Photography and production leave nothing to be desired. With the exception of unneeded slapstick stuff at finish, obviously performed by daring doubles, there is hardly any action in the film, except the moving around from bedroom to boudoir.

Garbo is a grand actress. She takes well to comedy and looks gorgeous in a variety of pajamas, negligee and demitonne evening gowns. She handles a conga sequence, a drunk bit, a swim scene wherein she appears in a one-piece bathing suit, quite admirably. Douglas, of course, is right at home in this sort of marital high jinks. He acts a perfect foil for La Garbo. Constance Bennett makes every moment count and is outstanding as the other woman in Douglas’ life. The supporting cast is excellent.

The slim plot tells how Douglas, magazine publisher, vacations with beloved wife and resort, meets and marries Garbo, ski instructress. They clash immediately on likes and dislikes — she preferring the great outdoors and sports; while he likes to get back to the big town and work. His associate, Young, finally helps Douglas make up his mind between love and work—and Douglas leaves for just a few days. When he prolongs his absence, Garbo decides to see what’s going on and goes to New York unannounced. She saves drops on Douglas and Bennett and decides to pose as her own notorious twin in order to win her husband back.

George Cukor’s direction is slow in getting started, but he gets the most out of the comic dialogue in the latter sequences.

NONAMAKER

‘SHADOW OF THE THIN MAN’ SERIES REVIVED IN GOOD COMEDY-MYSTERY

Rates • • • generally

—HOLLYWOOD PREVIEW—

M-G-M

59 Minutes


Directed by W. S. Van Dyke.

This is one of the better entries in the “Thin Man” series. The story has the advantage of a colorful background, the humor is rich and smartly handled by the players under W. S. Van Dyke’s speedy, zestful direction. Although there are several loose ends, the mystery plot is interestingly es-

—end—

FILM BULLETIN
THE EYES AND EARS OF THE NATION ARE TURNED WEST TO "SUNDOWN"!

WORLD PREMIERE AT THE FOUR STAR THEATRE, LOS ANGELES, HELD OVER SECOND WEEK! is blazing news! Millions heard the sensational coast to coast broadcast over Mutual...dramatized by the radio tributes from Gary Cooper, Ginger Rogers, Jack Benny, Tyrone Power, Annabella, Ernst Lubitsch, Laraine Day, Louella Parsons, Dorothy Lamour, Edward Arnold, Loretta Young, Marlene Dietrich, Linda Darnell and the appearance of members of the "Sundown" cast including Gene Tierney, Bruce Cabot and Director Henry Hathaway!

AND WHAT BUSINESS! Opening day brings standees for two blocks a half an hour before the box-office opened...with crowds still piling in for the last show at 10 p.m....proving that adventure romance is what the public wants! Second week looming up even bigger than first week with a 3rd week certain!

PRESS FLASH! "Fast moving, action-filled, crammed with excitement. Stirring entertainment that gave the name 'motion' to pictures!" — Motion Picture Daily

"A swell piece of entertainment that should run up healthy grosses!" — Hollywood Reporter

"Sure to find favor among fans! A lavish quantity of sturdy adventuring with an exceptionally well done surprise ending!" — Daily Variety

"Wide appeal for those who relish exciting screen fare. Gene Tierney ravishing!" — Box-office

"Adventurous melodrama will carry through key runs for successful biz!" — Variety

OCTOBER 31st
hundreds of theatres from coast-to-coast will play "Sundown" Day & Date!

WALTER WANGER'S
Great Advenutromance of Today!

SUNDOWN
starring GENE TIERNEY
BRUCE CABOT · GEORGE SANDERS · HARRY CAREY · JOSEPH CALLEIA
Reginald Gardiner · Carl Esmond · Marc Lawrence · SIR CEDRICK HARDWICKE
Directed by Henry Hathaway · From the Saturday Evening Post story "Sundown" and screenplay by Barre Lyndon
A HENRY HATHAWAY Production
released thru United Artists
'WEEKEND FOR THREE' LIGHTLY-AMUSING SUPPORTING PROGRAMMER

RKO Radio
65 Minutes
Directed by Irving Reis

Comparable to the average short story in a popular magazine, "Weekend for Three" fulfills its purpose in passing a mildly diverting hour before being dismissed from the mind. The central situation of the unwelcome week-end guest who stays on and on is an amusing one and the players work hard, too hard perhaps, to get the utmost in laughs from familiar material. On the whole, the film is entertaining program fare—and good support for a double bill.

When Dennis O'Keefe, live-wire young executive, becomes too engrossed in business and neglects his wife (Jane Wyatt) the latter determines to make him jealous. The arrival of Philip Reed, obnoxiously-cheerful playboy, for the week-end amuses O'Keefe and gives the wife a chance to try out her scheme. Reed's excessive vitality soon makes entertaining him a burdensome chore to both husband and wife and even when the maid leaves he cancels his departure in order to help out with the housework. Seeing O'Keefe in the company of a beautiful blonde makes his wife determine to leave him until Reed discovers the woman is an old friend. As the re-united couple slip out of their own house, Reed and his friends continue the gaiety far into the night.

Dennis O'Keefe and Jane Wyatt are attractive and capable as the harassed couple and Director Irving Reis has wisely held them, as well as Edward Everett Horton and ZaSu Pitts, in check so that all give quietly-humorous portrayals. Philip Reed, however, has a tendency to over-act the role of backslapping guest and, although he does get laughs, even the audiences may become exasperated.

LEYENDECKER

20th CENTURY-FOX Reviews of 3 in Fourth Block

'HOT SPOT' TENSE, COLORFUL MYSTERY DRAMA

Rates ★ ★ ★ generally

20th Century-Fox
9 Minutes
Directed by Robert Aldrich

Steve Fisher's best-selling novel, "I Wake Up Screaming" has become a tense, absorbing and fascinating motion picture, beautifully played by a good cast under smart, calculating, uncompromising direction by Bruce Humberstone. It is of particular significance because it raises Laird Cregar, young character actor, to the status of a star. In the pivotal role of a stubborn, maniacal police inspector, Cregar scores an outstanding success, accounting for much of the picture's suspense which holds the spectator's attention throughout. Enthusiastic word-of-mouth advertising is going to help build strong grosses in the subsequent runs.

There is a pay-dirt story which makes it attractive merchandise to sell and the Grable and Mature names give it a substantial boxoffice boost. It is definitely adult entertainment.

Carole Landis, beautiful showgirl sister of Betty Grable, is murdered after having risen to fame under the tutelage and guidance of Victor Mature, young promoter. Suspension is fastened on him and when Cregar tightens the web of evidence around him, he is aided in an escape by Grable, who has becomevinced of his innocence. During this brief bid for freedom, they are able to track down the real murderer. It is revealed that Cregar knew the true circumstances of the killing, but in his clumsy, demented way, had been in love with Landis and sought to extract payment for his unrequited affection by pinning the guilt on Mature, whom he considered a rival.

Betty Grable competently handles a not too exacting assignment. Miss Landis is beautiful and decorative as the victim, who appears in frequent flashbacks. William Gargan, Alan Mowbray, Elisha Cook, Jr. and Allyn Joslyn render outstanding support.

HANNA (Hollywood)

'SMALL TOWN DEB' WEAK WITHERS VEHICLE

Rates ★ — as dualler for naborhoods and small towns

20th Century-Fox
73 Minutes
Directed by Harold Schuster

The weakest Jane Withers' comedy in some time, the shortcomings of "Small Town Deb" are all the more regrettable in view of the fact that the young star is surrounded by a very competent cast. The script, however, is a dull, tedious dissertation on the social problem set, rambling and lacking bright lines, spontaneity and humor. It would have benefited by the addition of two or three broadly slapstick sequences. This will just get by on the strength of the star's popularity, but where she is not so well-liked, business will be strictly from hunger.

Jane is the youngest of a family living in a small town where a jam session at the record shop and the country dance comprise the zenith of social activity. By quietly accepting her role of ugly duckling and recipient of hand-me-down clothes, she is able to line up a boy friend for her sister, make a social success of herself and help her father put over an important business deal which saves the family fortune.

Jane's performance is highlighted by her impersonation of Carmen Miranda and a turn at the drums. Jane Darwell, family cook and counsellor, is grand. Bruce Edwards and Colina Wright satisfy as the romantic interest. Cecil Kellaway and Katharine Alexander do nicely as the parents. Jack Searl is outstanding.

HANNA (Hollywood)

'MOON OVER HER SHOULDER' AMUSING PROGRAM COMEDY

Rates ★ — as dualler for naborhoods

20th Century-Fox
67 Minutes
Directed by Alfred Werker

This lightweight romantic comedy has been given neat production and can boast an amusing story. Direction, however, is hardly what you would call inspired and there are several stretches of pretty dull talk. The yarn, similar to the recent "Feminine Touch" and "Married Bachelor," tells of the husband who can advise others on their marital relationships, but neglects his own wife. Director Alfred Werker keeps it moving at a fair clip. There is an absence of marquee strength although Lynn Bari might be remembered for her recent click in "Sun Valley Serenade." Mark this down as a fair supporting feature for the naborhoods.

Lynn Bari is the wife of Dr. John Sutton, radio lecturer and marital adviser. Hungry for love, she meets Dan dailey, Jr., and does not reveal her identity to him. They have a little romance until her husband turns up. Hubby suggests a talk between the three of them as the "intelligent" way of handling the problem. Finally, however, he asserts his manhood by seeking dailey and Lynn realizes that he still loves her.

Miss Bari turns in another attractive performance. After knocking about in very minor releases for several years, this young lady seems to be moving up. The support is uniformly good.

NONAMAKER
'TARGET FOR TONIGHT' EXCITING, EXPLOITABLE DOCUMENTARY OF RAF RAID
Rates ★ ★ ★ as supporting feature generally or in newsreel houses

Warners
48 Minutes
Produced by Crown Film Unit with the cooperation of RAF members.
Directed by Harry Watt.

An interest-holding, factual and oftentimes thrilling account of a typical RAF air raid on a German military objective, "Target for Tonight" is the most timely and highly exploitable film to reach these shores since the start of the present World War. This is British propaganda, obviously, but it carries no malice toward the Nazi forces and only one brief shot of the opposing aircraft guns has been incorporated into the 48 minute running time. The RAF forces gave full cooperation by contributing both information and its actor-members, and this fact gives the spectator the feeling of witnessing history in the making. The preparatory scenes for the night raid take nearly 30 minutes and, because of true British attention to minute details, are deliberate and slow-moving. But once the planes zoom into the sky, the pace quickens and the action becomes both suspenseful and intensely dramatic. A natural for newsreel and smaller first-runs, the picture is just long enough to serve as a second feature and strong support for any type of bill.

The story traces every process that the RAF planes and their flyers must undergo once the Air Marshal reaches his decision to bomb Freihausen, an oil dump near the Rhine. Checking weather reports, preparing the planes for flight and loading the ammunition is accomplished while the men assigned to the raid listen to orders and then indulge in a bit of tom-foolery. The raid comes off successfully and, although one flyer is wounded and his plane lost in the fog, he arrives at the field to report just before dawn. Several familiar British actors (none credited) appear, with the most human portrayal coming from the gay and light-hearted Scotsman.

LEYENDECKER

REVIEWS IN THIS ISSUE
How Green Was My Valley
Two-Faced Woman
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Weekend for Three
Hot Spot
Small Town Deb
Moon Over Her Shoulder
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Target for Tonight
Flying Cadets
Ellery Queen and the Murder Ring
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Sundown
South of Tahiti
Never Give a Sucker an Even Break
Page 10

Appointment for Love
All-American Co-ed
Bad Man of Deadwood
I'll Sell My Life
Page 20

Lowe gives a first-rate portrayal, much in the Adolphe Menjou manner, as the conceited ace starting to show his advancing years and William Gargan is an excellent foil as his war-time buddy who sees him in his true light. Frankie Thomas is overly-dramatic in the difficult role of the unhappy son. Frank Albertson and Peggy Moran capably carry the slight romantic burden.

Erle C. Kenton's direction is swift-paced.

LEYENDECKER

'CADETS' GOOD CAST IN ACTION PROGRAMMER
Rates ★ ★ in action spots or as supporting dualler

Universal
60 Minutes
Edmund Lowe, William Gargan, Frank Albertson, Peggy Moran, Frankie Thomas, Roy Harris, Charles Williams, John Maxwell, George Melford, Louise Lorimer.
Directed by Erle C. Kenton.

Well-acted and moderately-exciting, although similar in theme to several recent aviation films, "Flying Cadets" is satisfactory program fare. A familiar hokum plot, that of a devil-may-care father who makes a heroics flight to redeem himself in the eyes of the son he deserted years before, is still a serviceable one and the aviation school background makes it timely as well. The romantic episodes are weak, but the comedy episodes involving the aging daredevil and his wise-cracking pal enliven the routine plot. Best suited as a supporting dualler in naborhoods, this can take the top spot in the action houses.

Edmund Lowe plays the part of a World War ace who has always shrugged responsibilities but is finally persuaded to join his young brother's air school as a "name attraction." Once there, Lowe antagonizes the brother (Frank Albertson) by paying more attention to the latter's girl than to his flight students. Unbeknown to Lowe, one of the cadets (Frankie Thomas) is his son who was born after he left for the World War. While Thomas fails in his flying tests, he makes a daring attempt to try out one of the new training models. Lowe, realizing the truth about the boy, takes up his own plane and manages to instruct him to land safely although he, himself crashes and is painfully injured.

'ELLERY QUEEN AND THE MURDER RING' CONFUSED MYSTERY COMEDY
Rates ★ ★ — in action spots or as supporting dualler

Columbia
68 Minutes
Ralph Bellamy, Margaret Lindsay, Charles Grapewin, James Burke, Mona Barrie, Paul Hurst, George Zucco, Blanche Yurka, Tom Dugan, Jean Fenwick, Leon Ames, Charlotte Wynters, Olin Howland, Evelyn Brent, Pierre Watkin, Dennis Moore, Claude Dubrey, Byron Foulger.
Directed by James Hogan.

The Ellery Queen pictures seem to have settled into a groove—and a minor program slot at that. As was the case in two of the recent films in the series, "Ellery Queen and the Murder Ring" has a first-rate cast of familiar players whose best efforts are wasted on a confused script. While the opening scenes lay the groundwork for a good mystery thriller, the suspense is soon dissipated by the introduction of two comic strip gangsters who manage to bury the thrills in an overdose of slapstick. Director James Hogan handles the majority of scenes and characters so clumsily that only the final sequence has a properly-chilling quality. Popularity of the Queen novels and the cast names will insure bookings and fair opening day business, but word-of-mouth is sure to pull down grosses on following days!

In the story Blanche Yurka, millionaire founder of a hospital, is strangled on the operating table soon after she has been injured by a hit-and-run driver. Novelist Ellery Queen (Ralph Bellamy) takes a lease on the case in order to gain entry to the hospital and investigate the case while his meddling secretary (Margaret Lindsay) poses as a nurse. It soon develops that Miss Yurka's son had hired two gangsters to kill his mother and these thugs manage to run in and about an apparently-well-managed hospital disguised as nurses, corpses, etc. Another nurse and, finally, the son meet death before the scheming killer is unmasked by Miss Lindsay.

Mona Barrie gives an outstanding performance as the poised, soft-spoken nurse who is actually responsible for all the killings and George Zucco is also effective, but Blanche Yurka, Evelyn Brent and Leon Ames are wasted. Ralph Bellamy is more convincing in the few serious moments permitted the character of Ellery Queen. Paul Hurst and Tom Dugan act dim-witted gangsters in the best Mack Sennett style.

LEYENDECKER

NOVEMBER 1, 1941

LEYENDECKER
UNIVERSAL PICTURES presents

Charles Boyer and Margaret Sullavan

in

APPOINTMENT FOR LOVE

with

Rita Johnson • Eugene Pallette • Ruth Terry • Reginald Denny

J. M. Kerrigan • Cecil Kellaway • Roman Bohnen

Directed by

WILLIAM A. SEITER

A BRUCE MANNING Production

Associate Producer, Frank Shaw

Screenplay, Bruce Manning • Felix Jackson

Based on original story, "Heartbeat,"

by Ladislaus Bus-Fekete

A UNIVERSAL Picture
CRY—"LET'S GLOW, GIRLS!"
packed to the foyer!

It's a thrill-sweeping romance!

SHE wanted the marriage to last!

HE wanted it to begin!

Nationally Released
OCTOBER 31
"Sundown" is a tale of adventure, action and suspense, laid against the colorful background of a lonely British outpost in central East Africa, which is sure to find favor with fans for this type of serene fare. It is a costly and magnificent production, with a large set, novel settings and fine photography. The film is made from a Saturday Evening Post story by Barre Lyndon, but the unusual and convincing tale of adventure in an African outpost has been considerably changed and made very "hokey" in spots by the introduction of some scenes of swashbuckling that are very reminiscent of Rider Haggard's stories. Also there is a sudden switch of plot at the end and a surprise finish, which has very little to do with the rest of the story. But as a whole, the film is good entertainment for male audiences and should gross a bit above average at any box-office. Action and rural spots will get the best returns.

At Manila, a British Colonial outpost on the western line between Kenya, Abyssinia, and Jubaland (former Italian Somaliland), are stationed a local commissioner (Bruce Cabot), a British Army Major (George Sanders), a Lieutenant (Reginald Gardiner) and a company of native soldiers. An Italian prisoner of war (Joseph Calleia) is allowed the freedom of the post. Rumors reach the post that the guns and to the country of the savage Shensis in an attempt to stir up a rebellion. Cabot and Gardiner lead a small detachment of native soldiers against the Shensis and capture one of their chiefs, which proves to have been made in a central European factory. The beautiful, supposedly half-caste daughter of the late wealthy Arab trader, Abu Khalil, (Gene Tierney) returns to Manila with her caravans. She suspects the girl of being in league with the natives and orders her to leave Manila. Carl Esmond, a Nazi agent who is arming the natives, forces the girl to go with him so he can use her caravan and trading posts to distribute the weapons. He kills Calleia before he can deliver a message that the girl sends to Cabot. After some high adventureing the Brits, find the cavern where the guns are hidden, kill Esmond, round up the troublesome natives and rescue the girl, who proves to be the orphan daughter of an English explorer and a French mother.

Gene Tierney looks very attractive in a number of picturesque outfits and gives an adequate performance. Bruce Cabot and George Sanders are excellent. Joseph Calleia is especially effective as the Italian prisoner of war. Harry Carey's part of a big game hunter is small but well done. Reginald Gardiner supplies a few humorous touches and Carl Esmond is a smooth and finished villain. Sir Cedric Hardwicke is outstanding in one brief scene. The other members of the large cast are all good.

Henry Hathaway's direction makes the most of the melodramatic scenes, but is uneven at times.

CRAWFORD (Hollywood)

'SOUTH OF TAHITI' EXPLOITABLE MIXTURE OF ACTION AND SATIRE

Rates • • in action spots; good dualler generally

Universal 75 Minutes


Employing a similarly implausible plot, "South of Tahiti" can be likened to a road company "Aloma of the South Seas" without the magic drawing power of the Dorothy Lamour and John Hodiak. The story, new-comer, Maria Montez, sings native numbers, shows to distinct advantage in a sarong and capable of the usual required temperamental outbursts. This story starts off at a good pace and gives promise of being an amusing satire, then it descends to jungle melodrama and finally ends on a nonsensical burlesque note. Much of it is played in tongue-in-cheek manner by the leads. The South Seas backgrounds, to say nothing of the sarong Miss Montez, are highly exploitable features, especially in the action houses. Elsewhere, the Donlevy and Devine names make it a good supporting feature. It might turn out to be a "sleeper" for subsequent runs.

Brian Donlevy, Brod Crawford and Andy Devine are seen as adventurers searching for pearls in their little sloop which is beset off the coast by a tiger. Donlevy meets a native girl (Maria Montez), with a tiger for a pet and a protector; while the others watch the girl, the girl, a native, who promises to make them welcome after they promised not to steal the pearls which are used for sacrifice only. Although their boat has been burned, Crawford and Andy DevineInduce trading post becomes involved, and the old king, he is made assistant chief.

Brian Donlevy cannot be blamed for not taking the role too seriously. Andy Devine and Armida indulge in some amusing horseplay. The others seem self-conscious in native surroundings.

George Waggner's direction must be blamed (or credited?) for the film's uneven quality. If he had stuck to the satirical approach, this might have clicked for real entertainment.

LEYENDECKER

'MAVEN' OF TAHITI' EXPLOITABLE MIXTURE OF ACTION AND SATIRE

Rates • • in action spots; good dualler generally

Universal 75 Minutes


A hodge-podge of hilarious slapstick episodes, dryly-humorou dialogue, disconnected scenes and a wild chase climax, "Never Give A Sucker An Even Break" is typical W. C. Fields comedy and like no other comedy ever filmed. To those movie-goers who appreciate the Fields wit and his exorphisms into fancy, this will be a laugh-Off, while the patrons seeking realistic entertainment will label it dull stuff. Using his Otis Cribb cods pseudonym, author Fields attempts without success, to patch together several comic episodes into a semblance of a plot. Probably, as a last resort, Director Edward Cline and the studio decided to make it all a script writer's mad dream and, for no rhyme or reason, give it its present title. It will also be noted for superior casting, a good cast and small town spots where the star has a following.

Much of the action takes place inside a movie studio where Fields is attempting to sell Producer Franklin Pangborn a story which would be a starring vehicle for himself and his niece, Gloria Jean. As Pangborn reads the fantastic script, the episodes are enacted. In one, Fields falls from an air-liner and lands on a mountain crag inhabited by man-hating Margaret Dumont and her lovely daughter. Several others, including a handsome engineer and Leon Errol, who is after Miss Dumont's fortune, scale the peak. In the finish, fields flees from Pangborn's wrath. Sudden involvement in a wild auto ride to bring a woman to the maternity hospital.

Fields is his inimitable self and, of course, he squeezes every bit of pathos out of his self-authored scenes. Franklin Pangborn and Margaret Dumont are the star's best foils but Mona Barrie and Anne Nagel are almost lost between the script pages and Leon Errol is completely wasted. Gloria Jean sings two semi-classical numbers, "'Otchi Tchornia" and "Estrellita," delightfully.

LEYENDECKER

(See Reviews on Page 20)
COLUMBIA

Columbia's publicity department announced that "Edie Was a Lady" would be released because studio was planning another vehicle for its star, Rita Hayworth, of such impending the announcement would be withheld for ten days. The truth of the matter is that the script of "Edie" was so bad that no Columbia producer would touch it. Meanwhile Rita Hayworth will be tied to 20th Century-Fox. The "Edie" shelving leaves Columbia with unfulfilled commitments to Franchot Tone, Edgar Buchanan and James Gleason.

Columbia has long been in the market for a prestige producer to take over the vacated Capra spot. There is word to the effect that either Edward F. Cahn and Sam Wood, whereby the ranking director will confine his future activities to Columbia exclusively. Wood has just finished "King's Row" at Warners and will go directly to Paramount for "For Whom the Bell Tolls".

Joe E. Brown, absent from the screen too long, will get back into harness shortly for the stellar spot in "I'm No Cowboy", a musical under the production of Sam Goldwyn and Robert Jaffe. John Howard has the lead in "The Man Who Returned to Life"... Rosa- lind Russell has signed with the studio for 2 pictures a year for five years.

IN PRODUCTION — "The Lady Is Willing" (Marlene Dietrich-Fred MacMurray), "The Devil's Trail" (Bill Elliott-Tex Ritter).

PREPARING — "Martin Eden" (Glenn Ford).


DIRECTOR ASSIGNMENTS: Charles Barton to "Select My Big Mouth".

CONTRACTS: Rosslind Russell to 2-106/Year, 5-year pact.

METRO-GOLDWYN-MAYER

To continue Studio Size-ups' series of remarks on the Metro production slump, we have recently been forcefully made aware of the fact that in turning out its pictures the studio has a tendency to rely far too much on its stars for sustaining dramatic interest. That is to say, stories are written with definite stars in mind—and almost completely around those stars. Few opportunities for character players are opened. For instance, in the recently previewed "Two-Faced Soldier" amounts to a minor supporting picture Roland Young and Ruth Gordon are virtually wasted in assignments which could have been carried just as efficiently by $25 a day players.

Opinions to date "The Chocolate Soldier" are rather evenly divided. Some call it a mildly enjoyable musical, others with whom this department fully sympathize consider it one of the most notable "muffs" from filmland in years. On paper a bolder story "The Guardsman", and Oscar Straus' brilliant "Chocolate Soldier" score would set some sort of entertainment high. There is nothing wrong with the script, the production, or the fault rests solely in the fact that Nelson Eddy and Rise Stevens lack the acting talent to carry off light, frothy farce comedy successfylly. Eddy is too heavy and Miss Stevens shows her lack of experience. This shortcoming might easily have been averted had the stars been called upon to carry less of the action and a share of comedy given other people capable of delivering it. The result would have been quite a different picture and one of more assured boxoffice possibilities than now exists.

Few people in the film industry will deny the potency of the star system as a boxoffice factor. At the same time, there was always the possibility in the past that some supporting player, given any sort of an opportunity, might take the acting honors away from a headline attraction. And its films are more dramatic, more exciting for the spectator. It added to the glamour of the movies and gave the filmgoer added interest.

Metro has reached the point of complacency where it no longer seeks to surprise. We know exactly what to expect when certain stars appear on the screen and there are no deviations from formula. Too much is being demanded by Metro of its stars. They are asked to share the producer's boxoffice burden, they are asked to sustain interest, almost totally unaided, in their pictures. What is worse, they are compelled to rely on the loyalty of their fans for support year after year.

The law of averages is against the continuance of Metro success under the policies now being pursued by its management. There must be a saturation point and we are again compelled to voice our conviction that Metro is slipping. We hear much these days of the grosses being recorded by "Honky Tonk"—but ask yourself if it is the picture or the lure of Gable that brings them in. We will watch, with much interest, the boxoffice statements on "Smiling Through", "Married Bachelor", "Peninmte Touch", "Two-Faced Woman" and the "Chocolate Soldier". Stack this line-up against that of the first Bloomer movie产生的 Warners and 20th Century-Fox. Compare it with the hits emanating from Universal.

The turning tide of the war and absence of air raids over England is deemed likely to result in revived production efforts by American studios, which have considerable assets tied up in Brit'n since the conflict began. One of the first pictures to go into work will be "Thunder Rock", which Metro will finance and release in this country. Brian Donlevy is set for the leading role and will depart after he completes his assignment in "Hellotrope Harry".

Metro has announced the purchase of "The Immortal Ider", an original screenplay by Bruna Frank dealing with the life and career of Rossini, author of the famed operas, "The Barber of Seville" and "William Tell".

"The House Girl" is another story placed on Joe Pasternak's schedule. It deals with a telephone girl at the nation's capital where her father is head usher...Rise Stevens and John Carroll are definitely set for the romantic leads in "Río Rita" and negotiations are still on between Metro and Universal for the loan of Arthur Lubin to direct Abbott and Costello in the remake...We hear that Laraine Day really comes into her own in the Shirley Temple with a performance that all but eliminates the young star from the film.

IN PRODUCTION — "Woman of the Year" (Katharine Hepburn-Spencer Tracy), "We Were Dancing" (Norma Shearer-Melvyn Douglas), "Mr. and Mrs. North" (Glenda Allen-William Post, Jr.), "I Married an Angel" (Jeanette MacDonald-Nelson Eddy), "Untold" (Ray MacDonald-Virginia Weidler), "Joe Smith, American" (Robert Young-Maresha Hunt), "China Caravan" (Laraine Day-Barry Nelson).

PREPARING — "Mrs. Miniver" (Greer Garson-Walter Pidgeon), "Torilla Flat" (Spencer Tracy).

CASTING: Barry Nelson, Laraine Day, Stuart Crawford in "China Caravan"... Gracie Fields in "This Christmas"... Don Myrath in "Candidate Virginia"... Denny Moore, Van Heflin, Harvey Stephens in "Joe Smith, American"... Fred Hughes, Margaret Man- dat, Marie Wilson in "I Married an Angel"... Alva McBride, Sri Ramani in "We Were Dancing"... Leo Gorcey, Don Carter in "Me and My Pal"... Tommy Dorsey and His Band in "I'll Take Manhattan"... John Carroll, Kathryn Crosby, Hags Runnals in "Rio Rita".

MONOGRAM

If ever a publication has been gentle toward filmland's small fry, P.L.M. Bulletin is it. But there comes a time when "even your best friend must tell you", and Monogram must stand ready for some critical shafts.

The writing at this plant is becoming atrocious. It may be that the producers need closer supervision. Perhaps a triflre more money should be spent on scripts. Maybe it has become too easy to rely on the scribblings of favorite hacks rather than to go outside for new talent.

We are not in a position to speak intimately of the inner-workings at Monogram and we can judge only by what we see on the
screen. What disturbs us is the gross inadequacies of some recently previewed Monogram product, "Ghosts Run Wild'', "Top Sergeant Miller''. and "Ziz Boom Bah''. In each of these pictures, the casts have been good and, with the exception of the last named, the production values have been presentable. But the writing was simply and truthfully, amateurish. The pictures in question are all the more unfortunate because many things that might reasonably be called plot, the gags and situations are old and hackneyed, the dialogue, trashy.

We heartily disapprove of the attitude toward the industry that seem to stand taken by independent film men who answer any criticism of their efforts with the line, "Well, what do you expect for $35,000 and a seven days shooting schedule?"

Men who have so little confidence in their abilities as producers should not be in the business. The public has a right to expect entertainment on the screen whatever the amount spent in production. We will never concur in the thought that budget is the sole gauge of a film's success as entertainment. A good story can be told with great effectiveness against a back drop. But there must be a good story. And we have seen very few of these from Monogram in recent months.

Whatever the reason for the dearth of well-written scripts, the situation must be remedied immediately if this company is to continue to hold the favor of its accounts. Monogram, as a young, enterprising, and we hope, imaginative firm, should pioneer in the discovery of new writing talent if established writers cannot deliver the goods. Failing this, the company must enlarge its budgets to provide for higher calibre screenwriters, or if it means sacrificing production values elsewhere in its pictures. There can be no alternative.

The very basis of a movie is the script. Monogram must stop neglecting this vital factor, or it may fail.

Tom Keene, one of the few non-singing western stars left in pictures, has signed a new contract with Monogram calling for four picture terms, which will form a part of the 1941-42 program. When production starts on "Boy of Mine," with singing star John Boles, Mov will be one-third through its program... Bud Duncan, old-time comic, has been signed for the role of Snuffy Smith in "The Yard Bird" from the comic strip. Edward Clive will direct... Ed Finney has been assigned to produce "Riot Squad"—replacing "Black Beauty" on his schedule.

IN PRODUCTION — "Borrowed Hero" (Florence Rice-Alan Baxter), "Riot Squad" (Richard Cromwell-John Miljan),

PREPARING — "Riot Squad", "Boy of Mine" (John Boles), "Forbidden Trail", "Lone Star Law".

PARAMOUNT

That long projected deal between Paramount and the El Capitan Theatre in Hollywood has been concluded and after January 1, Paramount will have a first run in the film capital. $150,000 has been appropriated to complete the change-over from legitimate to moving picture theatre.

The El Capitan, one of the most modern and largest theatres on the Pacific Coast, exhibited a picture for the first time when it booked "the local road-show engagement of "Citizen Kane." The manager, Matt Allen, something of a character, dedicated his career toward making the El Capitan to look as unlike a film house as possible. No advertising matter, resembling film literature, was allowed near the house.

Hollywood was saddened by the death of Victor Schertzinger. He had recently been assigned to direct the new Crosby-Hope musical, "Song of Morocco". Paramount has 28 scripts ready for production... Charles Boyer and Veronica Lake will be teamed in "Hong Kong"... Jack Hively, RKO director, has moved over to Paramount under a term contract... Oscar Levant has become a permanent member of the Monogram stock... Up until the terms of a deal recently concluded... There will be 14 Irving Berlin tunes in "Holiday Inn"... The first official casting in Hemingway's "For Whom the Bell Tolls" is Vladimir Sokoloff. Unofficial reports are that Gary Cooper and Annabella will have the featured roles.

IN PRODUCTION — "The Lady Has Plans" (Paulette Goddard-Ray Milland), "The Fleet's In" (Dorothy Lamour-William Holden), "Dr. Broadway" (MacDonald-Carey-Jeffreys), "This Gun For Hire" (Veronica Lake-Robert Preston), "True to the Army" (Judy Canova-AIlen Jones).

IN PRODUCTION — "Borrowed Hero" (Florence Rice-Alan Baxter), "Riot Squad" (Richard Cromwell-John Miljan),

PREPARING — "Riot Squad", "Boy of Mine" (John Boles), "Forbidden Trail", "Lone Star Law".

REPUBLIC

Heavy advertising appropriations have been made for "Lady For A Night" and "Down Mexico Way". Horace Heidt and his band will report to the studio in December for a picture try... Carmel Myers and Dorothy Burgess, screen stars of the 20's and 30's, have been signed for important spots in "Lady For A Night". The studio has bought "Miss Jesse James" as a vehicle for Judy Canova.

IN PRODUCTION — "Mr. District Attorney and the Carter

NEW RELEASES

(COLLABORATION: These pictures see Release Charts on Following Pages)

COLUMBIA

You Belong to Me ............................................... October 31
Stork Pays Off .................................................. November 6
Royal Mounted Patrol ............................................. November 13
Evelyn Quann and Murder Ring ............................... November 18
Men In Her Life .................................................. November 20
Go West, Young Lady .......................................... November 27

G-G-M — November releases (no dates)
The Chocolate Soldier
Unholy Partners
Shadow of the Thin Man
Two-Faced Woman

MONOGRAM

Adolescence ...................................................... October 30
Ziz Boom Bah .................................................... November 7
I Killed That Man .............................................. November 14

PARAMOUNT — November releases (no dates)

Skylark
Among the Living
Glamour Boy
Never Have I Jan 16
Birth of the Blues

PRODUCERS RELEASING

Mr. Celebrity .................................................... October 31
Lone Rider Rides Back ........................................ November 7
Miracle Kid ...................................................... November 14

REPUBLIC

Public Enemies .................................................. October 31
Devil Pays Off .................................................. November 7
Sierra Sue ......................................................... November 14

ROK

Dumbo ............................................................ October 31
Unexpected Uncle .............................................. November 7
Suspicion ........................................................ November 14
Look Who's Laughing .......................................... November 21
Mexican Spitfire's Baby ....................................... November 28

20th CENTURY-FOX

Hot Spot ........................................................... October 31
Small Town Deb ............................................... November 7
Swamp Water .................................................... November 14

UNITED ARTISTS

Sundown .......................................................... October 31
All American Co-Ed .......................................... October 31
Corsican Brothers ............................................. November 14
Miss Polly ........................................................ November 14
Fiesta ............................................................... November 28

UNIVERSAL

Appointment for Love ......................................... October 31
Swing It, Soldier ............................................... November 7
Paris Calling ...................................................... November 14
Arizona Cyclone ............................................... November 14
Moonlight in Hawaii .......................................... November 21
Quick Wedding ................................................ November 21
Keep 'Em Flying ............................................... November 28

WARNER BROS.

One Foot In Heaven .......................................... November 7
The Doctor With The Golden Heart ......................... November 7
The Prime Minister ........................................... November 8
Case" (Jimmy Ellison-Virginia Gilmore), "Fed River Valley" (Roy Rogers-Gabby Hayes).


RKO-RADIO

Ginger Rogers and Cary Grant, two of the top b.o. personalities on the screen today, have been set by Gabriel Pascal as co-star in his first RKO production, the picturization of Shaw's "Arms and the Man." The big news in Hollywood town is the fabulous business being done at the Hawaii Theatre by Orson Welles' "Citizen Kane." A disappointment during its road show engagement at the El Capitan Theatre in early May, due largely to the unaesthetic publicity campaign, the Hawaii independent management is selling the attraction with such imagination and enterprise that some believe the film will hold over until Christmas and New Year. The Hawaii was able to get the film after RKO Pantages, RKO's first-run house, turned down the opportunity.

Gabriel Pascal has engaged Donald Ogden Stewart to adapt O. B. Shaw's "Arms and the Man" for RKO. Jackie Cooper and Bonita Granville are to be co-starred in "Growing Pains," which was a Broadway hit a few seasons ago with the late Junior Durkin and Johnny Downs. "Lovely Thelma White, who has become a singing star in her own right since she left pictures a while back, is set for a spot in William Dieterle's "Syncopation." Unable to book passage to Hollywood, Miss White is going to New York to star in her own story, "Tuttes of Tahiti!"...Damon Runyon's first film effort will be "I Knew a Soldier," replacing "Little Pinks."...One hour of Gloria Swanson, "The Man from Nowhere," is being bought for complete and completely recuperated Thomas Mitchell....Richard Wallace will handle the megaphone for the "Fighting Littles", Booth Tarkington's new novel.

IN PRODUCTION — "Joan of Paris" (Michele Morgan-Paul Henreid), "Valley of the Sun" (Lucille Ball-James Craig), "Sing Your Worries Away" (Bert Lahr-Patsy Kelly-Buddy Ebsen), "Mexican Nights at Raffles" (Laue Veere-Leon Errol).

PREPARING — "Tuttes of Tahiti" (Charles Laughton), "Shore Leave" (George Murphy-Lucille Ball).

CASTINGS: Lynn Bari, Helen Gilbert in "Gay Falcon" No. 1, George Murphy, Lynn Bari, and Don Michael Cooper. Barbara Hale in "In the Grip of Fear"; June Haver, Fredric March & Orson Welles in "Powder Town"...DIRECTOR ASSIGNMENTS: "The Phantom of Powder Town" plus "Share Your Worries"...Leslie Lee in "Powder Town"...Allan Dunn in "Growing Pains"...STORY BUN: "One More Man" (Morris-Loew); "The Fighting Littles" by Booth Tarkington; "Seven-Two Hours by Train" by Walter Wanger.

20th CENTURY-FOX

Rita Hayworth comes here from Columbia for a top spot in the Boris Morros musical, "Tales of Manhattan." She remains on the lot to replace Alice Faye in "My Gal Sal," which Irving Cummings will direct. Miss Faye is retiring from the screen for one year. Miss Hayworth is following in the footsteps of another MGM performer who accomplished in his contemplated production of "Iceland," Sonja Henie's first picture under her new 20th Century contract. After Latvia's independence, she was engaged to play the part of the police lieutenant in "Hot Spot," it was inevitable that he would be mentioned for the part of Javert in "Les Miserables." William Perleberg has been assigned to prepare plans for a remake of the famed Victor Hugo novel. Claudette Colbert in "The Miserables"; "The Man in the Iron Mask"...Jean Gabin and Marlene De Luxembourg replacing the originally assigned Jean Renoir, who has left the lot as the result of conflict encountered in the production of "Swarm Water."...Rosen Manoumanian, after a five-month's illness, will return to the studio to direct "Rings on Her Finger."...Gene Tierney is out of the cast of "Son of Fury" for a week while she recovers from a breakdown. The young actress has been working continuously since April...Bryan Foy has abandoned "Highway to Hell" as his first 20th Century production...20th's young male stock players will be given stellar opportunities in a picture titled "Ten Gentlemen from West Point" which stars on November under the production guidance of William Perleberg. Randolph Scott has the lead and Henry Hathaway will direct. Ben Hecht is back from New York to work on the script. He and Maureen O'Hara will be starred in Rafael Sabatini's "The Black Swan."...IN PRODUCTION — "Remember the Day" (Claudette Colbert-John Payne), "Son of Fury" (Tyrene Power-Gene Tierney), "Blue, White and Perfect" (Lloyd Nolan-Mary Beth Hughes), "The Timid Little Lord of the Seven Steps" (Clément). "The Islands" (Jack Oakie-Bettina Grazia-Vic-Murphy, Manhattan" (All-star cast), "Rozie Hart" (Ginger Rogers-Adolphe Menjou-George Montgomery).

PREPARING — "You Can't Always Tell," "Moon Tide" (Jean Gabin-Ida Lupino).


PREPARING — "You Can't Always Tell," "Moon Tide" (Jean Gabin-Ida Lupino).

UNITED ARTISTS

United Artists' object in buying Walter Wangers Production is to enter active production itself for the first time in its history. UA in recent years has been obliged to lend increasing financial support to outside producers. With the world market in a precarious condition, this became increasingly hazardous, so UA decided to do all the gambling itself. United Artists Productions Inc. will be the name of the new profit and an executive producer will be named shortly. How many pictures or of what type the company will produce is not yet known.

Meanwhile Walter Wanger has let it be known that he will form an independent company, Wanger Pictures, and will be favoring a releasing arrangement through RKO. His first picture will be "Eagle Squadron," saga of American aviators with the R.A.F. Considerable background material for the feature has already been shot abroad.

Harold Hurley has joined UA and will produce two picture a year for four years. His first will be "The Oxbow Incident", which will be followed by "Grand Canyon"...Charles R. Rogers is expected to close a deal with UA shortly...Victor Mature and Hal Roach are getting ready for a series of movies concerning the actor but he is going to make the screen part of his own story, "Tuttes of Tahiti!"...Damon Runyon's first film effort will be "I Knew a Soldier," replacing "Little Pinks."...One hour of Gloria Swanson, "The Man from Nowhere," is being bought for complete and completely recuperated Thomas Mitchell....Richard Wallace will handle the megaphone for the "Fighting Littles", Booth Tarkington's new novel.

IN PRODUCTION — "Keep 'Em Flying" (Abbot and Costello), "Following" (Leo McCarey-Andy Devine), "The Panama Kid" (Peggy Moran-Eddie Albert).

PREPARING — "Frisco Date" (Claude Rains-Warren William).


PREPARING — "Juke Girl" (Ann Sheridan-Ronald Reagan), "Always In My Heart" (Kay Francis-Walter Huston), "Aracel and Old Lace" (Gary Grant-Priscilla Lane), "In This Our Life" (Deanna Durbin-Deanna Durbin).

PREPARING — "Yankee Doodle Dandy" (James Cagney), "The Panama Kid" (Eddie Albert-Peggy Moran). Wanger's offer on Sir Arthur Conan Doyle's "The Hound of the Baskervilles" has lapsed and the picture has abandoned the production...Lewis E. Lawes will come to the coast to collaborate on his screen autobiography, "My Life in Screenwriting."...CASTINGS: Jack Carson, Mary Henders, Spencer Charters, Charles Lann, Lamb, Murnau in "Arsene and Old Lace"; John Qualen, Harry Baur, Amanda Blake in "The Man From Nowhere"; Jimmy Logan, Jane Bryant, William Tabbert in "Tall In The Grassy"..."Little Women" by O. H. Proust..."Juke Girl's Boy" (Will Rogers' Biography) by Betty Rogers.

WARREN BROS.

The Studio has purchased "Uncle Clem's Boy," Will Rogers' biography written by his widow, for an estimated $140,000. Warners feel they have something sensation "hot" in the pair of Ballet Russe de Monte Carlo shorts recently completed. We understand they will be sold separately, and at terms that will make exhibitors shiver. Or, should we have said—will be "offered", instead of sold. Undoubtedly, the Ballet subjects will find a large and receptive audience in large metropolitan centers, but we wonder how the hinterlands and the small towns will respond. "Ethan Fronie" will be a Bette Davis starring vehicle with Raymond Massey playing the female lead.

IN PRODUCTION — "Juke Girl" (Ann Sheridan-Ronald Reagan), "Always In My Heart" (Kay Francis-Walter Huston), "Aracel and Old Lace" (Gary Grant-Priscilla Lane), "In This Our Life" (Deanna Durbin-Deanna Durbin).

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N O V E M B E R 1 , 1 9 4 1 1 1
PRODUCTION RECORD

JULY 1941

COLUMBIA

1940-41 Features (44) Completed (44) In Production (0)
Westerns (16) Completed (16) In Production (0)
Serials (4) Completed (3) In Production (0)
1941-42 Features (44) Completed (21) In Production (0)
Westerns (16) Completed (10) In Production (0)
Serials (4) Completed (4) In Production (0)

HOLT OF THE SECRET SERVICE (Completed) (1941-42)
Serial—Shooting started September 11. Completed October 9
Director: James S. Brown, Jr.
Producer: Larry Darmour
Story: A small screen adaptation of the Secret Service agent and his girl assistant during their efforts to capture a gang of counterfeiters and gain intelligence on the plates with which they made the bogus money.

THE DEVIL'S TRAIL
Western—Shooting started October 24
Director: Lambert Hillyer
Producer: Leon Barsha
Story: Unavailable — See next issue.

RELEASE CHART

IN PRODUCTION
Title—Running Time Cast Details Rel. No.
Lady is Willing, The 52-25 M.Dietrich-M.Murray 5-22 Details under title: Miss Mabel is Willing

1940-41

Adventure in Washington (66) Completed (66) In Production (0)
Big Boss, The (70) Completed (70) In Production (0)
Blonde in Society (63) Completed (63) In Production (0)
Blonde Queen and the Perfect Crime (67) Completed (67) In Production (0)
Fight for Life (69) Completed (69) In Production (0)
Great Nadirle (56) Completed (56) In Production (0)
Heart from the Rockies (57) Completed (57) In Production (0)
Her First Beau (72) Completed (72) In Production (0)
High Noon at the Yacht Club (7) Completed (7) In Production (0)
Return of Daniel Boone (61) Completed (61) In Production (0)
Ridest Man in Town (6) Completed (6) In Production (0)
She Knew All the Answers (63) Completed (63) In Production (0)
Son of Davy Crockett (65) Completed (65) In Production (0)
Time Out For Rhythm (74) Completed (74) In Production (0)
Under Age (68) Completed (68) In Production (0)
Voise In The Night (79) Completed (79) In Production (0)

1941-42

Bedtime Story (56) Completed (56) In Production (0)
Blonde From Singapore (76) Completed (76) In Production (0)
Blonde Goes to College (75) Completed (75) In Production (0)
Bullets for Hilda (77) Completed (77) In Production (0)

CONFessions of OUTON Blackie — B.C.Johnson, B.Hilliard 9-29
Ellery Queen and the Murder King — B.Bellamy-M.Lindsay 6-9-11-18
Five Men — B.Howard-B.Manley 6-9-11-18
Go West, Young Lady — B.C.Johnson, B.Hilliard 7-26-11-27
Harrow of Michigan (63) T.Harmon-A.Lusher 7-26-11-27
Holl of the Secret Service Serial (5) B.Hard 11-11
Honolulu Joe — B.Hardy-M.Robertson 8-1-12-22
King of the Ridge City — B.Pittman R.Ritter 8-31-12-22
Ladies in Retirement (92) B.Lupino-H.Hayward 9-31-12-28
Lone Star Vigilantes (72) B.Elliott-T.Ritter 8-9
Men in Her Life, The (70) B.Young-B.Jagger 9-31-12-28

Details under title: Tunnels Belong to Us
Mystery Ship (63) B.Kelly-B.Lane 5-31-12-28
North of the Rockies (52) B.Elliott-T.Ritter 9-30
Outlaw Ranger (93) B.Hardy-M.Lindsay 8-14-11-18
Rearing Frontiers (72) B.Elliott-T.Ritter 7-24-11-18
Robin Hood Patrol (64) B.Hardy-M.Lindsay 8-9-11-18
Secret of the Lone Wolf (92) W.Phillips-Ford 7-24-11-18
Sing for Your Supper (64) B.Hardy-M.Lindsay 8-9-11-18
Texas (92) B.Hardy-M.Lindsay 7-24-11-18
Three Girls About Town (92) B.Hardy-M.Lindsay 7-24-11-18
Two Latinas From Manhattan (92) B.Hardy-J.Davis 9-30-12-28

Details under title: Tunnels Belong to Us
You Belong to Me (72) B.Bayley-R.Cordell 8-23-12-28

Details under title: Tunnels Belong to Us

METRO-GOLDWYN-MAYER

1940-41 Features (50) Completed (50) In Production (0)
1941-42 Features (50) Completed (19) In Production (0)

CORN TO SING

Juvenile Musical—Shooting started October 17
Director: Edward Ludwig
Producer: Frederick Stephani
Story: A drama of youth in which a group of youthful Americans work as amateur espionage agents and uncover some Fifth Columnists.

MARRIED AN ANGEL

Musical—Shooting started October 15
Cast: Jeanette MacDonald, Nelson Eddy, Mona Maris, Edwai Everett Horton, Binnie Barnes, Veda Ann Borg, Inez Cooper, Carol Hughes.
Director: Roy Del Ruth
Producer: Hunt Stromberg
Story: A fairy tale about a bank in Ruhapet that meets a gift when he thinks it is as beautiful as an angel. That night he dreams of marrying an angel. Eventually the dream comes true.

CHINA CARAVAN

Drama—Shooting started October 23
Director: George Seaton
Producer: Sam Marx
Story: A New York taxi driver is given command of a fleet of trucks carrying supplies over the Burma Road and he leads guerrillas in a fight to keep the road open.

JOE SMITH, AMERICAN

Drama—Shooting started October 26
Cast: Robert Young, Marsha Hunt, Van Heflin, Harvey Stephens.
Director: Richard Thorpe
Producer: Jack Chertok
Story: A young aircraft company executive who is working on secret bombsights, is captured by enemy agents who attempt to force him to reveal the secrets of the bomb-sights, but he succeeds in escaping from their clutches.

RELEASE CHART

IN PRODUCTION
Title—Running Time Cast Details Rel. No.
Johnny Eager — B.Johnson-B.Lane 8-9-11-18
Mr. and Mrs. North — B.Hardy-M.Lindsay 8-9-11-18
Night Crawler — B.Hardy-M.Lindsay 8-9-11-18
We Were Dancing — B.Hardy-M.Lindsay 8-9-11-18
Woman of the Year — B.Hardy-M.Lindsay 8-9-11-18

1940-41

Bad Man, The (70) B.W.Henderson-H.Bryne 11-29-11-28
Harmes Bill (91) B.W.Henderson-H.Bryne 8-23-11-28

FILM BULLETIN
**Borrowed Hero**

**Drama—Shooting started October 16**

**Cast:** Florence Rice, Alan Baxter, John Hamilton, Selmer Jackson, Constance Worth, Wilma Frances, Mary Gordon, Richard Terry

**Director:** Lewis Collins

**Producer:** A. W. Hackel

**Story:** deals with the secret work of the 1st squad of a big city police force in chasing and capturing grifters and mobsters.

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**Release Chart**

**1940-41 Features (26) Completed (26) In Production (0)**

**Westerns (21) Completed (18) In Production (5)**

**Westerns (21) Completed (4) In Production (0)**

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**Bix, the Kid (1937) (1) Completed (1) In Production (0)**

**Borrowed Hero (1940) (29) Completed (29) In Production (0)**

**Blaque the Enemy (1940) (4) Completed (4) In Production (0)**

**Blondie (1932-40) (105) Completed (105) In Production (0)**

**Blondie and the Greaser (1938) (1) Completed (1) In Production (0)**

**Blondie and the Greaser (1938) (2) Completed (2) In Production (0)**

**Blondie and the Greaser (1938) (3) Completed (3) In Production (0)**

**Blondie and the Greaster (1938) (4) Completed (4) In Production (0)**

**Blondie and the Greaser (1938) (5) Completed (5) In Production (0)**

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**Drama—Shooting started October 25**

**Cast:** Richard Cromwell, John Miljan, Jack C. Smith, Mary Ruth

**Director-Producer:** Ed Finney

**Story:** deals with the secret work of the 1st squad of a big city police force in chasing and capturing grifters and mobsters.

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**Release Chart**

**1940-41 Features (26) Completed (26) In Production (0)**

**Westerns (21) Completed (18) In Production (5)**

**Westerns (21) Completed (4) In Production (0)**

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**MONOGRAPH**

**1940-41 Features**

**1941-42 Features**

**1941-42 Features (41) Completed (41) In Production (0)**

**Westerns (24) Completed (24) In Production (5)**

**Westerns (24) Completed (5) In Production (0)**

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**Dr. Broadway**

**Drama—Shooting started October 20**

**Cast:** Macdonald Carey, Jean Phillips, Eduardo Cambell, J. Carroll Naish, Richard Lane, Sidney Melton, Olin Howland, Jean Woodbury, Abe D'Antignac

**Director:** Anton Mann

**Producer:** Sol C. Siegel

**Story:** deals with a colorful young doctor who must battle a mysterious midnight terror in the thin line that separates the upper crust from the underworld.

---

**THIS GUN FOR HIRE**

**Melodrama—Shooting started October 27**

**Cast:** Veronica Lake, Robert Preston, Alan Ladd, Laird Cregar

**Director:** Frank Tuttle

**Assoc. Producer:** Richard M. Blumenthal

**Story:** girl musician is hired by a senator to get information about some dope kings. She becomes a buff to the senator, a private detective, and becomes friendly with a brutal killer before she can gain the needed information.

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**TRUE TO THE ARMY**

**Musical comedy—Shooting started October 27**

**Cast:** Judy Canova, Allan Jones, Ann Miller, Jerry Coonan

**Director:** Al Rogell

**Producer:** Sol C Siegel

**Story:** Judy Canova, a trapeze performer with a sincere promise to serve her country, makes the decision to join the Army and to fight for her country.

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**RELEASE CHART**

**IN PRODUCTION**

**Title—Running Time**

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Details</th>
<th>Rel. No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lady Las Vegas, The</td>
<td>P. Gallagher-R. Milland</td>
<td></td>
<td>19-4</td>
</tr>
<tr>
<td>The Fleet's In</td>
<td>P. Gallagher-R. Milland</td>
<td></td>
<td>19-4</td>
</tr>
</tbody>
</table>

**1940-41**

**Aloma of the South Seas (T) (28)**

| L. Young-J. Hansen                     |                               |         | 23-7     |

**Blenkins (61)**

| J. Morgan-J. Young                     |                               |         | 31-0     |

**Caught in the Draft (85)**

| J. Rooney-J. Davis                     |                               |         | 1-2-1    |

**Flying Blind (91)**

| J. R. Gaff-J. Parker                   |                               |         | 10-5     |

**Forced Landing (91)**

| J. R. Gaff-J. Parker                   |                               |         | 10-5     |

**I Wanted Wings (110)**

| J. Rooney-J. Young                     |                               |         | 3-1-8    |

**In Old Colorado (77)**

| J. B. Curry-H. Hayes                   |                               |         | 1-2-1    |

**Kiss the Boys Goodbye (63)**

| A. J. Moore-R. Flaherty                |                               |         | 3-2-0    |

**Las Vegas Nights (60)**

| J. B. Curry-H. Hayes                   |                               |         | 1-2-1    |

**Love Thy Neighbor (81)**

| J. B. Curry-H. Hayes                   |                               |         | 1-2-1    |

**Mad Doctor, The (90)**

| J. B. Curry-H. Hayes                   |                               |         | 1-2-1    |

**Shanghai?! (60)**

| J. B. Curry-H. Hayes                   |                               |         | 1-2-1    |

**Swing Time (60)**

| J. B. Curry-H. Hayes                   |                               |         | 1-2-1    |

**Tramp Stamp (60)**

| J. B. Curry-H. Hayes                   |                               |         | 1-2-1    |

**White Elephant (60)**

| J. B. Curry-H. Hayes                   |                               |         | 1-2-1    |

**World Premiere (36)**

| J. B. Curry-H. Hayes                   |                               |         | 1-2-1    |

**You're The One (83)**

| J. B. Curry-H. Hayes                   |                               |         | 1-2-1    |

**1941-42**

**Among the Living (7)**

| J. B. Curry-H. Hayes                   |                               |         | 1-2-1    |

**Ballyhoo Passage (23)**

| J. B. Curry-H. Hayes                   |                               |         | 1-2-1    |

**Birth of the Blues (44)**

| J. B. Curry-H. Hayes                   |                               |         | 1-2-1    |

**Buy Me That Town (70)**

| J. B. Curry-H. Hayes                   |                               |         | 1-2-1    |

**Fly by Night (50)**

| J. B. Curry-H. Hayes                   |                               |         | 1-2-1    |
**PRODUCERS' RELEASES**

**1940-41 Features** (26) Completed (26) In Production (0)
- Westerns (22) Completed (22) In Production (0)
- Serials (4) Completed (4) In Production (0)

**MR. DISTRICT ATTORNEY AND THE CARPET CASE**
Drama— Shooting started October 21
Cast: Jimmy Ellison, Dan消毒, Franklin Pangborn, Paul Harvey, John Eldredge, James Merton.
Director: Bernard Vorhaus
Producer: Leonard Fields

**REPUBLIC**
Drama— Shooting started October 23
Cast: Roy Rogers, Gabby Hayes, Sally Payne, Gale Storm, Bob Homans, Trevor Bardette, Tall Tafelmier, Sons of the Pioneers.
Associate Producer: Director: Joseph Kane

**REPUBLIC**

**1940-41 Features** (26) Completed (26) In Production (0)
- Westerns (22) Completed (22) In Production (0)
- Serials (4) Completed (4) In Production (0)

**LAW OF THE TERRIER (COMPLETED)**
Drama— Shooting started October 14. Completed October 21
Director: William Beaudine
Producer: T. H. Richmond

**REPUBLIC**
Drama— Shooting started September 15. Completed September 21
Cast: Temple, Garret Hughes, Vicki Lester, Betty Blythe.
Director: William Beaudine
Producer: John T. Coy

**REPUBLIC**

**Blond Comet**
Drama— Shooting started October 24 (1940-41)
Producer: T. H. Richmond

**REPUBLIC**

**Miracle Kid**
Drama— Shooting started September 15. Completed September 21
Cast: Temple, Garret Hughes, Vicki Lester, Betty Blythe.
Director: William Beaudine
Producer: John T. Coy

**REPUBLIC**

**RELEASE CHART**

1940-41

**BILLY THE KID (COMPLETED)**
Drama— Shooting started September 15. Completed September 21
Cast: Temple, Garret Hughes, Vicki Lester, Betty Blythe.
Director: William Beaudine
Producer: John T. Coy

**REPUBLIC**

Angels with Broken Wings (71) B.Barnes-E.Ross 4-19, 5-27, 6-16
Arkansas Judge (72) B.Rogers-Walker Brook 5-11, 6-18, 7-26
Bar in the South (73) H.Odell-T.Brown 5-17, 6-24, 7-22
Bad Man of Deadwood (61) H.Rogers-I.Gay 5-26, 6-16, 6-30
Bad Man of Deadwood (61) H.Rogers-I.Gay 5-26, 6-16, 6-30
Bitter End (60) H.Rogers-M.Clarke 6-14, 6-28, 7-12
THE TRANSOM (serial) (1940-41)
Country Fair (73) B.Hall-Best 4-25, 5-2, 5-9
Dietert Ranch (35) H.Rogers-M.Clarke 6-19, 7-3, 7-10
Dotted Don't Tell (65) H.Hall-Best 5-6, 5-13
Dundie Boys (38) B.Barnes-B.Brown 6-28, 7-25
Gay Wagons (60) H.Rogers-B.Brown 6-6, 6-13
Joe Capades (58) H.Aubry-Weaver 6-25, 7-2
Keyline (67) 5-28, 6-5
Lady from Louisiana (82) H.Aubry-Weaver 6-25, 7-2
Special Kids (36) 5-20, 5-27
Spy in the Valley (65) 5-30, 6-5

**REPUBLIC**

The Cast

1. J. Donnell &.V. Wayne 10-18
2. D. Tracy vs. Crime, Inc. (Serial) 6-18
3. D. Tracy vs. Crime, Inc. (Serial) 6-18
4. D. Tracy vs. Crime, Inc. (Serial) 6-18

**KOT RADIO**

1940-41 Features (53) Completed (41) In Production (0)
- Westerns (6) Completed (6) In Production (0)
"So Many of Them"

Over the entrance to the towering pile that is the office of the New York Daily News, Joseph Medill Patterson, its editor and publisher, has caused to be inscribed the line "because He makes so many of them." It is a reference to Abraham Lincoln’s observation of the evidence that God must love the common people. The greatest daily paper circulation in the world is built on that.

For six years Republic Pictures Corporation has adhered to its announced policy of delivering entertainment for the whole family, that great public which is at once the mainstay of both the box office and the nation.

The most entertainment for the most people, is the idea.

The formulae are plain to unmuddled minds. The ideas are as old as humanity, and as new as a baby’s smile. They pertain to love’s young dream, the devotion of mothers, the heroism of brave young men, the anxiety of fathers, the races for success, the lure of beauty, the zest of living, hope and faith and a good intent—all these among the dramatic struggles and frailties of humanity in pursuit of happiness.

This formula of Republic’s has not much to do with the sophistications of what is called “citié society,” nor the interests of Newport, Southampton, Aiken, Palm Beach, or Sun Valley. Republic pictures are made for that larger audience of those who work for a living, like corned beef, and take their coffee in a big cup. That takes in more than admit it.

This is reminder, not argument. Six years of growing Republic success is six years of exhibitor success. Republic is made of, operates on, its share of dollars that come to the box office.

REPUBLIC PICTURES CORPORATION

BUY U. S. DEFENSE BONDS
POLLING FOR LOVE' ROMANTIC COMEDY IS GREAT HIT

Rates • • • +, less for action houses

HOLLYWOOD PREVIEW

Universal
80 Minutes

Charles Boyer, Margaret Sullivan, Rita Johnson, Eugene Pallette, Ruth Terry, Reginald Denny, Cecil Kellaway, J. M. Kerrigan, Roman Bohnen, Gaye Schilling, Virginia Bruce, Mary Gordon.

Directed by William A. Seiter

In a season when we have seen a number of brilliant and lovely romantic comedies, Universal's "Appointment For Love" stands out above the others by virtue of its lifting, delightful story, beautiful performances and bright, enterprising direction. It is a delightful motion picture—charming, refreshing, gay and tantalizing. It has vast appeal for every class of filmgoer and in every type of location, except action houses, business will be far above average. Critical praise and favorable word-of-mouth advertising will help at the boxoffice.

ALL AMERICAN CO-ED' ROACH STREAMLINER BOGS DOWN BADLY

Rates • • • — as supporting dancer

HOLLYWOOD PREVIEW

United Artists (Hal Roach)
50 Minutes


Directed by Leroy Prinz

"All American Co-Ed" has one of the finest openings we have ever seen in a motion picture. For ten minutes thereafter it is one of the most amusing shows we have ever seen on the screen. Thereafter, it was permitted to go to pieces, so badly in fact, that at the preview the audience openly derided its puny efforts to get laughs. Weakness of the Hal Roach briefs shown thus far, "Co-Ed" will dampen much of the earlier enthusiasm for the producer's streamlined features idea. It should not be counted on by the exhibitor for more than the equivalent of a short subject supporting a strong feature.

Against a college background and with a few misguided musical interpolations, this cast, with the help of a capable director, proves to be a college feud that is complex and involving. The story is the frothy tale of a marriage between playwright Charles Boyer, and Margaret Sullivan, successful woman doctor. Added to the natural conflict between their careers is the fact that Miss Sullivan has very definite ideas on maternity and insists on maintaining separate residences, although in the same apartment house. Boyer comes through most of the demands imposed on him, but there is a crisis when he believes she has remained away from home one night. The question of her whereabouts is blurred out on a radio program and the incident becomes a national issue. Finally, it is revealed that each spent the night in the other's apartment and they are happily reunited.

Teaming the "Back Street" stars in a comedy of this sort was inspired Universal showmanship. The two are in rare form and in every respect their performances are first-rate. When Johnson's ex-flame and Ruth Terry delivers a sock portrayal of a Broadway chorine, Eugene Palette and Gus Schilling are outstanding.

Bruce Manning's nifty script, with Felix Jackson of the screenplay and producer, has done a summing job. The direction of William Seiter extracts full values out of the script.

HANNA (Hollywood)

BAD MAN OF DEADWOOD' FAIR ROY ROGERS WESTERN

Rates • • • — for western spots

Republic
58 Minutes

Roy Rogers, George "Gabby" Hayes, Carol Adams, Henry Brandon, Sally Payne, Herbert Rawlinson, Jay Novello, Monte Blue, Robert Frazer, Horace Murphy, Hal Taliaferro, Jack Kirk.

Directed by Joseph Kane.

The usual good production and cast backs up the popular Republic western star, Roy Rogers, in "Bad Man of Deadwood" but the story is run-of-the-mill stuff and the film is only intermittently exciting. Rogers, one of the most likeable and natural cowboy stars, is able to use his fists, jump into a saddle and croon a tune with equal facility and he deserves a better break from the script. In this case, his role is secondary to that of his teammate, George "Gabby" Hayes, who contributes considerable lusty comedy in his role of a medicine show quack. But the major ingredient in a western picture—action—is concentrated in the last half of the picture and, in consequence, the early portions tend to drag.

Although this is below the Rogers' average, his fans will carry this through to fair returns in action spots.

The story has Rogers joining George "Gabby" Hayes' wandering medicine show which opens up in Deadwood, a thriving town under the domination of an unidentified outlaw gang. All the new business men who have been forced out of town have banded together and Rogers and "Gabby" join them after the murder of the new sheriff.

With the aid of a few townspeople, Rogers secures evidence which proves that the editor of a crusading newspaper is actually the brains behind the town committee which has been stirring up new business. After a fierce battle, order is restored in Deadwood with Rogers the new sheriff.

The hodyehans Sally Payne is an amusing comedy foil for George "Gabby" Hayes, but Carol Adams is a weak choice for the newspaper girl heroine. Herbert Rawlinson, Jay Novello, Monte Blue and other good actors constitute an above-average supporting cast for a mild western entry.

LEVENDECKER.

I'LL SELL MY LIFE' FAIR INDE RELEASE CAN BE EXPLOITED

Rates • • • where sold

Select Attractions
73 Minutes


Directed by Elmer Clifton.

With an attention-compelling title and a capable cast "I'll Sell My Life" rates slightly above-average for exploitable releases. Although the story is founded on an incredible premise and many of the situations are far-fetched, Director Elmer Clifton has managed to maintain interest by his clever manipulation of the pulp magazine plot. Suspense runs high in the climax and Stanley Fields' comedy scenes are certain to win audience favor. Picture barely passes muster as a supporting dancer, but selling the title and theme will bring results in action and transient spots.

The story stems from an ad offering to buy someone's life in return for a large sum of money. Rose Hobart, who needs money for her blind brother's operation, answers the ad and agrees to take the rap for a murder committed by Joan Woodbury, a jealous cabaret entertainer. The case is not solved until Michael Whalen, editor of the helping hand news-sheet where the ad appeared, becomes interested in Miss Hobart and decides to investigate the strange case. Miss Hobart refuses to reveal the reason for her sacrifice, but, with the aid of a soft-hearted gangster, boy friend of the murdered girl, he exposes the actual killer.

The late Stanley Fields' portrayal of the sentimentally-inclined gangster is outstanding—one of the best of his many amusing screen performances. Rose Hobart is as effective as possible in an unbelievable part. Joan Woodbury is good as the treacherous murderess and Robert Regent makes a favorable impression in the sympathetic blind brother's role.

LEVENDECKER.

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FILM BULLETIN
OF MEN AND THINGS

By JACK HARROWER

‘DOLLAR FOR DOLLAR PRODUCTION VALUE’

Under the guidance of O. Henry Briggs and Leon Fromkess, Producers Releasing Corporation has entered upon its second year with the unusual record of having delivered its entire program of 38 pictures on the 1940-41 schedule. President Briggs has a policy that boils down to this: “We are not making any extraordinary claims. Our purpose is to deliver good marketable product and make it pay for exhibitors by providing them dollar for dollar production value.”

Cooperation with the men who run theatres is the aim of this youthful organization. This objective they seek to maintain with a group of 28 exchanges in the United States and six in Canada. Many exhibitors are unfamiliar with the background and the setup of this comparatively new company. This article will endeavor to outline the PRC activities to date.

On March 20, 1940, a handful of exchanges formed a cooperative alliance for the purpose of securing a steady flow of product to the theatres they serviced. That original group consisted of Leon Fromkess, now executive vice-president; Bert Kulick, New York franchise holder and treasurer; Harry Asher, Boston franchise holder; George Gill, Washington franchise holder; Leo Golbberg, franchise holder in Cincinnati, Cleveland and Indianapolis; and Louis Rustin, the present franchise holder in San Francisco.

This group has been supplemented with franchise holders in every exchange center. The list now includes Jack K. Adams, senior and junior, of Dallas; Little Rock and Oklahoma City; M. and L. Lefton, Pittsburgh; Ike Katz, Atlanta, Charlotte and Memphis; F. F. Goodrow, New Orleans; Herb Given, Philadelphia; William Flemion, Detroit; J. H. Ashby, Denver; Sam K. Decker, Los Angeles; J. N. Jovaney, Milwaukee; Bernard Mills, Albany; Jack Berkson, Buffalo; R. H. Patterson, Kansas City; Charles Weiner, Minneapolis; M. L. Stern, Omaha and Des Moines; Lloyd Lamb, Portland; Noah Bloomer, St. Louis. And so PRC today has exchanges in thirty key cities owned and operated by twenty-six franchise holders.

The initial setup called for Sigmund Neufeld to produce 7 westerns and 8 features. This original production arrangement of modest proportions was extended to other producers to make product on a cooperative basis whereby the producer participates in profits from his own productions. PRC claims that this incentive is resulting in securing a consistent standard of production seldom achieved in the independent field.

With the start of 1941, O. Henry Briggs was elected president, and Leon Fromkess vice-president in charge of home office operations, domestic and foreign distribution. George R. Batcheller was made production supervisor on the Coast, with Sigmund Neufeld supervising westerns. Joseph O’Sullivan was made advertising and publicity director in the New York home office, and William J. Raynor, Jr., in charge of the Coast publicity.

Through Consolidated Film Industries the company secured more than one million dollars for the completion of its 1940-41 program and its 41-42 schedule. R. C. A. is a party to this deal, as they do all the PRC feature recording. And so when the company held its first annual convention at Chicago last March, it was able to announce for its 41-42 program a total of 42 pictures—24 features and 18 westerns and four specials. At that time President Briggs stated production policy: “The market for PRC product demands pictures with a maximum of action and a minimum of dialogue, with emphasis on the things that divert.” That’s the kind of pictures the company proposes to continue producing.

O. H. Briggs amplifies the policy thus: “We have budgeted our pictures to get the type of product that has proved profitable to the exhibitor, and our producers have demonstrated that they can make showmanship action pictures in line with our policy. Every dollar that goes into production will show on the screen.”

Leon Fromkess, the executive vice-president, is confident that his company had won the confidence of exhibition because no promises had been made that had not been fulfilled. No extravagant claims are being made beyond the power of the organization to deliver. “We have got what we paid for in production value, and we have delivered that product to the exhibitor, dollar for dollar. We are going to get better pictures and we are going to continue to make good our promises to exhibitors. Furthermore, we are going to have an uninterrupted production schedule.” Fromkess can point to the fact that PRC delivered every picture promised on the release date set, and is maintaining that record on the 41-42 program.

In April of this year Arthur Greenblatt was appointed general sales manager. After taking over, Greenblatt toured all the company exchanges holding sales conferences and coordinating the field organization. The production units, working under George R. Batcheller, have kept pace with the distributing organization.

“Cooperation is the keynote of Producers Releasing Corporation,” states Leon Fromkess. “With a closely coordinated group of twenty-eight exchanges in the United States and six in Canada, each franchise holder, each branch manager, each salesman — every individual in the organization — is vitally interested not only in the problem of selling good product to the exhibitor; they are just as vitally concerned that the pictures they sell are the type the exhibitor can sell to the public at a profit. It is the united effort of the entire organization, working in close cooperation and with complete understanding of the exhibitors’ needs, that has made possible the position the company has achieved in so short a time. In that spirit the company intends to continue.”

In the foreign field, the company is particularly strong in South America, due in great part to the fact that the foreign manager is Robert D. Socas, one of the best known men in Latin-American relations. So, for a modest outfit, the prospects look bright for PRC. They are operating sanely and with intelligence in all departments, with experienced men in all key spots.
BIRTH OF THE BLUES . . . Bing Crosby, Mary Martin and Brian Donlevy are starred in this B. G. De Sylva production for Paramount dedicated “to those brave souls who raised American music out of a rut and placed it in the groove.” Thirteen songs are heard in the story of the recognition and acceptance by the public of a type of music once believed to be “low down”. Little Carolyn Lee, Rochester, Warren Hymer and Jack Teagarden’s Orchestra are also featured. The picture is especially notable as being the late Victor Schertzinger’s final directorial stint.

TEXAS . . . From Columbia comes a Western with a plot, a cast and a sense of humor. William Holden and Glenn Ford are cast as a couple of pals who go West to seek adventure — and find it—. Claire Trevor is a ranch owner, while Edgar Buchanan plays a teeth-pulling villain. George Marshall directed.
QUIET WEDDING
Universal
"...Triumph of escapism...If you feel you can relax for a couple of hours...but the Px on your list...Very British."—CRAIG, WASHINGTON DAILY NEWS.
"...So amusing in its daffy innocent way that it makes a profound impression on you...wondering how the English could have joked so keenly and hardly when the studio was bombed five times."—C. H. B., WASHINGTON TIMES-HERALD.
"...Keep an audience persistently chuckling in an unbroken mood of happy and sympathetic interest...Delightful."—BELL, WASHING- TON TIMES.
"...It will steal your heart."—CARMODY, WASHINGTON EVEN-
ING STAR.

MARRIED BACHELOR
Metro-Goldwyn-Mayer
"...Slight but pleasant entertainment, an ingratiating bit of nonsense...Humorous and genial."—CROWTHER, N. Y. TIMES.
"...Nestly contrived package of inconsequential entertainment...Profession on the 9th degree, polished and mildly amusing."—WINSTEN, N. Y. POST.
"...Uneven blend of the dexterous and the commonplace...Story somewhat hinged to the breaking point...Occasionally amusing lines and quaint situations."—BOEHNEL, N. Y. WORLD-TELEGRAM.
"...Has more gaiety than you will find in many upper-bracket produc- tions...Has considerable dramatic substance as well as humor."—BARNES, N. Y. HERALD TRIBUNE.

TARGET FOR TONIGHT
Warner Bros. (Crown Film Unit)
"...One picture you may be certain no Hollywood production can ever touch...Brilliant motion picture and a splendid tribute."—CROWTHER, N. Y. Times.
"...Honest and compelling...If you can see it and not be enthralled, you will be the first to split the screen medium entirely...One of the greatest documentaries and one of the most absorbing drama to ever reach the screen."—BARNES, N. Y. HERALD TRIBUNE.
"...Fascinating by-cynical belief...Realism in which excitement is doubled and refined...A great original technique...A fine entertainment."—WINSTEN, N. Y. POST.

HENRY ALDRICH FOR PRESIDENT
Paramount
"...Usual series of predic- ments...Elaborate, unbelievable and also funny."—GAGHAN, PHILA. LEDGER.
"...Pleasantly diverting comedy suite to the nether end of a double- feature program and the tastes of the juvenile set."—A. W., N. Y. TIMES.
"...Good fun for the younger generation—nothing to get excited over."—THIRER, N. Y. POST.

ALL THAT MONEY CAN BUY
RKO-Radio
"...Striking and provocative...Will doubtless have to fight for audience recognition...Nevertheless, it is an absorbing novel and generally entertaining work."—BARNES, N. Y. HERALD TRIBUNE.
"...Pleasantly provocative and slyly humorous film...Not an extraordinairy film...Never should have been elaborated out of proportion to its original modest frame."—CROWTHER, N. Y. TIMES.
"...One of the season's best pictures...Wry humor...A bargain at any price and an investment good for a lifetime."—WINSTEN, N. Y. POST.
"...Superbly acted, directed and written...Entertainment of a friendly, homespun sort."—BOEHNEL, N. Y. WORLD-TELEGRAM.

YOU'LL NEVER GET RICH
Columbia
"...Completely gay and spontaneous entertainment...Has tonic quality of good dance numbers to lively Cole Porter tunes."—MURDOCK, PHILA. LEDGER.
"...Gay, lively and fanciful show...Keeps monotony at a reason- able minimum."—T. C., N. Y. TIMES.
"...Most...is familiar stuff...But with Fred and Rita brilliantly commanding the dancing side of this porous-weight romance...there is much to recommend in the affair."—BOEHNEL, N. Y. WORLD-TELEGRAM.
"...Not only a triumphal return piece for Astaire, but one of the brightest of the service pictures...Light and witty...Delightful screen fare."—DANA, N. Y. HERALD TRIBUNE.

NOTHING BUT THE TRUTH
Paramount
"...Isn't THAT funny...Script seems loaded and lifeless."—ROB FEEL, CHICAGO HERALD AMERICAN.
"...Pithy and amusing farce...Rollicking..."—MURDOCK, PHILA. LEDGER.
"...Ancient faces comedy...you can't help but find amusing."—CROWTHER, N. Y. TIMES.
"...Hope's brilliant comic talent is given little scope...Rather gay, old-fashioned comedy...Has some bright, farcical moments, but it should have given Bob Hope a better break."—BARNES, N. Y. HERALD TRIBUNE.
"...Tickles the funny bone with plenty of rough and tumble, roaring hilarities...Cags are overworked and its humor belongs to the naive rather than the brilliant...But it's plenty funny."—BOEH- NEL, N. Y. WORLD-TELEGRAM.

THIS WOMAN IS MINE
Universal
"...Tepid tale told in tedious fashion...Pedestrian and pretentious...Unrated to film treatment...Travelogue..."—BARNES, N. Y. HERALD TRIBUNE.
"...Tepid adventure that only mom narily soars into excitement...Instead of full-blooded fiction...an ordinary and trivial roman- tic episode in which the characters are too ridiculous to be in- esting in themselves."—T. S., N. Y. TIMES.
"...Never quite descades whether it is to be a sea adventure or a romance...Lacks the power to involve spectators' emotions."—WINSTEN, N. Y. POST.
"...Generally dull and cumbersome...Pedestrian and lacking in suspense...Has the virtue of at least one fine performance."—BOEHNEL, N. Y. WORLD-TELEGRAM.

DUMBO
RKO-Radio
"...Most genial, entertaining, completely precious cartoon feature ever to emerge from...Disney's wonder-working artists...Countless fanciful delights."—CROWTHER, N. Y. TIMES.
"...Dishy technique brought to its ultimate perfection...Has man- ifold pleasures for young and old, eye and ear. Just don't expect the best or too many laughs."—WINSTEN, N. Y. POST.
"...Pure fantasy, with no noveles to clutter up its jolly fun...May not startle you as much as other Disney features have but I'd kee give to wager that you'll love every minute of it."—BOEHNEL, N. Y. WORLD-TELEGRAM.

BUY ME THAT PONT
Paramount
"...Good for a lot of chuckles...Comedy in the 'Great McGinty' mold..."—MURDOCK, PHILA. LEDGER.
"...Modestly amusing charade...Might have had a keener comic edge with tighter timing and a director as ingenious as the script...Satisfactory."—T. S., N. Y. TIMES.
"...Seldom causes more than a ripple of amusement or excitement...Built on a solid idea but its interior is dull and uninteresting."—DANA, N. Y. HERALD TRIBUNE.
"...Has considerable excitement and humor...Acting is first-rate."—BOEHNEL, N. Y. WORLD-TELEGRAM.

TEXAS
Columbia
"...Surprise...Full of speed, action, humor, invention and freshness...Good, old-fashioned beefy robustness."—BOEHNEL, N. Y. WORLD-TELEGRAM.
"...Pinty of action, speed, humor and hokum...Humor is fresh and a kaven for the hokum...Never takes itself seriously."—A. B. PHILADELPHIA RECORD.
"...Liveliest...since "Desty"...Plenty of thrills...Vigorous comic- edy..."—MURDOCK, PHILA. LEDGER.
"...Rousing drama of the Old West, with a strong vein of comedy...Sears true and distinctive...Stimulating entertainment..."—DANA, N. Y. HERALD TRIBUNE.
"...Carefree piece of hokum...Fast and entertaining..."—T. S. N. TIMES.
"...Packs a thrill a minute in a wallow, rollicking, constantly hair- raising continuity."—THIRER, N. Y. POST.
INTERNATIONAL LADY . . . In this Edward Small production for United Artists release George Brent is a G-Man, Basil Rathbone, the English equivalent from Scotland Yard and Ilona Massey is their lovely and elusive prey. Gene Lockhart and George Zucco are the master-mind espionage agents who are eventually betrayed by Ilona, who in turn is shot saving Brent's life—not fatally, however. The director was Tim Whelan.

TWO LATINOS FROM MANHATTAN . . . Introducing Jinx Falkenburg, the former Powers model, this Columbia comedy teams her with Joan Woodbury as a pair of Manhattan belles who assume the guise of a pair of South American dancers to help out roommate Joan Davis. Their success is complicated by the real S. A. señoritas and their Latin lover, but they find they are even a greater hit as Manhattantes. The lyrics and music are by Sammy Cahn and Saul Chaplin. Charles Barton directed.
When everyone was worrying about England—most of the English were talking about a movie

Because even danger can get monotonous, because even a besieged people can get stale and slack, England still makes movies. And they try to make movies that have to do, not with war, but with the real enjoyment of life as it can be, because that is exactly what all people — particularly besieged people — long for and fight for.

Such a picture has recently been finished, near London, after having been bombed out of the studio five times. Very quietly it has proceeded to steal the hearts of men and women all over England. Every afternoon and every night, they are forgetting the war, by the tens of thousands, as they sit and watch this film of things as they were before—and as they will be again in their lives.

The name of the picture is “Quiet Wedding.” The star is Margaret Lockwood, whom Americans know as the star of “The Lady Vanishes,” “Night Train,” and “Girl in the News.” The director is Anthony Asquith, the man who directed “Pygmalion.” And the picture itself; the story? It can be told in ten words. A girl becomes engaged, prepares to get married—and does.

That’s all. But people walk out of the theatre realizing that they have laughed, they have cried and they have laughed again. Women, misty-eyed, men no less affected, feel they have had the all-too-infrequent pleasure of having been touched magically by emotions warm and human.

“Quiet Wedding,” with all its realness, its laughter and its tears, comes to the Pix Theatre, 13th and H Street, N.W., tomorrow, Saturday, at noon.

You are invited.

QUIET WEDDING . . . Perhaps we should call this the “Sleeper” of the issue. Sent off to a flying start by an exceedingly shrewd advertising campaign in Washington, this little English picture, a Universal release, caught the fancy of the critics and proceeded to run for a handsome three weeks. Read that type newspaper ad above and ask yourself if you have something different to sell here. If you can interest your public in a charming film that is, at the same time, a tribute to the whole heroic British people—you have a real "sleeper" in QUIET WEDDING. And for the marquee there is the great star of the sensational "Night Train," Margaret Lockwood.
SHORT SUBJECTS

FROM PHILLY

BY JAY WALKER

TRADE SCREENINGS

Nov. 3—10:30 a.m.—Week-End for Three (RKO) — (RKO) Exchange Nov. 3—10:45 a.m.—Obliging Young Lady (RKO) — (RKO) Exchange

Nov. 5—10:30 a.m.—A Date with the Falcon (RKO) — (RKO) Exchange

Nov. 5—11:45 a.m.—Four Jacks and a Jill (RKO) — (RKO) Exchange

TRADE SCREENINGS

No. 6—10:28 a.m.—Plaunties (RKO) — (RKO) Exchange

Nov. 10—11 a.m.—Kathleen (MGM) — 1232 Summer St.

Nov. 19—2 p.m.—Design for Scandal (MGM)

Nov. 19—2:15 a.m.—H. M. Pulham, Esq. (MGM)

Nov. 12—3 p.m.—Turban's Secret Treasure (MGM)

Nov. 12—3:15 p.m.—The Light of the World (Para) — 20th Fox Exchange

Nov. 13—Caddie Girl (20th Fox)

Nov. 13—Hurry the Horse's Daughter (20th Fox)

Nov. 14—Perfect Stud (20th Fox)

Nov. 14—Secret Service (20th Fox)

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For All Your Deliveries to Be Made by

HIGHWAY EXPRESS LINES, Inc.

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WASHINGTON NEWARK 1638 3rd St., N.E. 82 Hunter St.

Member National Film Carriers, Inc.
IT STARTED WITH EVE
... Deanna Durbin, under the guidance of Joe Pasternak and Director Henry Koster, gets Charles Laughton as a running mate in her latest Universal production. She plays a hat-check girl who is introduced as Robert Cummings' "fiancee" to his father, Tycoon Laughton, and then lives up to the title.

INTERNATIONAL SQUADRON
... This Warner Bros. air production tells of how an American Casanova, in an attempt to escape a breach of promise action, flies a bomber to London and joins the International Squadron, where his egotism causes the death of a comrade. The regeneration comes when he meets death in a blaze of glory. Ronald Reagan has the starring role, while James Stephenson, Julie Bishop and Cliff Edwards support. Lewis Seiler directed.
CAPTIVES OF NATURE . . .
Three people isolated from the world they knew
. . . unsheltered from Nature's fury . . . bewildered
by the madness of Man and the love of a Woman

MERCY ISLAND

RAY MIDDLETON • GLORIA DICKSON
OTTO KRUGER • DON DOUGLAS • FORRESTER HARVEY
TERRY KILBURN • WILLIAM MORGAN — DIRECTOR • Screen play by
Malcolm Stuart Boylan • From the novel "Mercy Island" by Theodore Pratt
From the novel "Mercy Island" by Theodore Pratt

A REPUBLIC PICTURE

Buy U.S. Defense Bonds
DEGREE VIOLATIONS

"...According to reports reaching us, certain of the five consenting majors are violating the Decree by interlocking blocks of pictures and by forcing shorts... It is possible that the film salesmen are adopting these sharp and unlawful practices without the knowledge of their superiors, but that does not absolve those above... If a halt is not called quickly, the Government may soon hear a large scale protest from independent theatremen."

EDITORIAL, Page 3

REVIEWS

'PLAYMATES' LIVELY MUSICAL COMEDY MELANGE
'FOUR JACKS AND A JILL' WEAK HODGE-PODGE
'KATHLEEN' CHARMING SHIRLEY TEMPLE VEHICLE
'DESIGN FOR SCANDAL' DULL CONVERSATION PIECE
'BLUES IN THE NIGHT' MIXTURE OF MELODRAMA AND HOT MUSIC
'SWAMP WATER' SOMBRE BACKWOODS DRAMA NEEDS SELLING
'DOWN MEXICO WAY' COLORFUL AUTRY MUSICAL
'H. M. PULHAM, ESQ.' INTERESTING DRAMA HAS BAD TITLE
'SWING IT, SOLDIER' PLENTY OF TALENT IN MINOR MUSICAL

And 11 More Reviews on Pages 4, 11, 14, 16 and 31

THE INDEPENDENT EXHIBITORS TRADE JOURNAL
"ONE FOOT IN HEAVEN" IS TOO GOOD TO MISS!

THREE HOLODOVERS (Earle, WASHINGTON Strand, HARTFORD Boyd, PHILADELPHIA) OUT OF THREE PROVES IT!

NOW! WARNERS

GET YOUR DATE SET!

FREDRIC MARCH, MARTHA SCOTT in 'ONE FOOT IN HEAVEN'

WITH BEULAH BONDI, GENE LOCKHART
ELISABETH FRASER, HARRY DAVENPORT
LAURA HOPE CREWS, GRANT MITCHELL
SCREEN PLAY BY CASEY ROBINSON
MUSIC BY MAX STEINER
DIRECTED BY IRVING RAPPER
DECREES VIOLATIONS

According to reports reaching us from individual exhibitors and from organizations, certain of the five consenting majors are violating the Decree by interlocking blocks of pictures and by forcing shorts.

By the "interlocking" device, the distributors require the exhibitor who has not bought a previous block to make that deal before discussing terms for the subsequent block. Thus, Paramount, having two complete groups of five for sale, tells an exhibitor that he must take the first block if he wants the second. This is an obvious circumvention of the intent of the Decree, which limited to five the number of pictures an exhibitor could be required to take in any one deal.

Even more widely used than that illegitimate maneuver, however, is the trick for forcing shorts. Simply ignoring the section of the Decree that outlawed this practice, film salesmen are cooly submitting shorts contracts to their prospects before they will enter into negotiations for features. Of course, they assure the theatre men, you are not required to buy the shorts subjects, but we want to get all shorts contracts out of the way before we sell our features!

It is possible that the film salesmen are adopting these sharp and unlawful practices without the knowledge of their superiors, but that does not absolve those above. Many high sounding statements of intentions to heed the very letter of the Decree were issued by film executives at the start of this selling season. Exhibitors were told that every film salesman would be instructed fully in the restrictions and obligations imposed upon him by its provisions. Yet we are hearing of what appear to be flagrant and widespread violations by those who represent the consenting majors in dealings with exhibitors, and it does not suffice to write it off as overzealousness on the part of individual salesmen.

It is important that the distribution executives of all five companies call their representatives to order. Anticipation that the Decree will lapse at the end of this season is no reason for violating it while it is still on the books. If a halt is not called quickly, the Government may soon hear a large scale protest from independent theatre men.

MILLENNIAL FOR U.S.O.

Joseph Bernhard, chairman of the Motion Picture Theatres Drive, recently presented a check for $943,684.47 to Thomas E. Dewey, chairman of the National U. S. O. Campaign. That sum represented the amount collected to date by theatres throughout the nation. Approximately $60,000 more is expected from theatres which have still to send in their final reports.

The exhibitors of America can be justly proud of the splendid public service they have performed. It was not an easy matter to ask public contributions again after the U. S. O. had directly solicited millions of moviegoers. But, with full realization of the need, the theatre men pitched in and did the job. The result is a tribute to their patriotism.

THE BIOFF MESS

Now that Biff and Browne have been paid a reasonable fee by a court of law for their efforts "on behalf" of the film workers, it would be well for the mighty moguls who rule the motion picture industry and who dealt with the racketeers to reflect on their roles in that unsavory story.

No man can say what he might actually do when faced with threats by such characters as Biff and Browne, but it is not a compliment to our industry that its leaders were regarded as safe prey by Willie the panderer.

The motion picture industry has been built into a great national institution, largely by the men who now head the major companies. But incidents like this are apt to make people wonder if some of those pioneers have grown soft with affluence and have outlived their usefulness to the industry.

The Bioff affair has been an ugly mess. We hope it will be a lesson to the film leaders, who must learn that they, too, occupy positions of trust—for an entire, mighty industry.
RKO-RADIO Reviews of 4 in Third Block

'PLAYMATES' LIVELY MUSICAL COMEDY MELANGE
RKO-Radio
96 Minutes
Kay Kyser and Band, John Barrymore, Lupe Velez, May Robson, Patsy Kelly, Peter Lind Hayes, Alice Fleming, George Clevland, Ginny Simms, Harry Babbitt, Ish Kabibble, Sully Mason.
Directed by David Butler.

This is a gay conceit of Shakespeare and Jive with a diversified cast of performers you would never dream of seeing in one picture. There is the congenial Kay Kyser and his talented band. There is the unpredictable John Barrymore taking himself for an unmerciful ride, kidding the pants off his Shakespearian acting, spoofing about his famous profile and his weakness for the fair sex. You have explosive Lupe Velez as a fiery female bull fighter. Patsy Kelly as a frantic press agent. Ginny Simms, of Mr. Kyser's band, singing cutely, photographing beautifully and doing a neat stint in the role of Miss Robson, the most out of her several scenes and Ish Kabibble (such a name!) garners a few laughs. These people, each doing his or her stuff in their inimitable manner, provide 96 minutes of good fun, some hilarity and continually lively entertainment. Some of the dialogue is sparkling; some of it is from the files. The production is big time. "Playmates" will get good grosses everywhere. It's the kind of show people seem to want these days.

The story, which is just something to tie the characters and incidents together, has two weary press agents getting the idea of combining the talents of Kyser and Barrymore in a Shakespearian festival. It winds up with the old jazz versus classics idea for a grand finale, but it is handled in novel manner.

David Butler's direction makes the most of the individual talents of his odd cast and he keeps the film moving at a fast pace from start to finish.

NONAMAKER

REVIEW IN THIS ISSUE
Playmates
Obliging Young Lady
A Date With the Falcon
Four Jacks and a Jill
Page 4

Kathleen
Design: Henri Scandali
H. M. Pulham, Esq.
Tarzan's Secret Treasure
Page 11

Down Mexico Way
Blues in the Night
Swamp Water
Page 14

Sling It Soldier
Public Enemies
The Stark Pool Off
The Masked Rider
Page 16

Blonde from Singapore
The Driftin' Kid
Rags to Riches
Zib Boom Bah
Outlaws of the Cherokee Trail
Page 31

This neatly fills the dual bill niche for many types of houses.

The Falcon unwillingly becomes implicated in the solution of the supposed murder of a man who has invented the latest thing in imitation diamonds. A gang of international jewel thieves are involved and the dead man turns out to be a twin brother of the inventor. Mona Maris gives Wendy Barrie cause to be jealous, but Sanders rushes to keep his wedding date with his sweetheart after unravelling the case.

NONAMAKER

'A DATE WITH THE FALCON' FAIR ENTRY IN MYSTERY SERIES
RKO-Radio
60 Minutes
Directed by Irving Reis.

This is the second in the new mystery series concerning the adventures of "The Falcon" and a mildly engaging, occasionally exciting tale it is. Mystery and action fans will find enough to keep their interest keyed to a fairly pitch, despite the fact that there is never much doubt as to who did what. There are some spots slowed down by just a trifle too much "kiss and make up" business, but for the most part it keeps moving in some direction — usually toward another murder. George Sanders is a saucer and smart "Falcon;" Wendy Barrie is fiery and attractive as the girl he is going to marry if he ever finds time; Allen Jenkins is amusing as his Man Friday and Jimmy Gleason gets his share of laughs as the harassed police chief.

NONAMAKER

'FOUR JACKS AND A JILL' WEAK HEDGE-PODGE
RKO-Radio
67 Minutes
Directed by Jack Hively.

We can't understand why this was made again. It has been produced twice before without much success and the nonsensical script just wastes the talents of a capable cast. Jack Hively no longer directs at RKO and the reason is glaringly apparent in his stodgy, unimaginative and routine handling of the story (such as it is) and the players. A minor dueller for the pop houses only.

Yarn has to do with a gang of starving musicians who are brought a certain amount of good luck by Anne Shirley, a hungry slinger.

NONAMAKER

FILM BULLETIN
KAY KYSER in "PLAYMATES"

with

JOHN BARRYMORE
LUPE VELEZ
GINNY SIMMS
MAY ROBSON • PATSY KELLY
PETER LIND HAYES

and

KAY KYSER'S BAND

featuring Harry Babbitt • Ish Kabibble • Sully Mason

Produced and Directed by DAVID BUTLER

Screen Play by James V. Kern

Do your Christmas booking NOW for the greatest holiday attraction on record!
Broadway's child sensation brings to the screen what she had to wow New York in the stage smash, "Panama Hattie."
“WEEK-END FOR THREE”

with
Dennis O’Keefe
Jane Wyatt
Philip Reed
Edward Everett Horton
ZaSu Pitts
Franklin Pangborn

Produced by Tay Garnett
Directed by Irving Reis
Screen Play by Dorothy Parker and Alan Campbell
from Story by Budd Schulberg

A showman’s booking worries fly out the window when a sure-fire comedy, like this comes along!
A heat wave of entertainment... singing, dancing, comedy, drama, romance... A top bracket show all the way.

“FOUR JACKS AND A JILL”

with

RAY BOLGER
ANNE SHIRLEY

JUNE HAVOC · DESI ARNAZ · JACK DURANT
EDDIE FOY, JR. · FRITZ FELD · HENRY DANIELL

Produced by JOHN TWIST
Directed by JACK HIVELY

Screen Play by John Twist
"A DATE WITH THE FALCON"

with

GEORGE SANDERS
WENDY BARRIE
JAMES GLEASON
ALLEN JENKINS
MONA MARIS

Produced by Howard Benedict
Directed by Irving Reis
Screen Play by Lynn Root and Frank Fenton
Based Upon the Character Created by Michael Arlen

... Second in the thrill series starring the man who played "The Saint."
... An ace for action, mystery, melodrama...

THE THIRD FIVE FOR 1941-42
M-G-M Reviews of 4 in Fourth Block

'KATHLEEN' CHARMING SHIRLEY TEMPLE VEHICLE
Rates • • • for family audiences; less elsewhere

M-G-M
88 Minutes
Directed by Harold S. Bucquet.

Shirley Temple returns to the screen in a charming and gently-amusing comedy. "Kathleen" is a fine showcase for her 13-year-old talents, pleasant, diverting, but unexciting, entertainment. Any doubt as to Miss Temple's inherent acting ability is forever dispelled by her completely natural and refreshingly youthful portrayal of a "poor little rich girl." Sympathetically directed by Harold S. Bucquet, the story carries all the familiar romantic complications, home-spun comedy and sentimental touches that will appeal to the family trade. First and foremost, this is a slow-moving for action spots; deluxe first-runs will get only fair returns.

As "Kathleen," Shirley Temple plays a lively, optimistic, designer of daughter of kindly, thoughtful Herbert Marshall, who gives her everything but affection. Her one real friend, a second-hand dealer (Felix Bressart), gives her a music box and tells her that while it plays she can imagine things as she would like to be and that she will do her best to resist the urge to take a s-nooze in between the snickers. First runs will get pretty good returns on the marquee strength of the Russell, Pidgeon names, but word-of-mouth reaction will smother it in the sub. It is very weak for action houses.

The plot tells how feame judge Rosalind Russell nickes Edward Arnold for a large slice of alacanzy to be paid to his gold-digging wife. He vows to get revenge and enlists the aid of Felix Pidgeon, ace photograpger in his Press photo syndicate, to frame Russell and have her impeached. Obviously, Pidgeon falls for her judgment about the same time that Rosalind Russell is dissatisfied with the lack of attention her husband is given.

For Hedy Lamarr — which was terminated because she refused to confine herself to the strict Bostonian traditions to which he was committed. When Lamarr again appears upon the scene, Young struggles to resist the temptation to renew their affair since he is now married to Ruth Hussey. Finally, with a better understanding between them, Young and his wife face life together with greater feeling for each other.

Robert Young turns in the finest performance of his career. He gives real depth to the role and plays it effortlessly. Hedy Lamarr is seen to great advantage too. She is lovely and shows definite improvement historically. Ruth Hussey is sympathetic as the wife. Others in the cast are excellent.

'DESIGN FOR SCANDAL' DULL CONVERSATION PIECE
Rates • • on names only; n. g. for action spots

M-G-M
89 Minutes
Rosalind Russell, Walter Pidgeon, Edward Arnold, Lee Bowman, Jean Rogers, Mary Beth Hughes, Guy Kibbee, Barbara Jo Allen, Leon Belasco, Bobby Larson, Charles Coleman, Thurston Hall.
Directed by Norman Taurog.

The names will have to carry this Metro offering. Alleged to be a comedy, it proves to be just a lot of dialogue, most of it pretty dull and quite endless. The limited number of laughs are spaced widely through the 89 minutes of ultra-rich production values. It is even better than it looks to resist the urge to take a snooze in between the snickers. First runs will get pretty good returns on the marquee strength of the Russell, Pidgeon names, but word-of-mouth reaction will smother it in the sub. It is very weak for action houses.

For Hedy Lamarr — which was terminated because she refused to confine herself to the strict Bostonian traditions to which he was committed. When Lamarr again appears upon the scene, Young struggles to resist the temptation to renew their affair since he is now married to Ruth Hussey. Finally, with a better understanding between them, Young and his wife face life together with greater feeling for each other.

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'H. M. PULHAM, ESQ.' INTERESTING DRAMA HAS BAD TITLE
Rates • • • for deluxe and class houses; less elsewhere and weak for action and rural spots

M-G-M
112 Minutes
Directed by King Vidor.

This is an engrossing film version of the popular novel. Despite its great length, the tale of romance set against a background of Bostonian snobbishness is never dull. Considering that some of the choice meat of the novel has been removed and that the story is not important enough to consume almost two hours in the telling, one is inclined to credit the fine performances of the entire cast and King Vidor's smooth and cohesive direction for making it so interesting. The production is in the best Metro manner. We doubt, that the decision to use the original title was wise. While it was a widely read book, the masses generally will not be impressed by the title and exhibitors will have to hope that the marquee value of the Lamarr and Young names will overcome "H. M. Pulham, Esq." Deluxe and class houses will get better returns — well above average. Nabobhoods should also realize good grosses, but the title will be a great handicap for action and rural locations.

Told in flash-back form, the story opens with Robert Young preparing to write a few lines for a college class biography. This brings back the picture of his whole life and, particularly, of his one great love —

'TARZAN'S SECRET TREASURE' GOOD JUNGLE ADVENTURE
Rates • • • where Tarzan series has clicked

M-G-M
89 Minutes
Johnny Weissmuller, Maureen O'Sullivan, John Sheffield, Reginald Owen, Barry Fitzgerald, Tom Conway, Phillip Dorn, Cordell Hickman.
Directed by Richard Thorpe.

Like the circus, these Tarzan pictures apparently can go on forever, provided they come around only once a year. "Tarzan's Secret Treasure" is up to par for the series.
UNLIMITED!

- ALL OVER THE COUNTRY EXHIBITORS ARE MAKING ROOM TO LET THOSE ABBOTT AND COSTELLO GROSSES ZOOM!

WORLD PREMIERE FOX THEATRE IN DETROIT, NOV. 19!
Abbott & Costello, Carol Bruce, Dick Foran, Martha Raye, Maria Montez—IN PERSON!
NETWORK BROADCAST OF PREMIERE COAST-TO-COAST!
MAYOR DEDICATES DATE AS "KEEP 'EM FLYING" DAY!
15,000 POSTERS DISTRIBUTED THROUGHOUT DETROIT!
BIG RECEPTION AT FORD PLANT!
"KEEP 'EM FLYING" SECTIONS IN CITY'S NEWSPAPERS!

A UNIVERSAL PICTURE
NATIONAL RELEASE NOV. 28TH
'DOWN MEXICO WAY' COLORFUL AUTRY MUSICAL
Rates • • • where star clicks; OK dueller in naborhoods

Republic
78 Minutes.
Directed by Joseph Santley.

The most lavishly filmed Autry musical to date, "Down Mexico Way" has a modern story, tuneful songs including the Hit Parade's "Maria Elena," colorful native dances and ensembles, but only a modicum of typical western action. As directed by Joseph Santley, the film is lively and entertaining throughout and suitable for playing time in naborhood theatres that ordinarily do not play westerns. Autry's ever-increasing popularity has made him a name to be reckoned with, even outside the strictly-western field, and Republic is recognizing that fact. Only the dyed-in-the-wool "horse opera" fans will be disappointed when elaborate musical numbers postpone the fighting and gun-play until the final scenes.

Pan-American co-operation is stressed in the story after Gene Autry travels "south of the border" in search of two phony motion pictures producers who swindled his Sage City friends. In Mexico, Gene finds that the same picture outfit has persuaded a wealthy Don to invest in a film which would star his daughter (Pay McKenzie). The swindlers outwit Autry at first and go ahead with the picture, but when they become hard-pressed for cash, they plan to rob a bank car. The finish finds the Mexican rascals aiding Autry in a terrific pitched battle to bring the swindlers to justice.

The cast has several specialty artists including The Herrera Sisters who contribute excellent Mexican harmonizing. The title song and "Maria Elena," as rendered by Autry, are also standouts. Harold Huber, as a "Cisco Kid" type of Mexican, takes the comedy honors from Smiley Burnette. The attractive Fay McKenzie is merely acceptable as a Mexican belle, but Sidney Blackmer, Paul Fix and Arthur Loft are topnotch villains.

LEYENDECKER

WARNER BROTHERS 1941-42 Release

'BLUES IN THE NIGHT' MIXTURE OF MELODRAMA AND HOT MUSIC
Rates • • • — in naborhoods and action spots.

Warner Bros.
88 Minutes.
Directed by Anatole Litvak.

It is difficult to prognosticate the reception this picture will get from general audiences because it is an odd picture. Attempting to blend melodrama and hot music, director Anatole Litvak has taken what must have been a tough script and fashioned a fast moving, noisy, sometimes taut, sometimes confused musical melodrama. Make what you can of that description. "Blues In the Night" will not please older folks, for it is too hectic. Younger people will find its speed and diverse elements of music and melodrama exciting. They will enjoy the blues music and the special numbers rendered by Jimmy Lunceford and Will Osborne bands.

Action fans will be engrossed by the gangster plot. Perhaps no single group of patrons will be completely satisfied with "Blues In the Night," but it has so many varied elements that it may turn out to be a highly popular mass attraction. We would say it will get best returns in naborhoods and action spots.

The story's central figure is Richard Whorf, piano player, who decides to form a band to play the blues songs of the Southern negro. He and his three buddies pick up a shiftless trumpeter and his wife (Priscilla Lane) and the group starts riding the box cars where they encounter a gambler (Lloyd Nolan) fleeing the police. In gratitude for their aid, Nolan sets them up in a cheap roadhouse where the current singer (Betty Field) starts causing trouble. Although Miss Field temporarily separates Carson and his wife and persuades Whorf to walk out on his friends, her double-dealing eventually brings her to a tragic end. The finale sees the re-united gang again riding the rails.

Richard Whorf Warner's second recruit from the Lunt-Fontanne stage company, will like Sidney Greenstreet in "The Maltese Falcon," have patrons inquiring about him. His sensitive portrayal of the pianist makes him a natural for the forthcoming Gershwin film. Betty Field offers another vivid trolley characterization and Wallace Ford, as her cripplled hanger-on, and Lloyd Nolan, as the gangster, are also outstanding. Priscilla Lane's heroine is an ill-defined character and the few laughs are supplied by Elia Kazan and Jack Carson.

LEYENDECKER

20th CENTURY-FOX Review of 1 in Fourth Block

'SWAMP WATER' SOMBRE BACKWOODS DRAMA NEEDS SELLING
Rates • • as dualler

20th Century-Fox.
99 Minutes.
Directed by Jean Renoir.

A sombre tale of American backwoods life, "Swamp Water" is absorbing melodrama, but one which requires strong selling campaign to mean anything at the box-office. The picture's assets include a splendid cast of character actors, as well as three promising starlets; authentic swamp locations photographed in sepia tone and direction by Jean Renoir which captures the drab mood of the story — but it is the latter quality which lessens its appeal to the general public. The women are going to dodge it. However, the out-of-the-ordinary background and fine portrayals are certain to impress class audiences and create favorable word-of-mouth in such spots.

Based on the Saturday Evening Post serial, the story is laid in and adjacent to the dangerous Okefenokee Swamp in Georgia. While searching for his lost dog, young Dana Andrews meets Walter Brennan, a fugitive who has avoided capture for five years by living in the swamp. Fearful of him at first, Brennan comes to trust Andrews who brings him food and news of the daughter he left behind when he was unjustly accused of murder. Andrews determines to track down the real murderer, but the villagers become sus-}

picious and finally a jealous girl reveals the secret of the swamp. Brennan is persuaded by Andrews to come and face trial and, although the guilty killers try to stop him, he eventually emerges into the outside world once more.

Walter Brennan's frightened fugitive and Walter Huston's stolid, middle-aged trapper are both memorable portrayals and Dana Andrews is utterly convincing as the self- willed youth who befriends the swampman. John Carradine, Joseph Sawyer, Ward Bond and Guinn Williams likewise get under the skin and their backwoods cityizations. Anne Baxter, as a wide-eyed slavvy, Virginia Gilmore, as a treacherous femme, and Mary Howard, as an unhappy young wife, make good impressions.

LEYENDECKER
So What and Why

Arthur Brisbane, who wrote his way to fame in short paragraphs and simple thoughts dramatically expressed, used to say that "A newspaper man is like a hen: because she has to lay a new egg every day." In our observation they are more like roosters, but we'll pass that.

For us of the amusement business, each day is a new approach to that same job: a show for sale at the box office.

The plan and purpose is always the same. The appeal must, however, seem different.

The theatre needs to have a show, and one new to the customer, every time the customer decides he wants a show.

Republic, with its policy addressed at the whole American family, recognizes the diversity of demand, and the demand for diversity with a program addressed at the range of whims that express a basic taste.

Republic's offerings for 1941-42, delivered on a dependable schedule—and a dependable schedule is part of that policy—will include thirty-two feature productions, on themes of comedy, melodrama, music, action tales and such topically inspired stories as may be derived from the news and trends of these stirring days.

Besides all that, there will be thirty Westerns, presenting those same stars, made and proved at the box office in the rise of Republic: Gene Autry, elected to major stardom by grace of the box office dollar, Roy Rogers, The Three Mesquiteers and Don "Red" Barry.

Additionally Republic will continue to dominate the serial market with four chapter-plays for the coming season: Slingin' Sammy Baugh, the football sensation, in "King of the Texas Rangers," Ralph Byrd in "Dick Tracy Versus Crime, Inc.,” "Spy Smasher," another Fawcett cartoon subject, backed by the same campaign that made serial history with "Adventures of Captain Marvel," and the new Serial Queen Frances Gifford in "Perils of Nyoka."

These productions are made strictly for the customers.

REPUBLIC PICTURES CORPORATION

BUY U. S. DEFENSE BONDS
'SWING IT SOLDIER' PLENTY OF TALENT IN MINOR MUSICAL

Rates • • + as dueller generally

HOLLYWOOD PREVIEW

Universal
66 Minutes
Ken Murray, Frances Langford, Don Wilson, Blanche Sweet, Edwin Ahern, Wally Staafford, Susan Miller, Senor Lee, Iris Adrian,
Lewis Howard, Thurston Hall, Kitty O'Neill, Lew Valentine, Peter Sullivan, Tom Dugan, Skinnay Ennis and his Orchestra, Kenny Stevens, Louis Da Pron, Step Look and Listen, Three Cheers.

Directed by Harold Young.

Ten songs, old and new, are crammed into the brief running time of this breezy little Universal musical which has a more than average share of box-office value in the flock of radio names which were assembled for the cast. The story is slight, unimportant and unbelievable, some of the comedy is forced—but the musical interludes have a showmanly intimacy about them that is pleasing and entertaining. Most satisfactory in its bracket, this will provide a diverting companion piece to any stronger feature in almost all locations.

'PUBLIC ENEMIES' FAIR ACTION PROGRAMMER

Rates • • in action spots

Republic
66 Minutes
Philip Terry, Wendy Barrie, Edgar Kennedy, William Frawley, Marc Lawrence, Nana Bryant, Willie Fung, Paul Fix, Russell Hicks, Joseph Crehan, Tim Ryan, Dixie York, Harry Hayden.

Directed by Albert S. Rogell.

Although plausibility is sacrificed in order to maintain a swift pace, "Public Enemies" stacks up as a fair programmer for action spots. The familiar screen figures of the blonde society girl and the fast-talking newspaper reporter never conduct themselves like real people as they wade through a series of wildly-melodramatic adventures. This is pulp magazine fiction, filmed in exactly this fashion and with the proper amount of gun-play, fist fights and chases to make it mildly exciting fare for action-minded audiences. The exploitable title will help put it over in such spots.

Wendy Barrie plays a spoiled society debutante who deliberately gives an aggressive reporter (Philip Terry) a false story which causes him to lose his job. Immediately contrite, the girl enters into a deal with an underworld character to get incriminating documents which will give Terry a scoop on an alien smuggling story. The head of the smuggling ring, doing all in his power to prevent the exposure of his racket, has the girl kidnapped and a threat sent to Terry. A fascinating use is made of newsboys co-operating in informing the police of the girl's whereabouts. And as she has lost much of her fortune, Miss Barrie finds she can be happy with a reporter.

Wendy Barrie and Philip Terry are an attractive pair of leads who handle their comedy dialogue with enthusiasm. Edgar Kennedy and William Frawley contribute some sure-fire slapstick as a pair of punch-drunk ring veterans and Paul Fix has an outstanding dramatic bit.

LEYENDECKER

'THE STORK PAYS OFF' FEEBLE RACKETEER FARCE

Rates • generally

Columbia
68 Minutes

Directed by Lew Landers.

"The Stork Pays Off" is a feeble farce with only a few chuckles to relieve the spectator's boredom. The title offers little excuse for the childish comedy and infantile dialogue allotted to Maxie Rosenbloom, who can be an engaging performer if given suitable material and direction. Director Lew Landers has been unable to make this story of a hard-hearted racketeer who softens in the atmosphere of a day nursery, even fairly credible as drama, and as comedy it is equally insipid. Cut down to a two-reeler, this would have passed, even as a supporting dueller it's a weak sister.

The story centers about the mistake made by a trio of mobsters who take over a day nursery called The Storks Club thinking it is a night spot. The head gangster, Victor Jory, is enraged until he comes under the influence of the lovely maiden, Rochelle Hudson, and her young charges. Jory keeps the club open and eventually decides to reform and run for Alderman. Rival racketeers make several attempts to upset Jory's plans and he is finally forced to surrender himself to the Distrct Attorney. But, despite a 24-hour jail term, the resultant publicity gets him elected.

Cast: as three bumbling mobsters, Maxie Rosenbloom, Horace MacMahon, Danny Mumert; George McKay occasionally rise above inferior material to garner a laugh. Victor Jory is adequate as the reformed gangster, but Rochelle Hudson is never convincing as the noble heroine.

LEYENDECKER

'THE MASKED RIDER' SONGS AND DANCES SLOW DOWN BROWN WESTERN

Rates • • • in western houses

Universal
58 Minutes

Directed by Ford Beebe.

Tuneup and lively, although lacking two-gun action, "The Masked Rider" is slightly behind average for the Johnny Mack Brown westerns. The extra production trimming in the shape of Mexican songs, dancing senoritas and ensemble numbers, only serve to distract while the outlaw plot is permitted to lag. Several stage coach hold-ups and a thrilling run battle for the climax will appear, but not quite satisfy, the western addicts. This is for action spots only where the star's popularity will carry it to fair returns.

Johnny Mack Brown and his comic pal, Fuzzy Knight, arrive at a Mexican ranch in time to put to rout the outlaws who have been robbing the owner's silver bullion shipments. Brown works out a plan to forestall the bandit, known as "The Masked Rider," despite the fact that he is opposed by the ranch foreman (Grant Williams). An empty pack train is used as a decoy and, when this is held up, Withers (who is revealed as The Rider) captures the Spanish owner and his daughter who have the precious metal. But Knight manages to escape and warn Brown, who arrives in time to save the day.

Johnny Mack Brown gives his standard western hero portrayal and Fuzzy Knight is funnier than usual as his stuttering pal. Neil O'Day, the regular heroine in this series, receives some feminine competition from Virginia Carroll and from Carmela Cansino, a graceful dancer.

LEYENDECKER

(MORE REVIEWS ON PAGE 31)
COLUMBIA

In the throes of an arduous production pace, Columbia, with five films before the cameras, has scheduled the following pictures this month: "After the Alamo," "Trinidad," "Something Borrowed," and "Tillie Feels the Draft."

IN PRODUCTION — "Ellery Queen No. 5" (William Gargan-Margaret Lindsay), "Martin Eden" (Glenn Ford-Claire Trevor). "The Man Who Returned To Life" (John Howard-Roger Clark). "Shut My Big Mouth" (Joe E. Brown-Adela Mara) and "Lawless Plainsman" (Charles Starrett-Russell Hayden).


METRO-GOLDWYN-MAYER

No such thing as a formal statement concerning a production realignment would ever be forthcoming from MGM, but if you follow us closely, we think it is possible to point out that an overhauling of Metro's production department is finally underway. A new and distinguished producer on the Metro lot is none other than Everett Riskin, lately of Columbia, who has been signed to a long term deal. Among the stories placed on Mr. Riskin's production schedule is the George Kaufman-Moss Hart show, "Mercy We Roll Along," which was a mild Broadway hit.

Another recruit from Columbia is Irving Starr, who has done commendable work in the lower budget division. Starr has three stories to produce. "Children's Holiday," "Once Upon a Thursday" and "Fingers at the Window." The last named is a murder mystery which will introduce a new director under Leo's sponsorship, Charles Lederer, author of such motion picture hits as "Front Page" and "Double or Nothing."

Just straws, these, but additions to the Metro ranks of sufficient importance to indicate that the executives at MGM have finally come to the realization that the lifeline of the film business is the flow of fresh talent that is brought in from the outside, plus that which is developed from within each individual studio's organization...

Credit is due this studio for its brilliant job in bringing the exchange of boxoffice champions, Shirley Temple, back to the screen in such an outstanding movie as "Kathleen." Not just another example of the talents of this amazingly gifted youngster, but a glorious film—intelligently done, packed with resourceful showmanship and with a moving, quietly humorous story—It is the type of show that will do very good business in every location. George Haight's production is Metro at its best. Harold S. Bucquet, who has directed Metro's B's for many years, finally does his own as a top ranking megaphoner and more will be heard of this enterprising, imaginative creator. As for Miss Temple, she's the loveliest thing imaginable—a beautiful young girl with more talent in her fingers than the average Hollywood beauty. She has packed her glamorous being. All the more credit to Metro in view of the fact that the studio no longer has her under contract. A neat wash-up job might have been done, but instead the company poured all its resources and production finesse into providing as fine a picture as anyone could desire.

The next year will see a big push at Metro to point out the talents of some of its younger players, notably Patricia Dane, who has been assigned three top roles, Ray MacDonald and Virginia Weidler.

W. S. Van Dyke has replaced Roy Del Ruth as director on "I Married An Angel." Del Ruth's last stint was "Chocolate Soldier," which has explain the surprise—The reviews on the Sinatra show are beginning to come in—and they're not glowing. Unable to obtain Arthur Lubin from Universal, Sylvan Simon, who is given much of the credit for "Whistling In The Dark," has been assigned to direct Abbott and Costello in "Rio Rita." Ronald Colman will be a grand leading man for Greer Garson in "Random Harvest," the James Hilton best-seller which goes into production after Miss Garson finishes "Mrs. Miniver." "The Nutmeg Tree" has been crossed off Metro's schedule due to the availability of Grace Fields.

Howard Strickling has taken over B. B. Taplinger's spot as chairman of the Pictures Directors' committee. A new term contract has been handed Red Skelton along with the comedy lead in "Du Barry Was A Lady," in which Ann Sothern will be the star. "Lady Wild Cat" has been bought for Marjorie Main... "Coffins On Wheels," a Crime Does Not Pay short, has been given an award by the Beyer Memorial Society. It deals with safety in driving.

IN PRODUCTION — "We Were Dancing" (Norma Shearer-Melvyn Douglas), "I Married An Angel" (Jeanette MacDonald-Nelson Eddy), "Born To Sing" (Ray McDonald-Virginia Weidler), "Joe Smith, American" (Robert Young-Marsha Hunt), "China Caravan" (Laraine Day-Barney Nelson), "Mrs. Miniver" (Greer Garson-Walter Pidgeon).


MONOGRAPH

"Spooks Run Wild," which we pointed to recently as another of those scriptless Monograph offerings, has broken all weekend records at the State Lake Theatre in Chicago—topping even an Abbott and Costello opus and another Sam Katzman record-toppler, "Bobby Blitzkrieg"—indicating that what a script for the goon is sometimes cash for the gander. Sneaking of Monograph scripts, Studio Size-ups understands that $750 is about tops here for story budget—original story, treatment and screenplay. That figure hardly seems consistent with the $25,000 to $50,000 appropriations for Monograph features. The report serves to bear out our contention that the independent company is spending some of its money in the wrong places. The success of "Spooks" doesn't detract from our argument that more attention paid to the script will result in a generally better quality production.

With the signing of several circuits in the East and middle-west, Monograph has added 300 theatres as new outlets for the company's product. ..Building improvements at the studio, including an expenditure of $25,000 have been completed. A new wing has been added to the building...Monograph expects to re-release "Paradise Isle" starring Movita.

IN PRODUCTION — "Boy Of Mine" (John Boles-Mona Barrie), "Freckles Comes Home" (Johnny Downs-Gale Storm).
PARAMOUNT

The radio networks' pipe of peace with ASCAP will have a favorable effect on the plugging of new musical films, particularly, by Paramount and Metro, where tunefulness are abundantly produced. Most of Hollywood songwriters are veteran ASCAP members and for the past 11 months their work has been off the air. Paramount will go to town shortly on "Louisiana Purchase" and "The Fleet's In." Metro will concentrate on "Chocolate Soldier" and "I Married An Angel.

"Salute to Frank Freeman"—that is the title of a testimonial celebration to be held at the studio in January as a gesture of appreciation for the outstanding job this executive has done in re-establishing Paramount's production and financial fortunes. First definite castings for "For Whom The Bell Tolls" have Joseph Cates, Alexander Haas, Janice Rule, and Joanne Dru; and for "The Quiet Man" James Cagney, Maureen O'Sullivan, and Joseph Cotten. Both films are directed by John Ford.

IN PRODUCTION — "Dr. Broadway" (Macdonald Carey), "The Gun for Hire" (Veronica Lake-Robert Preston), "The Secret of the Blue Pot" (Carlyle Blackwell), "The Maltese Falcon" (Judy Canova-Allan Jones), "Out of the Frying Pan" (William Holden-Susan Hayward).


PRODUCERS RELEASING

With "Blonde Comet" and "Law of the Timber" in the cutting rooms, Producers Releasing is out to make November one of the most active months in its history. Six more films are scheduled to go before the cameras during the next three weeks. They include "Duel of the Navy," "Murielita and the Lone Wolf" starring George Houston, "Raiders of the West," with Lee Powell, Bill Boyd and Art Davis, "Broadway Big Shot," "Today I Hang" and "Girl's Town."

REPUBLIC

For the first time in its short history, Republic has a quantity of youngsters under contract. Therefore the studio has kept about five promising young players on hand in addition to its western roster, but new Republic has fifteen to twenty personalities who the studio hopes will impress at the boxoffice in the next year or two. Included in this list are Mary Lee, Fay McKenzie, Bill Shirley, Judy Clarke, Bobby Beers, Lynn Merrick, Marilyn Hare, Leni Lyonblatt and Sally Payne. Having been gratified in the past by its experiences in sending stars out on the road for personal appearances, contacts with branch managers, individual exhibitors and others, Republic is now in the throes of mapping out an ambitious plan whereby these youngsters will be formed together in a unit and sent out as a sort of Republic junket.

The idea is typical of the enterprise at the Republic organization and will go a long way toward enhancing these youngsters' importance as marquee names, providing they are backed up with roles of sufficient importance in the studio's pictures.

Republic has reached the point where it must strive to develop its own talent and thus they have been several commendable efforts in this direction, notably its western stars. The above indicates the company's awareness of this fact and we may look for a comprehensive and far reaching effort in the future to make exhibitors and the public more conscious of Republic's association with the building of new screen personalities.

IN PRODUCTION — "Lady For A Night" (Joan Blondell).

DIRECTOR ASSIGNMENTS: Albert S. Rogell to "Moonstruck."

RKO-RADIO

It is typical of Samuel Goldwyn always to be on the front pages when he is engaged in film production. Currently active with the most ambitious schedule of his career, Goldwyn is far and above RKO's most consistent space grabber. Last week he made headlines when...
his decision to withdraw the preview of "Ball of Fire" from a Glendale Theatre because a trade paper critic was present, precipitated a riot. This spectacular event came close on the heels of Goldwyn's signing Virginia Cherrill away from his term contract with an immediate spot arranged for her in "Ball of Fire." Miss Hill has captured the fancy and, we daresay, the envy of filmmland by her lavish spending in night clubs, her $300 dresses and her largest assortment of fur coats.

At the same time Goldwyn did not spare the press from sharing in his new enthusiasm for baseball. Babe Ruth has been signed to play himself in the dramatization of the life of Lou Gehrig and Howard Hawks has been signed to direct the film. Leo Durocher, fire-eating manager of the fabulous Brooklyn Bums is another recruit and Goldwyn's energetic burber, William Heeber, is already pointing up the irony in the fact that Durocher will be compelled to wear a Yankee uniform. On the humorous side, we are being treated to tall tales of Goldwyn's perplexed reaction to the difference in prices among first, second and third baseman.

Perhaps all this fuss and flurry about signing baseball stars, causing riots and in making an actress of an eccenter may seem a bit silly, but I am in the midst of a war and I'm very interested in the very essence of Goldwyn's flair for showmanship which has hardly hindered his great reputation as a producer over a period of many years in Hollywood. When a man can build himself to the point where his every activity is news, he then becomes a personality. Personality is the crux of the motion picture industry. It is good to see Mr. Goldwyn back in his stride and the industry could use more of his type.

Walter Wanger has sold his treatment and screen rights in "Channing" to RKO for $75,000. For Edith Head and Michele Morgan and Paul Henreid, RKO hopes, will become a romantic team and they will co-star in two more pictures after the completion of "Joan of Paris." Kay Kyser will appear next in "My Favorite Within," a Harold Lloyd production to be directed by Harry Tompsett...Damon Runyon has secured Henry Fonda for the lead in "Little Pixis." After several years of trying, RKO has cleared the screen for these two to appear in a comedy of sorts...John Houseman has been loaned to Pare Lorentz by David O. Selznick. The two have set up housekeeping at RKO Pathé in Culver City where they will shortly begin preparations on Lorentz's first film...Another of the new talent roster is Cantinflas, said to be an idol of Mexico film fans...Randolph Scott and James Craig were signed for the leads in "Bombardier."


20TH CENTURY-FOX

Despite all sorts of complication, Boris Morros is accomplishing an all-in-lining up-as-all-star-cast for his interesting production, "Tales of Manhattan." The latest round-up of stars who are appearing in the film, which is under the direction of Julien Duvivier, includes Charles Boyer, Rita Hayworth, Thomas Mitchell, Ginger Rogers, Bob Hope, David Niven, W. C. Fields, Marlon Brando, Paul Robeson and Ethel Waters. Morros is said to seek out "his" luminaries in the local bistros and most of them are delighted at being invited to participate in the production—at salaries far below their usual standards due to the fact that most of them will be "compelled to work only a week or two days. The rub lies in the fact that the "official" offices of Screen Guilds...and the Screen Actors Guild are afraid for the agents of the various players who mean loudly and noisily at the lack of ethics involved because the players conclude deals without their consent and the reduced paychecks do little toward fattening the agent's bank accounts. But with such an aggregation of players for his picture, the chances are that Morros willingly listens to the wails and lets them roll off his back.

Walter Winchell and 20th Century are working on a deal where by the columnist will narrate and have in the making of a series of films with New York backgrounds. Lou Costello has secured his release...The Charlie Chan has definitely been discontinued...20th Century will have only three pictures in its next block...we are going to remember the "Daily" and "Gidget Girl"...William Perlberg has been handed a new contract...Don Ameche has been signed to play Paul Dresser in "My Gal Sal," with Rita Hayworth as his co-star. Production on the musical will start shortly with Irving Cummings at the directorial helm, replacing Fritz Lang who has been assigned "Moon Tide." An addition to the Jean Gabin picture is Claude Rains, who is better than a firecracker these days after his superlative make-believe in "Here Comes Mr. Jordan"...Joan Fontaine will star in "This Above All."

IN PRODUCTION — "Son of Fury" (Tyrone Power—Gene Tierney), "On The Sunny Side" (Roddy McDowell—Stanley Clements), "Song of the Islands" (Jack Oakie—Betty Grable—Victor Mature), "Road House" (Ginger Rogers—Adolphe Menjou), "Tales Of Manhattan" (All-star).

CASTINGS: J. Carroll Nash, Ross Hunter in "Between The Devil..." Russell Hicks, Alan Hale, Jr., in "To The Shores of Tripoli"...Claude Rains in "Mr. North..."...Red North in "The Wasp..."...Harry Palmieri in "Can't Always Tell..." STOOLY HYS: The Imposter by Kurt S Adler...posed by Jim" by Ernest Haycox..."Men of the Valley" by Richard Lewelyn.

UNITED ARTISTS

The most important assets acquired by the new UA producing unit when it bought out Walter Wanger are the rights to three stories—"So Gallantly Gleaning," "Dynasty Of Death" and "Personal History"...David O. Selznick has signed stage actress Dorothy McGuire for the lead in "Keys of the Kingdom"...Ernest Lubitsch is putting the cast of "To Be Or Not To Be" through six days of dress rehearsals before he starts filming this Alexander Korda production.

IN PRODUCTION — "Heliotrope Harry" (Brian Donlevy—Miriam Hopkins). CASTINGS: Maude Eburne in "To Be Or Not To Be..." CONTRACTS: Josef von Sternberg in 3-year part by Arnold Pressburger.

UNIVERSAL

Frank Lloyd has concluded a deal with Alfred Hitchcock which brings the rotund master of suspense over to his Universal unit to direct Hitchcock's own screenplay of the same name. Hitchcock will produce only—marking the first time he has not personally directed one of his productions...Rex Beach's twice-filmed "The Spiders" will be made again by the Frank Lloyd unit of Universal, with Marlene Dietrich, Randolph Scott and John Wayne..."The Death of Francis Newcom" has replaced "They Lived Alone" on Bruce Mann's production schedule. The latter was to have been Deanna Durbin's next vehicle...U's distribution officials were disappointed that the Radio City Music Hall could hold "Appointment For Love" only one week. Pic did $86,000 in six days, but the Hall is jammed up with production and had to pull it after the first week.

IN PRODUCTION — "Destiny" (Claude Rainz—Maria Ousenskaya), "Frisco Lil" (Irene Hervey—Kent Taylor), "Temporary Bride" (Jane Prazee—Robert Paige).


WARNER BROS.

On the heels of the previews of two of the most interesting short subjects ever produced by the company, "Minstrel Days" and "The Clock Struck Twelve," from Damon Runyon's "Little Doll's House," Warners announces its intention to revive two of its most famous early attempts in the form of short subjects—Pennrod and Toonerville.

A million dollar budget has been appropriated for "The Adventures of Mark Twain" to be produced by Jesse Lasky...Bette Davis has become the first woman president of the Motion Picture Academy, succeeding Walter Wanger...Back from his farm and minus twelve pounds, James Cagney is hard at work preparing for the role of George M. Cohan in "Yankee Doodle Dandy." His sister, Jean, will play Josie Cohan, one of the "Four Cohans."

P R O D U C T I O N — "Juke Girl" (Ann Sheridan—Ronald Reagan), "Always In My Heart" (Kay Francis—Walter Huston), "Arsenic and Old Lace" (Carol Channing—Ernest Adams), "Gigi" (Cary Grant—Priscilla Lane), "In This Our Life" (Bette Davis—Olivia de Havilland), "The Night Before Christmas" (Edward G. Robinson—Jane Wyman).


NOVEMBER 17, 1941
In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc. appeared. "(T)" is the national release date. "No." is the release number. There may be variations in the Running Time in states where there is censorship. All new productions are on 1940-41 programs unless otherwise noted. (T) immediately following title and running time denote Technicolor production.

### COLUMBIA

|------------------|---------------|-------------------|---------------|---------------|-------------------|-------------|---------------|-----------------|

**ELENN QUEEN No. 5**

**Story:** Queen is the mystery behind the murder of a man whose two daughters have disappeared and who has been paying blackmail money to an unknown party.

**Lawless Plainsman**

**Story:** Scarlet is a ranch owned by Hayden's father and he is instrumental in saving Hayden from incrimination in a plot to rob a train headed for Arizona.

**The Man Who Returned To Life**

**Story:** Drama—Shooting started November 4

**Shut My Big Mouth**

**Story:** Comedy—Shooting started November 6

### RELEASE CHART

<table>
<thead>
<tr>
<th>Title: Running Time</th>
<th>Cast</th>
<th>Details Rel. No.</th>
</tr>
</thead>
</table>

**Metro-Goldwyn-Mayer**

<table>
<thead>
<tr>
<th>1940-41 Features</th>
<th>(50) Completed</th>
<th>(50) In Production</th>
<th>(42) 1941-42 Features</th>
<th>(23) Completed</th>
<th>(23) In Production</th>
</tr>
</thead>
</table>

**MRS. MINIVER**

**Story:** Drama—Shooting started November 5

**Release Chart**

<table>
<thead>
<tr>
<th>Title: Running Time</th>
<th>Cast</th>
<th>Details Rel. No.</th>
</tr>
</thead>
</table>

**Film Bulletin**
Maliya ( — ) | O. Lamour-R. Renning | 7-26
Details under Title: "Young Jade"

Midnight Angel ( — ) | R. Preston-M.G. DeRosa | 9-6
Details under Title: "The Man from Nowhere"

Morning After, The ( — ) | P. Foster-A. Kennedy | 9-6

Mr. Bing's To Town (Ernest Peshkin) | New York Town (95) | M. Martin-J. M. Murray | 11-16 | 10-31 | 1
Sugarfoot (95) | R. Taylor-S. Craig | 3-18

No Hands on the Clock | C. Morris-J. Parker | 8-25 | 8

Nothing To Declare (—) | R. B. R. King - R. Craig | 5-31 | W

Outlaws of the Desert (66) | R. B. R. King | 5-31 | W

Ride the Kid with a Golden Heart | R. B. R. King | 5-31 | W

Ride the Timberline (20) | W. Holden-R. Donley | 7-12

Details under Title: "Timberline"

Secret of the Westland (96) | R. B. R. King | 5-31 | W

Skyhook (88) | S. F. Brady | 7-12

Stick to Your Guns (65) | R. B. R. King | 7-15 | W

Swelter Girl (—) | R. B. R. King | 6-24 | W

Tombstone | R. B. R. King | 10-1

Twilight on the Trail (58) | W. B. R. King | 10-1

NOTE: Figures in No. Column denote Block-of-Five

1940-41 Features (26) Completed (26) In Production (0)
Westerns (18) Completed (18) In Production (0)

1941-42 Features (24) | Completed (5) In Production (0)
Westerns (18) Completed (18) In Production (1)

TEXAS MANHUNT
Western—Shooting started November 1
Cast: Don Barry, Art Davis, Julie Duncan.
Director: Peter Stewart
Producer: Sigmund Newfield
Story: Lee Powell is a frontier marshal who breaks up a band of outlaws with assistance from Bill Mcllray and Art Davis, radio-enterprises.

RELEASE CHART
1940-41

Title | Running Time | Cast | Details | Rel. No.
---|---|---|---|---
Billy the Kid Outlawed (60) | R. Steele | 7-29 | 107
Billy the Kid's Fighting Pals (62) | R. Steele | 6-31 | 107
Billy the Kid in Santa Fe (66) | R. Steele-M. Fair | 7-11 | 107
Billy the Kid's Range War (61) | R. Steele-M. Fair | 8-23 | 107
Blond Comet (—) | R. Kent-V. Vale | 11-14 | 110

Casino in the West (67) | R. Armetta | 1-17 | 110
Circuit to Writhe (50) | W. D. Howard-B. D. O. D. | 5-11 | 112
Piracy of the Pacific (61) | R. Hughes | 10-4 | 115
Pirates of the Gulf (61) | R. Hughes | 9-21 | 115
Pirates of the Gold Coast (60) | R. Hughes | 11-14 | 115
Treasure Islands (63) | R. Hughes | 11-29 | 115

Emergency Landing (69) | C. Hughes-P. Tucker | 4-5 | 100
Fugitive Fugitive (66) | N. Hamilton-D. Story | 7-30 | 100
Fugitive Fugitives (67) | R. Parker-H. Parker | 4-11 | 125
Jungle Man (67) | R. Parker-H. Parker | 6-16 | 125
 Lone Rider Ambushed (67) | H. Hunter-A. John | 6-30 | 125
Lone Rider Crosses the Rio (61) | G. Houston | 7-28 | 125
Lone Rider Fights Back (61) | G. Houston | 7-15 | 125
Lone Rider in Frontier Ferry (66) | G. Houston-A. St. John | 7-12 | 8-4 | 125
Lone Rider in Ghost Town (61) | G. Houston | 4-11 | 125
Lone Rider Rides On, The (61) | G. Houston | 7-24 | 125
Pardner Days (61) | J. Scott-D. Day | 6-30 | 125
Outlaws of the Rio Grande (55) | T. McCoy | 3-2 | 125
Pony Express Rider (66) | R. Lee-E. F. Brown | 2-26 | 125
Rider of the Rio Grande (55) | R. Lee-E. F. Brown | 2-26 | 125
South of Panama (64) | R. Parker-V. Vale | 10-22 | 125
Texas Marshall (67) | T. McCoy-K. Leal | 5-7 | 125

1941-42

Billy the Kid's Round Up | R. Crabbe-S. John | 10-16 | 147
Billy the Kid Wanted (64) | R. Crabbe-A. John | 9-6 | 10-21 | 125
Hard Boy (66) | R. Crabbe-K. Richmond | 9-6 | 10-21 | 125

Details under Title: "Professional Bide"

Lone of the Timber (—) | R. Kent-V. Vale | 11-14 | 125

Maverick Kid (—) | N. V. G. King | 11-14 | 125

Stangler, The (—) | 4-18 | 125

Succinct Woman | A. C. J. A. Law | 10-16 | 110

1941-41 Features (26) Completed (26) In Production (0)
Westerns (18) Completed (18) In Production (0)

1941-42 Features (24) Completed (5) In Production (0)
Westerns (18) Completed (18) In Production (1)

REPUBLIC

1940-41 Features (26) Completed (26) In Production (0)
Westerns (32) Completed (32) In Production (0)
Serials (4) Completed (4) In Production (0)

1941-42 Features (25) Completed (9) In Production (0)
Westerns (30) Completed (9) In Production (2)
Serials (4) Completed (4) In Production (0)

1940-41 Features (53) Completed (41) In Production (0)
Westerns (6) Completed (6) In Production (0)
1941-42 Features (40-50) Completed (20) In Production (0)
Westerns (—) Completed (5) In Production (0)

THE FALCON STEPS OUT
Mystery-comedy—Shooting started November 5
Director: Irving Reis
Producer: Howard Benedict
Story: The Falcon is a member of the underworld and he seeks help in solving the case of the Chin War.

THE GAY TUTLES OF TAHITI
Comedy—Shooting started November 7
Director: Charles Vidor
Producer: Sol Lesser
Story: The story is about a band of friends who are taken to the South after the case of the Chin War.

THE MAGNIFICENT AMBERSONS
Drama—Shooting started October 28

RKO-RADIO

1940-41 Features (53) Completed (41) In Production (0)
Westerns (6) Completed (6) In Production (0)
1941-42 Features (40-50) Completed (20) In Production (0)
Westerns (—) Completed (5) In Production (0)
**MAYOR OF 44TH STREET**

Comedy-drama—Premiered November 3

Cast: Joe Allen, Jr., Brenda Joyce, Stanley Clements.

Director: Eugene Pore

Producer: Sol Wurtzel

**YOU CAN’T ALWAYS TELL**

Drama—Premiered November 7

Cast: Joe Allen, Jr., Brenda Joyce, Stanley Clements.

Director: Eugene Pore

Producer: Sol Wurtzel

**IN PRODUCTION**

- **Release Chart**
- **Title—Running Time**
- **Cast**
- **Details**
- **Reissue**

**20TH CENTURY-FOX**

1940-41 Features (52) Completed (50) In Production (6)

1941-42 Features (55) Completed (53) In Production (2)

**A GENTLEMAN AT HEART**

Comedy-drama—Premiered November 3


Director: Ray McCarey

Producer: Walter Morose

**TO THE SHORES OF TRIPOLI**

Drama—Premiered November 3

Cast: Maureen O’Hara, John Payne, Randolph Scott, Nancy Kelly.

**Ted North, Harry Braceburg**

Director: Bruce Humberstone

Producer: Milton Spierling

**Blue, White and Perfect**

J. Howard-M. Hughes 10-18

**Out West Side**

H. Montgomery-M. Hughes 7-8-14-11

**Koko Hart**

S. Rogers-M. Amsden 11-18-14-11

**Song of the Islands**

M. Grable-P. Cummings 8-10-14-11

**Tales of Manhattan**

S. La Russa-J. Aran 11-18-14-11

1940-41

**A Very Young Lady** (59)

J. Williams-J. Sutton 11-6-14-13

**Aveunt on Love** (61)

M. Montgomery-O. Hasen 7-9-14-11

**IN PRODUCTION**

- **Release Chart**
- **Title—Running Time**
- **Cast**
- **Details**
- **Reissue**

**UNITED ARTISTS**

1941-42

**Rial” Hallam** (56)

Completed (1) In Production (0)

**Korda** (Kor)

Completed (2) In Production (0)

**Pascal** (Pas)

Completed (1) In Production (0)

**Pressburger** (Psb)

Completed (1) In Production (0)

**Richard** (Ric)

Completed (1) In Production (0)

**Small** (Sml)

Completed (1) In Production (0)

**Szekely** (Sky)

Completed (1) In Production (0)

**Wanger** (Wan)

Completed (1) In Production (0)
EXPLOITATION PICTURE of the issue

SUNDOWN . . . it's safe to say that everyone loves adventure. And that is the chief ingredient of this Walter Wanger production. The story of a beautiful and dangerous half-caste girl of the desert who led men into treacherous plots in quest for fortune—and her kisses—makes the sort of film fare that is exciting and completely relaxing. The wise showman will get the maximum boxoffice returns by selling SUNDOWN for what it is—thrilling and diverting entertainment.

RESULTS OF 11,143 THE
Exhibitors' Undeniable First Choice, Pl

Republic Pictures Presents Another Great Idea in
— ACTION!

IT'S NOT FINE TALK!
IT'S A POSITIVE FACT!

11,143 THEATRES
PLAY THE GREAT
GENE AUTRY PICTURES

THAT'S WHY EXHIBITORS CHOSE
HIM AS BOX-OFFICE CHAMPION!
THAT'S WHY EXHIBITORS CHOSE
HIM AS PUBLIC COWBOY NO. 1.

DOWN ME

with SMILEY BURNETTE • FAY MCKENZIE
ATRES MADE THIS AD!

PUBLIC COWBOY NO. 1, Delivers Again!

It's the entertainment time of your life!
Blending greater thrills with virile romance!

It's the incomparable box-office topper!

XICOWAY

AROLD HUBER
UNCAN RENALDO

Directed by JOSEPH SANTLEY
Screenplay by OLIVE COOPER - ALBERT DUFFY
Based on a Story by DORRELL and STUART McGOWAN

Introducing
FAY McKENZIE, the K. A. Girl
WHAT THE NEWSPAPER CRITICS SAY

Highlights from Reviews of New Pictures By Foremost Critics

WEEKEND IN HAVANA
20th Century-Fox

"...Curious but rather entertaining combination of west coast and Cuban conventions...Synthetic screen spectacle with a dash of vaudeville hot-chata, but it adds up to a rather beguiling film."—BARNES, N. Y. HERALD TRIBUNE.

"...Romero is the sparkplug of this cheerful charade...When he's off the screen, things sag."—BOEHNEL, N. Y. WORLD-TELEGRAM.

"...Riotous...Packed with tunes, color action...Fun, if you enjoy it."—WINSTEN, N. Y. POST.

WEEKEND FOR THREE
RKO-Radio

"...Familiarity of the script hinders its smooth progress...Tendency to prolong the fun until it becomes slightly tiring."—E. G., N. Y. Herald-Tribune.

"...Uneven entertainment; by turn, racy and static, mirthsome and downright funny...Recommended for those who figure that even a couple of modest laughs are better than none."—T. M. P., N. Y. TIMES.

"...Freshness and gaiety and some nice humor...Keeps moving at a fast clip."—Boehnel, N. Y. World-Telegram.

APPOINTMENT FOR LOVE
Universal

"...Moderately amusing, but with its stars it should have been considerably more than that...Has a rare quality of acting brilliance."—BARNES, N. Y. HERALD TRIBUNE.

"...Witty, slickly-acted and spoken...Gay and frolicksome lark."—BOEHNEL, N. Y. WORLD-TELEGRAM.

"...If you are not a wee bit tired of Boyer's romantic infallibility or the traditional plot, 'Appointment for Love' can be considered a good piece of entertainment. If you are tired, don't bother."—WINSTEN, N. Y. POST.

BELLE STARR
20th Century-Fox

"...A stunning film, a Western in technicolor at its best...Best so far in this Twentieth Century-Fox cycle of Americana."—DANA, N. Y. HERALD TRIBUNE.

"...Strange melange of Technicolored fuss-and-feathers...Here and there the film comes to life in some fine heroics...but too often are there the embarrassing moments...And that is the failure of a film which already fails in a stale tradition."—T. S., N. Y. TIMES.

"...Naive, heavy-handed and machine-made film...A lot of shootin', fast riding, doubtful humor and technicolor in Belle Starr, but practically no entertainment."—BOEHNEL, N. Y. WORLD-TELEGRAM.

THE CHOCOLATE SOLDIER
M-G-M

"...Deft farce spiced with a delightful score...Dramatically, it is on the preposterous and lethargic side...Unless you will settle for the music, you will very possibly find it a pretentious bore."—BARNES, N. Y. HERALD TRIBUNE.

"...Salute a new movie star...I think you will enjoy the film because not only does Miss Stevens sing with great beauty—and so too, does Mr. Eddy—but she also plays the part of the wife with charm and a complete unconcern for the presence of camera."—BOEHNEL, N. Y. WORLD-TELEGRAM.

"...Tidy and tuneful musical...Rise Stevens...is a charming and talented singer with a surprising ability to act...Story...is given a solid humorous point."—GROWTHIER, N. Y. TIMES.

NINE LIVES ARE NOT ENOUGH
Warner Bros.

"...Could have been done in three minutes..."—T. S., N. Y. TIMES.

"...Some familiar melodramatic fireworks...Just a time-pass."—DANA, N. Y. HERALD TRIBUNE.

"...Script is thrill-and-laughed-jammed...Does O. K. by plot and personalities...Moves fast and easily..."—THIRER, N. Y. POST.

The Most Complete Production News is found in FILM BULLETIN'S Production Section
OF MEN AND THINGS

By JACK HARROWER

PARAMOUNT’S PRE-SELLING

As head of distribution for Paramount, Neil Agnew realizes that the new method of presenting the product to the exhibitor calls for an all-out selling job that must not end with the lining up of playdates. Public opinion must be stimulated, and that cannot be left entirely to the theatre operator. So that calls for a follow-through to the “ultimate consumer” — the paying patrons. And that job can only be done by the advertising and publicity departments.

Agnew naturally feels that the pictures of his company were never better. That never before have they held a larger potential gross. Always advertising and publicity minded, Agnew has given the ad and pub chief, Bob Gillsam, carte blanche on any advertising ideas that will help bring more business to theatres showing Paramount product.

One of the main factors in the new order of selling is the exploitation of the picture. More and more the field force is coming into its own. Public opinion must be whipped up locally to acquaint them with the particular entertainment qualities of each and every film of any consequence. And when they turn out a picture of no particular consequence, they might as well forget the local ballyhoo. Putting pressure on a stinko hurts the theatre, the producer, and the industry in general. Agnew, along with the other selling and advertising executives of the company, feels that every picture on the schedule has been built to hold certain definite exploitation possibilities. To ballyhoo these to the public is obviously called for. To go beyond that, and push any picture that does not rate big-time promotion, is just fooling the public, and darn poor business. With this realistic attitude, the exploitation force under the personal supervision of Alec Moss, has been built up for the past few years. To Robert Gillham must be given the credit for realizing the tremendous importance of promoting the picture locally. His twin pets in his advertising credo are national coverage through newspapers and magazines, and a follow-through with the local exploitation to make that national coverage effective. And in Alec Moss he has an expert who has been steeped in exploitation — a gent with natural enthusiasm who has the quality of “getting steamed up” on a campaign. That electric quality of enthusiasm he communicates to the field force. Lacking that dynamic force from the source, the finest picture and the best planned promotion falls far below its potential sales possibilities — that is, selling the public. Any exhibitor can name a half-dozen big pictures with beautiful campaigns to back them up, that somehow didn’t click as they should. They lacked the “spark” — the enthusiasm — from headquarters in New York. Somebody was doing a routine job and going through the motions. The field boys felt it. And laid down, YOU NEVER HAAPPENS at Paramount. We’ve been watching the play there for years — and it keeps getting better and better. Excuse this dissertation on Enthusiasm. But really, it is important. It’s the thing that brings Showmanship to life. Without it, nothing much matters. So right here we want to register our personal tribute to Bob Gillham and Alec Moss for their intelligent understanding and appreciation of Enthusiasm applied scientifically in every local campaign. And to Neil Agnew for making it possible for these executives to do an advertising and promotional job without hampering limitations.

The new order of selling has resulted in a rebirth of Showmanship. It has literally been forced on producer, distributor and exhibitor alike. And it’s a darn good thing it has. All hands are waking up to a realization that any picture of merit on which you do a selling job, more than repays the effort. The public turns to film entertainment now more than ever as an escape from the crowding cares of a world in turmoil. They want emotional relaxation. The local promotion directed from home office headquarters supplies that emotion in showmanship — and the public responds. It’s just as simple as that. But the industry has been overlooking it. Today the exploitation man has come into his own. He is the key man whose efforts unlock the golden treasure of Big Grosses. For exhibitors to under-rate the value of the field man coming into his town to do a job for him is just plain dumbness.

A fine example of local promotion in the “new order” outlined is to be found in the campaign put in back of Paramount’s “Birth of the Blues.” They gave this special a dual premiere — at New Orleans and Memphis. This was handled very cleverly with a controversial buildup. Governor Jones of Louisina sent a wire to Y. Frank Freeman, vice-president in charge of studio operations, wanting to know why New Orleans was disregarded in planning the premiere for that rival town of Memphis. The local writing celeb, Roarke Bradford, well known newspaper man and playwright who did “Green Pastures,” was sent to the Paramount studio to argue before a committee the cause of New Orleans. Meanwhile Memphis sent Harry Martin, local dramatic critic, to plead their cause. The upshot was they decided to make it a dual premiere and satisfy both cities. Memphis had a swell argument, because of the fact that W. C. Handy was born there, and wrote his famous original “Blues” song in that southern city. New Orleans had a strong argument in the fact that the colored elements had been playing and singing the Blues type of music and song for years, and making the whole nation blues-conscious. This intelligent planned publicity in advance builds for the entire campaign. Interest throughout the South was so great that the dual opener smashed records.

This procedure on advance promotion that will be reflected in the local campaigns throughout the country is being followed on all big Paramount pictures coming up. The national breaks are planned definitely to build for local application. A national tieup is something that this company treats with special consideration. Unless it can produce results in every city, it is not considered a national tieup. A tremendous amount of planning goes into the national promotion tied in with some big manufacturer or national advertiser. The campaign is worked out to the last detail so that the publicity rolls in automatically before the picture opens in any given situation.

Agnew and Gillham work on the principle that when a theatre plays a Paramount picture it is playing something that has been presold to the public. All the campaigns and the pressbooks are aimed at bringing the revenue to every theatre, whether de luxe first run or the final subsequent. The day is gone when the producer could plan a campaign to use the key spot first-run over, and assume that his advertising department had done its duty. Today under the new order the planning of every campaign is for long-range results. So Paramount definitely is helping the independent theatre with this broad-visioned policy.
ONE FOOT IN HEAVEN. The brothers Warner have taken a best seller novel by Hartzell Spence and made a movie depicting the joys and tribulations of a minister's existence the other six days of the week. Starting from the desire of a young doctor to become a pastor, the story traces his marriage, financial problems, paternal exigencies and his burning desire to be as good as his sermons. Fredric March takes the role of the minister, with Martha Scott as his wife. Irving Rapper directed.

SKYLARK. Produced and directed by Mark Sandrich, this Paramount comedy on domestic affairs tells of a wife, who, after five years of playing second fiddle to her husband's job, decides to get a divorce and, killing two birds with one stone, has a romance with her lawyer. Claudette Colbert has the role of the neglected wife. Ray Milland is her big-advertising-man husband and Brian Aherne plays the suave, good-looking attorney. Bonnie Barnes, Walter Abel and Mona Barrie also help to complicate matters.
'BLONDE FROM SINGAPORE' RUN-OF-THE-MILL ADVENTURE THRILL
Rates ♦ + as dualler for cheap nabes or action spots only

Columbia.
67 Minutes.

A run-of-the-mill adventure film, this has some scrambled action against novel backdrops but little else to recommend it to the moviegoer's attention. The title is this Columbia programmer's most intriguing feature. As directed by Edward Dmytryk.

'THE DRIFTIN' KID' TOM KEENE GOOD IN MILD WESTERN
Rates ♦ ♦ — for western houses

HOLLYWOOD PREVIEW

Monogram
57 Minutes
Tom Keene, Betty Miles, Frank Yaconelli, Glen Strange, Stanley Price, Fred Hoose, Slim Andrews, Gene Alsale, Steve Clark, Lou Yaconelli, James Jerdan. Directed by Robert Tansey.

This western has one of those double identity plots that hampers and confuses the story. In order to either convince or sustain much interest, the acting is better than the script, with the good performances of Florence Rice, Leif Erickson and, especially, Adele Rowland, doing much to overcome story shortcomings. Suitable for minor nabirship or action spots as a supporting dualler only.

The opening scene takes place in a Singapore inlet where Leif Erickson and Gordon Jones are working as pearl divers until they clash with their boss over a pay-off. Learning that the American is heading to the Sultana, they make a getaway with a bag of pearls and also pick up a beautiful blonde traveler who plays on their sympathies during the lift into Singapore. The girl steals their pearls and the boys are jailed, but later released by the wise and kindly old Sultana. They agree to break up an affair between the mercury Miss Rice and the Sultana's son and this is done, but not before Erickson discovers he really loves the girl.

Adele Rowland's wise and soft-spoken Sultana is a genuine character portrayal. Florence Rice is good as the fascinating blonde charmer while Leif Erickson is convincingly two-faced as the level-headed hero and Gordon Jones is adequate as his scatter-brained companion.

LEYENDECKER

'RAGS TO RICHES' TITLE BELIES EXCITING RACKET YARN
Rates ♦ ♦ + in action and rural spots

Repulse
57 Minutes

While the title of this Republic picture sounds like a dramatization of "Little Orphan Annie," it isn't really. Rather, the screenplay is a tightly-knit, exciting and absorbing expose of the fur-slinging racket. Producer-director Joe Kane, without benefit of production trappings, has done a remarkably good job in making every cent of this limited budget count. Obviously, much of it went for cast and the fine performances of the principals do much to offset the show's lack of pretentiousness. As a dualler anywhere, this is an eminently satisfactory offering. In the action and lesser spots, it could stand on its merits providing the title would be changed to something more appropriate.

Falsely accused of complicity in a fur-stealing job, Alan Baxter is sent to jail. Upon his release, he learns that his fiancée, Mary Carlisle, has been receiving the attentions of Jerome Cowan and has gained some prominence as a singer through his efforts. Baxter is subsequently able to tab Cowan as the head of the racketeers and in an action-packed close-out is reunited with Miss Carlisle.

Alan Baxter gives a clean-cut performance in a sympathetic role. Mary Carlisle is an animated and decorative heroine. Jerome Cowan's smooth heavy is grand and there are outstanding portrayals by Ralf Harold and Eddie A coup.

HANNA (Hollywood)

'ZIS BOOM BAH' WITH MORE ZIS, MORE BOOM — MIGHT NOT BE SO BAH
Rates ♦ as dualler in grind spots

—HOLLYWOOD PREVIEW—

Monogram
62 Minutes

Sam Katzman produced this minor musical on a shoe-string and it looks it. Production values don't exist, the photography is poor and the recording of the musical numbers is careless and unprofessionally done. The story is an inadequate stage-adaptation, unconvincing and usually confusing. The direction by William Nigh is heavy and the performances of the principals leave much to be desired. Suitable only for transient grind bookings.

Yarn casts Grace Hayes as herself who goes to a college to visit her son, Peter Hayes and finds him an overbearing, extravagant, conceited young man. She hides her identity and succeeds in rehabilitating him by having his allowance cut off and opening a night club where he and the students sing and dance for their supper.

Miss Hayes seems on the verge of tears throughout—always wearing that "thank God he called me Mother" look. Peter Hayes clicks with his impersonations, but is lacking in the acting and vocal divisions. Roland Dupree, a youthful dancer, is the biggest hit of the show with two specialties.

HANNA (Hollywood)

'OUTLAWS OF THE CHEROKEE TRAIL' AVERAGE MESQUIETERS WESTERN
Rates ♦ ♦ in action spots

Republic
56 Minutes
Bob Steele, Tom Tyler, Rufe Davis, Lois Collier, Tom Chatterton, Philip Trent, Rex Lease, Roy Barcroft, Peggy Lynn, Joel Friedkin, Lee Shumway. Directed by Les Orebeck.

"Outlaws of the Cherokee Trail" is an average with riding and shooting aplenty and a rip-roaring stage-coach climax to satisfy the invertebrate action fans. There's also a new Mesquiteer in the person of Tom Tyler, veteran cowboy star, replacing Bob Livingston, who portrayed the role of Stony Brooke for the past few seasons. Tyler is a stalwart, slow-talking type who is destined to fit perfectly into the trio's future film adventure stories familiar with Texas Rangers versus Oklahoma outlaws formula, but Director Les Orebeck has stressed action to the good effect. Satisfactory fare for western addicts.

The setting is a Texas town near the Cherokee Strip where outlaws rob and kill but are able to escape punishment once they cross the Oklahoma border. As Texas Rangers, the Mesquiteers are forbidden to invade the Cherokee territory but they disobey their superior officer's orders and bring a murderer to a trial which results in his execution.

Brooke, in his second season as a member of the Mesquiteers, plays the role of the reputed outlaws and some mild laughs as Lullaby. Lois Collier is an extremely youthful and attractive heroine and the others are standard western types.

LEYENDECKER

NOVEMBER 17, 1941

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SHORT SUBJECTS

FROM BOSTON
By BARCLAY

TRADE SCREENINGS

Paramount Exchange, 502 N. 13th St.
Dec. 1—10 a.m.—Body Disappearers (WB) and They Died With Their Boots On (WB) — 20th-Fox Exchange, 115 Broadway.

Dec. 2—10 a.m.—All Through the Night (WB) and Steel Against the Sky (WB) — 20th-Fox Exchange, 115 Broadway.

Dec. 2—2:30 p.m.—You’re in the Army Now (WB) — 20th-Fox Exchange, 115 Broadway.

Dec. 4 and Dec. 5.—(No time set for these Paramount Releasess) — Bahama Passage, Mr. Bugo Goes to Town, Sullivan’s Travels, No Hands on the Clock, Midnight Angel — Paramount Exchange, 54 Berkeley St.

Five legitimate shows playing to standees and Gene Autry in the rodeo have sliced deeply into Downtown boxoffice grosses. The Met showed the best B. O. figures for the week with “Week-End in Havana”... Arthur K. Howard of Allied State Exhibitors spoke in Worcester on the consent decree... Habey Rames, MGM publicly man, is due in town for the Harvard-Yale football game Nov. 22... The “B” local is getting busy on a new contract for renewal after the present agreement expires at the end of the month.

Elmer C. Foster, Matthew Morlair, Bertha Harris, Jack Martin, John Walton and Charles Asdor are on the committee. No details are ready yet... Harry Rogovin, Arthur Lockwood and Bert Jacocks drove to Branford, Ct to help Ted Jacocks celebrate his 50th anniversary as an exhibitor... Kay Kyser pulled down more than $10,000 for his week’s work (?) at Keith Boston... Lyle Talbot and Alan D’Aule have been in town in “Separate Rooms”... Gene Autry made his usual visits to children’s hospitals while spending almost two weeks here with the rodeo at Boston Garden... “The Eternal Gift,” booked by Harry Segal of Imperial Pictures into the Fine Arts, has been held over for a second week... M&P Theatres have reopened the Alson in Agawam and the Broadway in Chelsea... Harry Browning, M&P advertising and publicity director, is walking through the woods these days hunting with a camera instead of a gun. He has a complete Speed Graphic outfit... Steve Brody, Monogram general sales manager, is still a right guy. When in town for a short visit he took the entire office force to lunch and later to a Boston College football game—out of his personal funds... Several new pictures will be screened December 4 and 5 at Paramount... Rita Hayworth was in town for a personal appearance at Loew’s State and Orpheum... Joe Longo staged a press party at the Ritz-Carlton... Maria Montez was in town the same day to attend a Harvard freshman dance. The college men named her the “M-m-m girl” and refrained from throwing fruit or vegetables... Grace Fields was flown in by the Royal Canadian Air Force so she could make her first Hub appearance under the auspices of the British War Relief Society... E. M. Loew houses are still being picketed by the projectionists’ union. Loew was in the Beth Israel hospital for a check-up... Gene Krupa is an indefatigable booking for the next stage show at the Metropole, which is scheduled for Dec. 5. Tommy Dorsey was originally chosen but had to be dropped because he cannot appear in Massachusetts due to

TRADE SCREENINGS

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Here’s the box score of the fourteen AAA cases in Philadelphia to date: Decisions were awarded by the exhibitors, four decisions to distributors (one of which has been appealed by the exhibitor), three have not been heard thus far, one arbitration decision pending, one expected to be settled out of court without being heard, and one case withdrawn... The Parkside, Camden, case was continued until the 21st... Three out of eighteen Penna. communities voted in favor of Sunday movies; they are Ramey, Green and Milford... Sam Stiefel of the Pays in connection with the Variety Club gave a special aye show for the city’s Infantile paralysis child victims, who came from hospitals, schools and homes. The Salicy Puppets were featured on the stage and, thru courtesy of Charlie Zagners of KBO, Disney’s “Dumbo” was the screen attraction... Sam Gross announces that 20th-Fox promotions have J. Leonard Mintz becoming city salesman and Bill Solomon stepping from the shipping department to become chief poster clerk... Jack Jaslow has joined Johnny Schaeffer’s indie exchange... Ed Rosenbaum, Columbia exploiter, is in the Jewish Hospital for a check-up... New rooms, new seats... Mollie Cohen, former Monogram cashier, is now rocking a tiny bundle... The Variety Club’s Seventh Annual Banquet already has collected $600 in advance reservations, an all-time record... Still no decision on a toastmaster... Chief Barker Earl Swigert, Barkers William A. MacAvoy, Leo Bresin, Nat Levy, and Jack Kraker returned from Pittsburgh with glowing reports of the Lucky 13 Banquet... The anti-trust suit of the Harrison Bros., owners of the Lansdowne, against S-W Theatres and the majors was settled out of court—again—last Wed... Bill Heenan is re-cuperating from an appendectomy... Joe Silver, the Ledger’s aggressive film ad man, was promoted to head of the daily’s theatrical advertising... The Jack Bresin dinner is a sell-out.
YOU BELONG TO ME ... In this Columbia marital comedy, Henry Fonda plays a millionaire playboy who marries Barbara Stanwyck, a young doctor, and then learns that he never has an opportunity to see his wife, starting with the first night of their marriage. His continual rowdiness, such as manhandling his wife's male patients, almost breaks up the marriage, but when he decides to put his millions toward buying a bankrupt hospital and makes his wife chief doctor, the connubial bliss is consummated. Wesley Ruggles directed.

SOUTH OF TAHITI ... This is the picture in which Universal introduces the "M-m-m-m Girl," Maria Montez, and surrounds her with leopards and three he-men, Beau Donlevy, Brod Crawford and Andy Devine. The last three are pearl fishers who land on an uncharted island and are so charmed by Miss Montez and the natives, that they decide to stay on. George Waggoner directed.
Successful football teams mix 'em up... dazzle 'em with variety... play them off their feet.

A line buck... a lateral pass... a play around the ends. Kicks, forward passes, off-tackle plays...

In show-business, too, you've got to mix 'em up...

Keep pounding away with Trailers, Posters, Heralds, Lobby Displays, 24-Sheets...

everything in the advertising bag and you're bound to come out on top.

A good team plays for the final score... a good showman plays for the year's receipts.

Let advertising pave the way for you just as the interference clears the field in football.

**Carry that ball** with those three great ball carriers... Standard Accessories... Special Accessories... Trailers...
"...There can be no denial that there is merit in the contentions of the Legion of Decency...It has been evident for months that the people writing and directing film stories have been taking greater liberties in the handling of delicate subjects."

From an Editorial by MO WAX, Page 3
The success of a single short subject series, John Nesbitt's "PASSING PARADE," produced by M-G-M, is doing this industry more good than reams of editorials and testimonials.

To have good pictures they must be supported. To do fine things on the screen requires the cooperation of the theatres. All credit to the exhibitors of America for their judgment in booking and supporting the "PASSING PARADE" series.

The public has indicated its absorbing interest in these shorts that tell of the little events that make living an exciting experience. The sincerity of their production, the sound manner of their exposition in the best magazine tradition, the span of their source material across the by-ways of life make them subjects of extraordinary human appeal.

To those thousands of showmen who have already taken John Nesbitt's "PASSING PARADE" to their hearts, we are grateful. To others who have not yet given their audiences the opportunity to experience the warmth and inspirational thrill of these brilliant little entertainments, we urge an immediate booking. Try them once and you will become an enthusiast for one of the best offerings the screen affords.

For instance, these John Nesbitt gems:
Just released:
"STRANGE TESTAMENT"
On the way:
"WE DO IT BECAUSE—"
Recent "Passing Parade" Hits:
"Hobbies" • "Willie and the Mouse" • "Out of Darkness"
"This is the Bowery", "Whispers"
IS THIS CENSORSHIP?

Not having seen "Two-Faced Woman," we are not qualified to pass judgment on the action of the Legion of Decency in giving it a C (condemned) classification. The Catholic Church, by the unprecedented action of Archbishop Spellman black-listing the Garbo film in the New York Archdiocese and terming the seeing of it "an occasion of sin," is obviously determined to keep members of the Church from patronizing it. The picture has already been banned in several cities and probably will be prohibited in other predominantly Catholic areas.

M-G-M issued a statement through Howard Dietz, director of advertising and publicity, putting forth the company's position. "It has always been our endeavor to produce quality motion pictures which will not offend good taste or decency. There is no exact science in the production of motion pictures. People do at various times differ as to the effect of a given line or scene, particularly in a picture such as this, which is a comedy and designed primarily to amuse." Mr. Dietz proceeds to point out that the film was passed by the Motion Picture Code Authority and the National Board of Review.

We are certain that the leaders of the Catholic Church recognize the instincts of the American people that make them abhor censorship, and, therefore, we doubt that it is the intention of the Legion of Decency or Archbishop Spellman to exercise any general form of censorship on the motion picture industry.

There are certain facts, however, which the film producers must face. As is usual in times of national stress and emergency, such as are brought on by wars, there is a tendency to lower moral standards. It has been evident for many months that the people writing film stories and directing them have been taking greater liberties in the handling of delicate subjects. While these practices have not been employed flagrantly, there has been a noticeable increase in the use of shady innuendo, sparse costuming of actresses and suggestive acting. There can be no denial that there is merit in the contents of the Legion.

As Archbishop Spellman so wisely observes, it is quite likely that the publicity attendant upon his condemnation of "Two-Faced Woman" might be capitalized to attract an even larger audience impelled by curiosity to see the picture. That is beside the point. Hollywood knows that the vast majority of American people will not buy smut. Nor are they being attracted in any large numbers by a cycle of stories about cheating husbands and cheating wives.

From a purely practical, business viewpoint, we believe that the Legion of Decency has performed a service for the industry by reminding the film makers that there are many other subjects which will entertain and stimulate the moviegoers of the nation.

MO WAX.

HOPE FOR RKO

For too many years RKO has been the industry's production problem child. Each season has seen a few outstanding features come from this studio, but the B and C product has invariably fallen far below the standards exhibitors have a right to expect from a company with the rich resources of RKO.

We have long been answering the common question: What's wrong with RKO? By pointing to the division of financial control, which has resulted in divided authority in the operation of the company. It has been impossible for the men responsible for the production of the pictures and the distribution to give their best under such conditions. In our editorial columns and in the Studio Size-ups, we have repeatedly urged RKO's financiers to place in the hands of the proper people the authority to conduct the company's business without worrying about friction between the men in the money temples.

Now there is cause for hope for RKO. According to reports, it appears that George J. Schaefer will be given an opportunity to make the studio deliver product worthy of a major organization. If the reports are true, this is the most important news from RKO in years. It means that Schaefer will deliver or bear the consequences. We are certain that he prefers it that way, for any man of ability and spirit wants to stand or fall by his own efforts.
'RISE AND SHINE' LIVELY FOOTBALL MUSICAL SHOULD CLICK

Rates • • • generally.

20th Century-Fox
93 Minutes

Directed by Allan Dwan.

A gay gridiron musical, "Rise and Shine" can depend on its broadly-hilarious comedy, popular players and timely subject to make the box office turnstiles click. Producer Mark Hellinger has taken James Thurber's "My Life and Hard Times" and, by speeding up the comedy to near-slapstick proportions and by adding pulpitude and rousing college songs, a mad and merry picture results. The story is more of a burlesque than a satire but its Runyon-esque characters are as likeable as they are nonsensical. A good bill-topper generally and a likely smash hit where the younger element predominates.

The central figure, Boeneczewz (Jack Oakie) is true to the popular conception of a football star—a dumb, lazy Pole who shines only on the gridiron. But, with a professor in order to make a possible scholastic showing, Oakie soon becomes attached to the family which includes a pretty daughter and an eccentric grandfather who still wears his Civil War uniform. A big shot gambler, who sends George Murphy down to the college town to get first-hand information on Oakie, doesn't figure that the lad will fall in love with the professor's daughter. Oakie-passes his exams by much prompting and, although kidnapped before the big game, he reaches the field in time to run its entire length three times and score the winning touchdown.

Jack Oakie is in his best comedy element as the lumbering boisterous Oakie. Milton Berle, Raymond Walburn and Ruth Donnelly toss off the gags and witty dialogue to perfection. Walter Brennan's fast-stepping "Good Old嵌 Euros" and Donald Meek contributes some of his typical dry humor. George Murphy scores with a sweet, stern in the opening scene and also takes care of the romantic interest with Linda Darnell in pleasing fashion. The latter is as attractive a co-star as any moviegoer could wish for.

Director Allan Dwan neatly spots the Robin-Rainger songs without slowing up the action.

LEYENDECKER

'THE PERFECT SNOB' POINTLESS COMEDY EFFORT

Rates • + as secondary dualler only.

20th Century-Fox
61 Minutes

Directed by Ray McCarey.

"The Perfect Snob" is another example of the dead and pointless programmes being turned out by 20th Century-Fox. Like such 1941-42 releases as "Marry the Boss' Daughter," "Go Fast," "Private Nurse" and "Great Guns," this is a hackneyed quibble apparently made just to fill out a block of five. It has few genuine laughs and a minimum of entertainment value. Such capable performers as Charles Ruggles, Charlotte Greenwood and Alan Mowbray work hard and, to their credit, occasionally manage to stir up some mild amusement. These cast names are the only redeeming features of a weak comedy. "Snob" will be snubbed by most moviegoers.

Starting as a small-town comedy, the story soon shifts to Honolulu where a society-minded mother (Charlotte Greenwood) takes her marriageable daughter (Lynn Bari) in hopes of ensnaring a wealthy husband for her. The move is opposed by the mild-minded veterinarian father (Charles Ruggles) who follows to Hawaii when he hears rumors of the girl's engagement to a middle-aged Lothario. Ruggles breaks up this match and then persuades a supposedly-penniless young man (Cornel Wilde) to make a play for her. After numerous misunderstandings, the young couple find they really love each other, despite the fact that Wilde is actually wealthy.

Charles Ruggles' soft-spoken, inoffensive parent is always a believable portrayal, but Charlotte Greenwood over-acts, her sharp-tongued mother role. The luckless Lynn Bari, who rarely plays in a picture, is attractive and capable although scarcely the sweet girl graduate type. Cornel Wilde shows promise as the young lover.

Ray McCarey's direction is as uninspired as his script.

LEYENDECKER

'CADET GIRL' ROUTINE PROGRAMMER SAVED BY MUSICAL NUMBERS

Rates • — as dualler generally.

20th Century-Fox
70 Minutes
Carole Landis, George Montgomery, John Shepperd, Wm. Tracy, Janie Carter, Robert Lowery.

Directed by Ray McCarey.

This programmer boasts a few musical sequences that are far better than the rest of the picture. The exhibitor would be wise to exploit the song interludes, for there is little else to attract patronage in a lightweight offering like this. It is all very routine, a typical boy meets girl, etc. Yarn that bags down sadly midway due to dragging out the lovers' argument too long. John Shepperd scores with the finale song number, "Uncle Sam Gets Around," which is good and quite unexpected, coming as it does at the tail end of an otherwise commonplace double feature subject.

Starting at West Point, the story follows George Montgomery and his buddies on furlough to the big town. They meet Carole Landis in an automat and it is love at first sight as far as Montgomery is concerned. Landis proves to be singer with John Shepperd's band, the latter being Montgomery's brother. Follows several reels of the argument whether Montgomery and Landis should marry or whether Montgomery should go back to the Point. A student is automatically expelled if he married, you know. Shepperd finally persuades Landis she should make the big sacrifice. A trip to an Army training camp where the boshes and the patriotic song finale clinch the argument against clipping Montgomery's army career.

The "Uncle Sam Gets Around" number is one of those stirring "I Am an American" sort of rhymed recitations with music. It is a sock finale that will send audiences out with a "lift."

NOMAKER

'MARRY THE BOSS' DAUGHTER' ONE OF THE SEASON'S WORST!

Rates •

20th Century-Fox
60 Minutes

Directed by Thornton Freeland.

A "D" picture if we ever saw one! If we hadn't seen it, we would never have believed that a thing like this could happen on celluloid—and in a major studio. Lightweight cast are thrown for a loss by sappy dialogue and a story that must have looked stupid even on paper. Tell Fox to pick this one.

Bruce Edwards is an ambitious young man from the west who meets Brenda Joyce by finding him obtaining employment with her dad George Barbier. His efficiency scheme leads to the elimination of an entire department and the firing of many long-time employees. This injustice bothers Edwards to the extent that he purposely makes a mistake which causes the re-instatement of the ousted employees of the abolished department. As a result, he himself is discharged; but at the urging of Joyce he discovers another great mismanagement in another of her dad's departments and again wins favor in his eyes by a great favor, that he practically inures upon their marriage.

NOMAKER
'CONFIRM OR DENY' NEWSPAPER MELLER PLUS AIR WAVE OVER LONDON

Rates • • • generally.

28th Century-Fox
74 Minutes
Don Ameche, Joan Bennett, Roddy McDowell, John Loder, Raymond Walburn, Eric Blair, Arthur Shields, Directed by Archie Mayo.

This is a meller of news service men in London in November, 1940—during the attempted Nazi air blitz. It is rather skilfully done with studio and actual photography neatly pieced together with authentic reproductions of heavy air raid shelters at tempting to ace production detail. Archie Mayo's direction is fact paced and it is action all the way. Plot is just a thread upon which to hang scenes of the historically-bombing of Britain and it screens like a short story embellished to feature length with plenty of background detail. We doubt that "Confirm Or Deny" will get better than average grosses in most locations. Exhibitors' problems will be to attract the ladies. Ameche is competent as the dynamic, spouting overcome-all-obstacles news service man and Joan Bennett is satisfactory as the English girl he meets during an air raid. Juvenile Roddy McDowell, as the faithful copy boy, however, very nearly steals the pic from under the nose of the stars.

Ameche meets Bennett in a subway air shelter. Learning she works for the Information Department, he manages to get her released so that she can work for his news service. The news service's headquarters are bombed out and they move into the basement of a hotel. This, too, is bombed with the bomb crashing through but not exploding. One of the workers discovers that it is still "alive" and may go off at any moment. Ameche orders everyone out, intending to return and destroy the equipment to keep sending copy. Weakened by the bombing, the cellar roof caves in blocking the only exit. Ameche's luck has remained behind. Their teleype is the only connection with the outside world. When a flash moves through on Hitler's invasion plans, Ameche wants to send the scoop through since he has a clear line and no British censor to hamper him. Bennett, however, proves to be a staunch patriot and refuses to help him—in fact does everything she can to prevent him from sending the scoop of his life. Ameche finally sees that she is right; they embrace as rescue corps finally break thru the rubble in time to rescue them before the time bomb goes off.

WARNER BROTHERS 1941-42 Release

'THEY DIED WITH THEIR BOOTS ON' COLORFUL WESTERN EPIC IS TOO LONG

Rates • • • generally.

Warners annual western epic, a pretentious film with Custer's Last Stand as its highlight, is always colorful, but only occasionally exciting. It suffers from extreme length, "They Died With Their Boots On" has a sprawling narrative which takes in far too much territory for Director Raoul Walsh to handle, with the result that the spectacular sequences are outstanding in their sweep while the romantic scenes seem dull in comparison. Despite a few Flynn-de Havilland passionate close-ups, the picture stresses action and, consequently will, appeal more to male audiences. After an amusing West Point opening and a thrilling Civil War battle, the story begins to pall as Custer remains idle and it is not until the climactic Indian uprising that the pace again quickens. Thirty minutes less running time would have meant a far more compact and interest-holding picture. The Flynn-de Havilland names make certain good returns generally; best returns will come to action spots.

Custer is first seen as a braggart, self-assured West Point cadet. When the Civil War starts, he is given a commission and, disobeying orders, helps win an important battle. Slightly wounded and decorated for bravery, Custer weds Olivia de Haviland and tries, without success, to adjust himself to inactivity. His wife's appeal to General Sheridan brings an appointment as lieutenant-colonel in the Dakota territory. There Custer makes a friendly treaty with the Indians, but, as double-dealing rifle-traders, the Reds attack and his entire regiment goes down fighting at Big Horn.

Perfectly suited to these heroic roles, Errol Flynn has never appeared to better advantage or given a finer performance than as Custer. Olivia de Haviland is lovely and appealing as his understanding wife. Hatie McDaniel supplies some welcome Mammy humor and Sidney Greenstreet is unctuously amusing as General Scott. Othera who stand out are Charley Grapwin, Arthur Kennedy, Gene Lockhart and Anthony Quinn, who makes a convincing Indian brave.

LEVENSTECKER

PARAMOUNT Review of 1 in Special Block

'LOUISIANA PURCHASE' LAVISH MUSICAL FAILS TO GIVE HOPE ENOUGH COMEDY

Rates • • • • in first runs; less in small town and action spots

PARAMOUNT

98 Minutes.
Bob Hope, Vera Zorina, Victor Moore, Irene Bordoni, Raymond Walburn, Dona Drake, Maxie Rosenblum, Phyllis Ruth, Frank Albertson, Donald MacBride, Andrew Tombs, Robert Warwick, Charles Laskey, Charles Laughton, Eunice Parnell, Iris Meredith, Sam McDaniel and Kay Aldridge and the Louisiana Belles.
Directed by Irving Cummings.

A gorgeously-colored, lavishly-costumed musical, with a top-notch cast, "Louisiana Purchase" misses being a show sock. It has a couple of mild laughs but one or two uproarious moments. The fame of the Broadway stage play, the Irving Berlin music and the original stage cast, augmented by Bob Hope, are factors enough to make top grosses a certainty in big city first runs and the better naborhood spots. It will be strong in action or rural locations. Victor Moore, Vera Zorina and, to a lesser degree, Irene Bordoni, successfully duplicate their stage success but, surprisingly enough, it is Bob Hope who is held down by the limitations of the musical's book. The Louisiana Belles and the costumes that adorn them are breathtakingly lovely, while the mardi-gras scenes and Zorina's ballet number are a treat for the eye. This is a stunning show even if the political humor is too dry and much of that dialogue too sophisticated for action-minded fans or small town audiences.

After a clever introduction which shows an attorney reading the script and introducing the credits for "Louisiana Purchase," the story proper starts as a worried foursome of grafters discuss the arrival of Senator Loganberry who is planning to investigate the Louisiana Purchasing Company's books. Bob Hope, a cafe owner, is urged by his crook partners to be a witness to the crooked purchases, is persuaded to find a weak spot in the puritanical senator's armor. The first try is a failure, as Zorina, who puts the senator in a compromising position, finds she cannot harm the lovable old man. Irene Bordoni, a cafe mistress, also works on the senator, but, when he finds her in his bedroom, he marries her. In the final trial scene, the senator absolves Hope of all blame after he is weakened by a three-day filibuster.

Handicapped by a routine hero role, Bob Hope fails to get the utmost in laughs from his wise-cracks. Victor Moore's portrayal of the New England senator is an appealing as well as an amusing characterization. Vera Zorina dances divinely, sings adequately and makes a charming heroine. Irene Bordoni, whose brand of arch humor is so easy on the audience, has even one song number here. Dona Drake's rendition of the title song is a stand-out although the other Berlin are merely incidental to the action.

Irving Cummings' direction is just average.

LEVENSTECKER
'BILLY, THE KID, WANTED' GOOD STARTER FOR CRUSHER CRABBE WESTERNS
Rates ● ● in action spots.

Producers Releasing Corp.
61 Minutes
Buster Crabbe, Al St. John, Dave O'Brien, George 'Gabby' Hayes, Charles King, Frank Ellis, Choot Sherwood, Joe Newfield, Bud Buster, Slim Whitaker, Howard Masters.
Directed by Sherman Scott.

With Buster Crabbe taking over the title role and a slightly-higher budget, the "Billy, the Kid" westerns have received a strong boost toward popular favor. First of PRC's 1941-42 series, "Billy, the Kid, Wanted" has action aplenty, a logical story and abundant comedy relief by Al St. John. Where last season's star, with Bob Steele, were "quickie" horse operas and suitable only for the kids, this should satisfy wherever cowboy action films are popular.

Tired of always being blamed for robberies that take place while he tries to settle down, Billy, the Kid, hides out with a poor young farmer (Frank Ellis) of the Paradise Land Development. Learning that Ellis and other homesteaders are at the mercy of an unscrupulous drifter man (Glenn Strange) for their water and food, Billy uses his Robin Hood to help them out. By causing dissension between Strange and his former partner (Charles Kent) Billy joins one gang, his pal, Dave O'Brien, ties up with the other. The rival camps fight it out and, when the outlaw gangs are eliminated, the farmers elect Ellis as sheriff as Billy and his pals ride off.

Buster Crabbe makes Billy, the Kid, a handsome, two-fisted cowboy, Dave O'Brien is good as his young pal, Jeff, and Al St. John is amusing as the ranch owner, Fuzzy. Although there is no unnecessary romantic interest, Choot Sherwood creates sympathy for a homesteader's wife and Billy Newfield is an appealing child.

LEYENDECKER

'THREE GIRLS ABOUT TOWN' IS WASTE OF COMEDY TALENT
Rates ● ● — as dualler.

Columbia
72 Minutes
Directed by Leigh Jason.

This nonsensical programmer is a "miss" in every department except for a comedy cast which supplies a few genuine laughs and gives it some marquee value. Starting with the novel idea of having three arms attempt to dispose of a corpse, the script writers were soon forced to descend to screwball comedy in order to keep the action alive. And D'o eter Leigh Jason uses the old bedroom farce technique which has the characters running in and out of doors and hiding on fire-escapes and in closets in a frantic attempt to get some chuckles. Best suit d to supporting spot on naborhood duals where the younger patrons may find "Three Girls About Town" moderate.

The story is about two sisters (Joan Blondell and Binnie Barnes) who work as hotel convention hostesses in order to earn the money to save their sister (Janet Blair) to finishing school. Finding a body in one of the hotel rooms, the girls attempt to smuggle it out while Joan's fiancé, a newspaper reporter, is more anxious to keep it there and get a "scoop" story. Various characters, including morticians, charwomen, unon officials, and drunks wander in and out during the resultant confusion until the matter is settled when the Homans is forced to give in.

Several of Autry's songs including "Be Honest With Me" and the title number are stand-outs. Smiley Burnette's comedy receives twice the usual amount of footage with his slapstick antics registering especially well in the early cornval scenes. Fay McKenzie is an attractive, if camera-conscious heroine.

LEYENDECKER

'REVIEWS IN THIS ISSUE
Reviews In This Issue
Rise and Shine
The Perfect Snob
Confirm or Deny
Marry the Boss's Daughter
They Die for Their Boots On
Lone Star Western
Billy the Kid, Wanted
Three Girls About Town
Secrets of The Lone Wolf
The Devil Pays Off
Death Valley Outlaws

LEYENDECKER

'SIERRA SUE' AUTRY'S LATEST LACKS WESTERN ACTION
Rates ● ● in action spots on star's popularity.

Republic
64 Minutes
Directed by William Morgan.

"Sierra Sue" provides further evidence that Republic is aiming the Autry films for a wider audience than the western fan. In this modern cowboy opus, the only villain is a poisonous weed and the controversy is between the State Agricultural Inspector and the stubborn cattlemen who refuse to use his spraying methods. Songs and comedy are almost too plentiful in the early sequence but, at least, there's a slam-bang climax, which includes an airplane crash, a prairie fire and a cattle stampede, to satisfy the thrill addicts. Although the story is a novel one, the action content is below average and Autry's popularity will have to carry it to fair returns.

Autry plays a U.S. Government weed control expert who journeys to Sierra City to persuade the cattlemen to stop burning the cattlemen's cattle to destroy the poisonous devil weed. After rescuing an aviator carrying bank funds from his wrecked plane, Autry and his pal, Smiley Burnette, are mistaken for robbers. Although his real identity is soon established, Autry encounters opposition from the cattlemen to his modern method of spraying the weed-infested land. Finally only one stubborn rancher (Robert Homans) holds out and threatens to shoot Autry if he moves spraying machinery on his property. Spraying by airplane solves this difficulty and

LEYENDECKER

'SECRETS OF THE LONE WOLF' MEDIocre MYSTERY PROGRAMMER
Rates ● + in action spots or as secondary dualler.

Columbia
60 Minutes
Directed by Edward Dmytryk.

Like the two previous "Lone Wolf" films, this is a mediocre mystery slightly below the Louis Joseph Vance thrill standard. Where the original Vance stories were taut, exciting mysteries, these screen adaptations are cut to include only marginally suspenseful. Never attempting to take their roles seriously, Warren William, Thurston Hall and Fred Kelsey set their familiar roles of the suave Michael Lanyard, the blustering Inspector Crane and the bumbling Detective Dickson in a broadly comic style that tends to destroy the dramatic effect. Only Eric Blore's portrayal of the well-meaning valet, Jonathan, is a genuinely amusing one and, fortunately for the film, his comedy scenes are generously spaced throughout the action. The romantic subplot, which seems to have been added as an afterthought, is woefully weak. Popularity of the Lone Wolf novels will carry this to fair returns in action spots.

Michael Lanyard, the Lone Wolf, is called out of retirement by the police who seek his aid in forestalling a possible theft of the famous Napoleonic jewels recently arrived from France. While Lanyard is tel ing the police some of his former successful methods, a gang of international jewel thieves kidnap his valet, Eric Blore, and force him to assist them. When the jewels are stolen and a guard murdered, Inspector Crane blames Lanyard, but during a re-enactment of the crime, the Lone Wolf captures the actual killer.

Of the two unimportant feminine players, Marlo Dwyer shows some promise as a gangster's moll while Ruth Ford is a completely colorless heroine.

EDWARD DMYTRYK'S DIRECTION IS POOR.

LEYENDECKER

FILM BULLETIN
GENE'S GREATEST MUSICAL-ACTION EXTRAVAGANZA!

DOWN MEXICO WAY

GENE AUTRY • SMILEY BURNETTE

FAY MCKENZIE • HAROLD HUBER • SIDNEY BLACKMER

Director—JOSEPH SANTLEY • Screen play by Olive Cooper and Albert Duffy
Based on a story by Dorrell and Stuart McGowan

A REPUBLIC PICTURE

Buy U. S. Defense Bonds
'40,000 HORSEMen' STIRRING ACTION IN AUSTRALIAN FILM

Rates • • + in action spots if exploited; less generally.

Goodwill Pictures
(Distributed by PRC)
86 Minutes

Grant Taylor, Betty Bryant, "Chips" Rafferty, Pat Twyhill, Harvey Adams, Kitie Rie- man, Joe Valli, Albert C. Winn, Kenneth Brampton, Norman Maxwell, John Fleeting, Harry Abbott, Pat Penny, Charles Zoll, Sgt. Roy Mannix.

Produced and directed by Charles Chauvel.

This Australian-made is, strictly speaking, a novelty. It lacks marquee pull and would be expected to have little box office value except in a few class spots. But "40,000 Horsemen" substitutes movement for Hollywood polish and its stirring battle scenes and red-blooded action have rarely been equalled in American films. The desert photography is splendid, the players act with sincerity and conviction and Charles Chauvel's direction is rousing in the battle sequences, although less effective in the romantic passages. The Egyptian skirmishes of the First World War give the picture a timely appeal and a vigorous selling campaign will bring good results in action houses.

Filmed with the co-operation of the First and Second Australian Cavalry Divisions, the story opens in the bazaars of Palestine, but soon switches to the desert wastes. There, a young French girl, whose father has been killed by the invading Germans, disguises herself as an Arab boy and joins an enemy camp. Her spy activities get her into danger as well as embarrassment when she meets and falls in love with a wounded Australian cavalry-man, Grant Taylor. After numerous hand-to-hand encounters over a three-day period, the Anzacs capture the oasis of Romani, the Germans the drive back of Beersheba and Taylor returns to claim his French bride.

Betty Bryant, who plays the lead, is an extremely attractive, sultry-eyed actress and a definite bet for Hollywood. Grant Taylor, as the hale and handsome cavalry-man, also shows possibilities and Albert C. Winn contributes a realistic character portrayal. The comedy reliefs supplied by "Chips" Rafferty and Pat Twyhill is a shade too rowdy for family audiences. The Anzac marching song, "Walking Mat'lede" is one of the best of its kind.

LEYENDECKER

'KEEP 'EM FLYING' ANOTHER FUNNY ABBOTT-COSTELLO SHOW

Rates • • • where comics click

Universal
86 Minutes.

Bud Abbott, Lou Costello, Martha Raye, Carol Bruce, Dick Foran, William Gargan, Charles Lang, William Davidson, Truman Bradley, Loring Smith.

Directed by Arthur Lubin.

Comparing favorably with the other Abbott and Costello comedies produced thus far, "Keep 'Em Flying" will have little trouble in garnering good grosses wherever they have clicked before. This reviewer did not find the comedy quite as hilarious as either "Buck Privates" or "Hold That Ghost", but "Keep 'Em Flying" is far more ambitious as a production than anything in which the comics have appeared before. The musical numbers are handsomely staged and the supporting cast is stronger than any they have had before. Martha Raye is a perfect foil for Costello and the pair have several sure-fire comedy sequences. Some of the pressure has been removed from A. & C. in the picture. It does not lean completely on their comedy efforts, as the previous vehicles did. Thus, it is not quite as funny, but a better balanced show.

The slim plot tells how Abbott and Costello enlist in the Army Air Corps to be with Dick Foran, daredevil flyer who has been drafted. After getting Foran in a heap, he proves himself a hero and his resignation is refused.

Martha Raye plays a dual role. Carol Bruce, still not as photographing very well, plays the romantic lead. Other support is adequate.

Arthur Lubin's direction is not his best handling of the comics.

H. N. B.

'THE DEVIL PAYS OFF' INTEREST-HOLDING ADVENTURE FILM

Rates • • generally; more if sold to action fans.

Republic
78 Minutes.


Directed by John H. Auer.

An unusual and engrossing adventure film with a timely espionage plot 'The Devil Pays Off' will be handpicked at the box office mainly by its dearth of marquee names. Although the players, notably J. Edward Bromberg and Osa Massen, are well cast, they lack the pulling power which might have given this interest-holding ple-

ture a strong box office rating. As directed by John H. Auer, the suspense builds relentlessly to a climax which will satisfy even the invertebrate thrill fans. Playing up the title and the international spy angles will boost grosses, especially in action spots.

The story deals with the efforts of a discharged lieutenant commander in the Navy (William Wright) who is re-crafted into service to work on an international espionage plot. His first assignment, to board the Havana boat and play up to Osa Massen, glamorous wife of a shipping magnate, is a pleasant one except for the interference of the girl who is posing as Wright's wife. Mysterious things occur on board after a sea captain is picked up to report that he was put overboard by his crew for refusing to surrender the ship to a foreign power.

Wright manages to save the captain's life and by working on the shipping magnate's fears he secures evidence to expose his traitorous plot.

J. Edward Bromberg plays the role of the ruthless, but fear-ridden, shipping magnate with a quiet intensity that is unusually effective. Osa Massen, in her best screen role to date, has the magnetic charm to make the faithless young wife an outstanding portrayal. Stronger names might have been used in place of William Wright and Margaret Tallichet, the romantic leads, although these two personable newcomers do capably enough in their parts. Martin Kos-leck is good as a sinister spy and John Allon's photography deserves special comment.

LEYENDECKER

'DEATH VALLEY OUTLAWS' ACTION-FILLED BARRY WESTERN

Rates • • in action spots.

Republic
56 Minutes.


Directed by George Sherman.

A good western thriller and one certain to please Don "Red" Barry's numerous followers. Recently signed by Republic, Barry plays a lone rider —a live-wire fighting star, action-filled story and a strong title—again add up to above-average western entertainment. The Vigilante type of story is familiar, but it has been well directed by George Sherman, who has successfully managed to keep the excitement high and the pace fast throughout. This will attract wherever westerns are favored.

The story offers Don "Red" Barry in two portrayals, one a wandering cowboy search- ing the west for his long-lost brother, the other his impersonation of a notorious bandit. As the latter, Barry is able to tie up with a Vigilante gang which has been preying on honest ranchers and, in this manner, average a friend of his own brother (Karl Hackett) is the secret head of the Vigilantes and when Barry's brother (Milburn Stone), who is a member of the gang, learns he is in danger he attempts to warn him. Stone is not only able to avoid his own captor and use his fists but because he manages to inject a sturdy realism into all of his cow- boy roles. Milburn Stone is particularly convincing as the gangster brother and Michael Owen is a standout in the early scenes. Lynn Merrick, who is becoming a fixture in the Barry series, again makes an attractive blonde heroine.

LEYENDECKER

FILM BULLETIN
COLUMBIA

Rarely before in the history of the film business has there been such intense interest in the discovery and building of new talent. Although players of proven and potential boxoffice possibilities are always at a premium, the COLUMBIA, which has never maintained much of a stock or star list, is beginning to feel the squeeze. With this in mind the studio is inaugurating a series of shorts called "New Talent in Hollywood" which will introduce young players. Ralph Staub is going to produce the group in Technicolor. Among the fledglings already jotted down for spots are Lorraine Field, Mary Gilbert, Julie Sherwin and Julie Gibson.

IN PRODUCTION—Martin Eden" (Glenn Ford-Claire Trevor), "Shut My Big Mouth" (Joe E. Brown-Adela Mara), "Trinidad" (Pat O'Brien-Brian Donlevy).

PREPARING—"After the Alamo," "Highly Irregular" (Joan Bennett-Frankie Tomene).


METRO-GOLDWYN-MAYER

Metro isn't saying much about it, but it has come to the attention of this studio size-ups that Dore Shary, the writer who was recently elevated to the post of producer, is slated to become one of Lee's fair-haired boys. Shary, it is said, has some new and revolutionary ideas on film-making and the top executives of Culver City have been listening to him with great interest for the past couple of weeks. Shary will put his first picture into production soon.

"Journey for Margaret," another story of the war, written by W. L. White, son of William Allen White, has been bought by MGM. Metro has broken ground for its new theatre in Valparaiso, Chile. "Steel Cavalry" has been retitled "The Bugle Sounds."

IN PRODUCTION—"We were Dancing" (Norma Shearer-Melvyn Douglas), "I Married an Angel" (Jeanette MacDonald), "Born to Sing" (Ray McDonald-Virginia Weidler), "Mrs. Miniver" (Greer Garson-Waller Pigden), "Out of the Past" (Conrad Veidt-Ann Ayars), "I'll Take Manila" (Eleanor Powell-Red Skelton), "Rio Rita" (Abbott and Costello), "Tortilla Flat" (Spencer Tracy-John Garfield-Hedy Lamarr).

PREPARING—"Tarzan Against the World" (Johnny Weissmuller), "This Time for Keeps" (Robert Sterling-Ann Rutherford).


MONOGRAM

Including two features finished last week, Monogram has established an all-time high in the company's history by having 11 pictures completed ahead of schedule and awaiting release dates. Before Christmas, four more productions -- "Thunder River Feud," "Black Beauty," "Law of the Jungle" and "Below the Border" will be completed—a total of 16 features and 9 westerns. This is one picture in excess of one-half the entire Monogram output for 1941-42.

PARAMOUNT

This week Paramount's producing team of William Pine and William Thomas celebrated its first anniversary following an unprecedented rapid rise in the production scene. Known as the headline picture-makers, due to their habit of incorporating news into their films—whether it is fresh, vital and entertaining—Pine and Thomas are ex-publicity men who financed their first three pictures themselves in order to prove the points they sought to make. As a result, they are making six pictures for Paramount this season—with that company footing the bill.

Paramount executives have just completed a series of sales conferences in Chicago...Monta Bell, Paramount producer, has resigned after a ten-month association with the studio. His productions included "Aloma of the South Seas," "Maisie" and "Birth of the Blues." Dooley Wilson, negro comedian, has been assigned spots in "My Favorite Blonde" and "The Palm Beach Story" as the result of his performance in "Night in New Orleans." There's quite a conflict among the late Helen Morgan's relatives over who is to share in the proceeds from the contemplated sale of her life story to Paramount for a biographical film Buddy de Sylva would like to make with Margot Churchill. Edoardo Cianelli is the latest addition to the cast of "For Whom the Bell Tolls"—having been signed for the role of Gustavo. Paramount will remake "Mrs. Wiggs of the Cabbage Patch" and has opened negotiations with Lillian Gish for the title role. The studio recently screened the old version at the LA Paramount and asked the audience to nominate a cast for the show which is planned to further the career of tiny Carolyn Lee. If moviegoers thought "Birth of the Blues" a musical treat, they might be even more enthusiastic about "Holiday Inn," for which Irving Berlin has written 12 songs. Crosby will sing eleven and eight numbers will feature the hoofing of Fred Astaire. "Over the Hill" by I. A. R. Wylie has been bought for William Holden.

Following a production hull which has lasted all of three weeks—Paramount burns forth with 10 pictures now in work—"This Gun for Hire" (Veronica Lake-Robert Preston), "True to the Army" (Judy Canova-Allan Jones), "Out of the Blue" (William Holden-Susan Hayward), "Holiday Inn" (Bing Crosby-Fred Astaire), "Mr. and Mrs. Cugat" (Ray Milland-Betty Field), "My Favorite Blonde" (Bob Hope-Madeleine Carroll), "American Empire" (R. C. Dix-Preston Foster), "I Live on Danger" (Chester Morris-Jean Parker), "Palm Beach Story" (Claudette Colbert-Joe McKean). CREDIT ASSIGNMENTS: Bing Crosby, Crusie Baker, John Halliday, Richard Rosson, Edward Norris, Victor Last and "Mr. and Mrs. Cugat" (Leo McCarey), "This Gun for Hire" (Bing Crosby-Edmund Grainger), "True to the Army" (Allan Jones in "American Empire," "Miss America" [Fall in "True to the Army"], "Till We Meet Again," "In This Our Time," "The Best Thing in Life," "The Best Thing in Life," "Out in the Open," "In This Our Time," "In This Our Time," "The Best Thing in Life," "The Best Thing in Life," "In This Our Time," "The Best Thing in Life,") Cary Grant, Dona Drake, William Holden, Macdonald Carey in "The Palm Beach Story."
REPUBLIC

James Granger expects an all-time sales record for 1941-42...Republic expects to get 10 more pictures before the cameras between now and the first of the year — "That Certain Lady" (Margaret Lindsay-John Howard), "Man from Cheyenne" (Roy Rogers-George Hayes), "Pardon My Stripes," "Riders of the Sunset Trail" (Three Mesquiteers), "Moonstruck" (Judy Canova), "Yokel Boy" (Buddy Rogers-Edie Foy, Jr.), "South of Santa Fe" (Roy Rogers), "Spy Smasher" (serial) and "Marines on Parade" (Al Pearce and his Gang).

IN PRODUCTION—"Cowboy Serenade" (Gene Autry-Fay McKenzie), "Pardon My Stripes" (William Henry-Shelby Ryan).


RKO- RADIO

Erich Pommer and Graham Baker are washed up here...RKO is not so sure that it will release Samuel Goldwyn's product in the future. The producer is off to New York for a series of sessions with executives there and studio size-ups understand that overtures off being made to return Goldwyn to the fold under a distribution pact only...Another RKOite in New York is Joe Breen and the town is rife with rumors pertaining to another shake-up in this company. George Schaefer denied reports that either he or Breen would resign...That Gloria Swanson deal for a second RKO picture...RKO picture "Bongo" and "Cinderella" will be post-posted...As a result, approximately 300 employees of the studio were laid off...Maureen O'Hara, whose contract is shared jointly by RKO and 20th Century-Fox, returns to the Gower Street plant for "One Hour of Glory"...Robert Newton, who scored in "Major Barbara," has been assigned the male lead in "Women with Wings" opposite Anna Neagle. This is the dramatization of the life of Amy Johnson which Miss Neagle and Herbert Wilcox announced for production before they departed for England some months ago...The men who actually drop the bombs from planes will be glorified in "Bombardier" which has been placed on Reeves Esgy's schedule for filming after the first of the year...The third series of Tim Holt westerns will be produced next year, starting in January.

IN PRODUCTION—"Synchronization" (Adolphe Menjou), "The Magnificent Ambersons" (Joe Cotten-Dorothy Castro-Lee, mayor of 44th Street" (George Murphy-Anne Shirley), "Falcon Takes Over" (George Sanders), "The Tuttles of Tahiti" (Charles Laughton-Jon Hall), "Lum and Abner No. 2" (Chester Lauck-Norris Giff), "Powder Town" (Victor McLaglen-Edmund Lowe).

CASTINGS: Peggy Drake in "Growing Pains"...Maureen O'Hara in "The Hour of Glory"...Jesse Gay in "The Tuttles of Tahiti"...Ferneze Neal, Martin Mantle, George Cleveland, Mary Gordon in "Powder Town"...Lucille Hall, Henry Fonda in "The Little Pinks".

20th CENTURY-FOX

Tom Connors' selection for the post of personal assistant to Sidney R. Kent has been accepted by Hollywood as a smart move by the 20th Century boys. Connors is highly regarded in the industry and the consensus of opinion is that he will do a good job in his new position.

20th Century's financial report of the first 39 weeks of the year shows a tremendous increase over last year — reflecting the vast product improvement here..."Great Guns," panned unmercifully by the critics, is doing good enough business to encourage this cut to start a second Laurel-Hardy feature, "Pitfalls of a Big City," after the first of the year...A sequel to "How Green Was My Valley" is being planned by Darryl F. Zanuck. Richard Delaun, who wrote the moving novel from which the film was made, has been engaged to write the sequel...Henry Fonda will play the lead in "The Golden Touch," a novel by Stephen Longstreet deals with Wall Street. Archie Mayo probably will direct late this winter..."Les Miserables" will be remade with Laird Cregar as Jean Valjean...Irvig Pichel has been assigned to direct "The Imposter," a story of saboteurs in national defense. Milton Berle, Lynn Bari and Charlotte Greenwood will play the leads..."My Friends Pickets" by Mary O'Hara has been acquired for Roddy McDowell...Boris Morros and S. P. Eagle expect to finish "Tales of Manhattan" by January 15.

NEW RELEASES

(Columbia pictures see Release Charts on Following Pages)

COLUMBIA

Go West, Young Lady
Sing for Your Supper
Honolulu Lu
Bedtime Story
Riders of the Badlands

M-G-M — December releases (no dates)
Kathleen
Design for Scandal
H. M. Pulham, Esq.
Tarzan's Secret Treasure

MONOGRAM

I Killed That Man
Lone Star Law Men
Borrowed Hero
Road to Happiness
Riot Squad
Forbidden Trails

PARAMOUNT

Night of January 16
Cheating Bess
Among the Living

PRODUCERS RELEASING

Swamp Woman
Billy, the Kid's Roundup
Law of the Timber
The Blonde Comet

REPUBLIC

Missouri Outlaw
The Carter Case
Red River Valley
West of Chihuahua

RKO

Mexican Spitfire's Baby
Dude Cowboy
Weekend For Three
Playmates

20th CENTURY-FOX

Cowgirl
Marry the Boss' Daughter
Swamp Water
Confirm or Deny
The Perfect Snob

UNITED ARTISTS

Corsican Brothers
Fiesta
Love on the Dole
Hayfoot
The Gold Rush
Dudes Are Pretty People

UNIVERSAL

Keep 'Em Flying
Don't Get Personal
Wide Open
Road Agent
Melody Lane
Hellzapoppin'

WARNER BROS.

The Body Disappears
Steel Against the Sky
You're in the Army Now

10 F I L M  B U L L E T I N
IN PRODUCTION—"Song of the Islands" (Jack Oakie-Betty Grable), "Roxie Hart" (Ginger Rogers-Adolphe Menjou), "Tales of Manhattan" (All-Star Cast), "To the Shores of Tripoli" (Maureen O'Hara-John Payne), "The Gentleman at Heart" (Cesar Romero-Carole Landis), "You Can't Always Tell" (Joe Allen, Jr.- Cobina Wright), Not for Children (Jane Withers-Marjorie Weaver), "Moontitle" (Jean Gabin-Iza Lupino), "This Above All" (Tyron Power).

PREPARING—"Hearses Don't Hurry.


SIGNMENTS: Zohdi Lerner to "Hearses Don't Hurry"... Irving Picked to "This Above All"... PRODUCTION—"Hearses Don't Hurry."... STORY: "Hearses Don't Hurry"... CONTRACTS: Preston Foster to term deal.

UNITED ARTISTS

At long last it appears that the administrative difficulties which have plagued United Artists are being settled. Most of the credit belongs to David O. Selznick, who, so the story goes, settled himself in a New York hotel and refused to budg until the owners and Board of Directors selected a president and sales head. Edward Rafferty, counsel for the organization, was moved into the top spot and William Selznick, who made millions in charge of distri bution. Those in the know figure that Sears will eventually be edged into the president's berth after Mary Pickford and Charles Chaplin, potential rivals in the field, are the former Warner's executive in New York.

The trouble with both Miss Pickford and Chaplin is that they are unwilling to come to decisions — resulting in continuous delay of important actions. Too, they are both notoriously restrained when it comes to discussing money and the negotiations between UA and Sears were reported at the straining point because the two owners sought to beat down his terms.

For the sake of the company, the industry and the independent exhibitors who look for a strong and powerful production outfit in the United Artists set-up, it is to be hoped that the changes wrought last week will mark the beginning of a new era — one in which internal bickering and dissent will be replaced by cooperation and mutual endeavor.

There appears to be solid substance to the rumors that Samuel Goldwyn may return to UA as a releasing producer. It would seem to this observer that a policy of appeasement toward Mr. Goldwyn is in order. UA could use his judgment, advice, and pictures... Charles Chaplin's next picture will be a comedy adaptation of the Bluebeard theme and has been tentatively titled "Lady Killer." Production is expected to start late next spring.

Hal Roach is planning 16 streamlined features for next season... A UA releasing deal is on the fire for Charles R. Rodgers.

IN PRODUCTION—"To Be or Not To Be"... PRODUCTION—"About Face.

UNIVERSAL

"Exhibitor good-will comes from exhibitor profits, and exhibitor profits come from good box office pictures"

So stated William A. Scully at a recent sales meeting in Chicago. Other points emphasized at the confab: a pronouncement by Scully that henceforth greater latitude would be extended to branch managers in settling local sales questions without home consultations; a declaration by Blumberg that original increases in the company's production budget for 1941-42 have been upped an additional three million dollars to provide for such pictures as "Saboteur," directed by Alfred Hitchcock; "The Spillers," with Marlene Dietrich, and "River Lady"; and a report from Matthew Fox that the 1941-42 program is nearly 70% completed.

Gloria Jean will be rushed into a pair of Deanna Durbin stories — bought before marriage pushed the striking star out of "little girl" roles... Hollywood is wondering if UA's plan to star Lou Chaney, Jr. in a "Frankenstein" sequel is good showmanship in view of the Monster's association with Boris Karloff. This department believes a change would materially increase interest... Robert Cummings will make 3 pictures a year under a readjustment of his contract... Ronald Colman is the latest star to move his make-up kit out to Universal City. He will appear in "The Life and Death of Francis Newcome," a Bruce Manning production... U is going to release Walter Wanger's "The Eagle Squadron."

A pre-holiday production boom is getting underway here, with at least a half dozen top productions scheduled for the starting signals within the next 30 days. Two new Frank Lloyd productions, "The Saboteur" and "The Spillers" will be launched December 1 and December 15, respectively. Alfred Hitchcock will direct Robert Cummings and Priscilla Lane in the romantic leads of "Saboteur." Marlene Dietrich, Randolph Scott and John Wayne are in "The Spillers."

On November 30, William Seiter will start "Fired Wife" which may or may not have Rosalind Russell in the title role — depending on her reaction to the script. Gregory La Cava is slated to start "The Sheltered Side" on December 15.

IN PRODUCTION—"The Wolf Man" (Claude Rains-Marit Ouspenkssaya), "Temporary Bride" (Jane Frazee-Robert Paige), "Mississippi Gambler" (Kent Taylor), "Tough as They Come" (Dead End Kids).

CASTINGS: Paul Kelly, Dead End Kids, Ann Gillis, Virginia Brissac, John Galland, Helen Parrish in "Tough as They Come."... WARNER BROS.

A deal for Norma Shearer to play the lead in "The Gay Sisters," originally planned for Betty Davis, has been closed. Her appearance in the Stephen Longstreet novel will mark her first film engagement away from MGM since 1924.

WB is going in for musicals with a bang. The studio which did more than any other company to foster musical entertainment on the screen, only to almost completely abandon the policy in recent years, has nine tunefilms — a greater number than any since 1938 — on its forthcoming schedule. Now in production is "Yankee Doodle Dandy," with James Cagney as the beloved song and dance man, George M. Cohan. "Blink Eyes," the Eddie Cantor musical show, will become a film — if it becomes a hit. "The Desert Song" is also included in the WB line-up, but it always is. Originals in preparation are "Here Comes the Girls," "A Night at Tony Pastor's," "Tell Me Pretty Maiden," "Young and Beautiful," and "Carnival in Rio." Recently completed is "Always in My Heart" which includes songs sung by Patty Hale and Gloria Warren.

Lewis E. Lawes won't ok that screenplay of his autobiography "Things I Saw in the War," with Cary Grant starring, for polishing and the like. The money is too good and too high to let this slip. The studio is still looking for a director for the film, which should go into production by mid-summer... Chicago.
PRODUCTION RECORD

1940-41 Features (50) Completed (50) In Production (0)
1941-42 Features (50) Completed (27) In Production (6)

I'LL TAKE MANILLA

Musical Comedy—Shooting started November 12
Producer: Pandro Berman
Story: Bud and Lou play a deal role, that of twin brothers, who is forced to deal with the other because of his Naxi activities.

The Home Town—Spanish (0) B.H. Robert—Toledo, Ohio

Release: August 24, 1940

Bedtime Story

1941-42 Features (50) Completed (44) In Production (0)
Westerns (16) Completed (16) In Production (0)
Serials (4) Completed (3) In Production (0)
1941-42 Features (50) Completed (24) In Production (5)
Westerns (16) Completed (10) In Production (0)
Serials (4) Completed (1) In Production (0)

TRINIDAD

Comedy-Drama—Shooting started November 21
Cast: Pat O'Brien, Brian Donlevy, Janet Blair, Veda Ann Borg, Roger Clark, Frank Jenks.
Director: Gregory Ratoff
Producer: Sam Bischoff
Story: Pat O'Brien and Brian Donlevy, who escapes in the army with his gang of racketeering mugs, is instrumental in uncovering a plot where gangster in Trinidad has been selling oil to foreign vessels, contrary to law.

RELEASE CHART

IN PRODUCTION

Title—Running Time

C ted 10-30 11-17

R Slider (89) 1-31 2-15

Shut My Big Mouth 1-29 1-17

Adventure in Washington (60) H. Marshall—V. Bruce 2-22 5-30 2010

Big Boss (70) O. Kruger—G. Dickerson 3-8 4-25 1937

Details under title: Chain Gang

Blacks in Society (80) Singleton—Lake-Simms 4-9 7-17 1941

Ellery Queen and the Perfect Crime (85) H. Bellemore—L. Mendleson 5-17 8-4 1933

Details under title: Devil to Pay

Ellery Queen's Penthouse Mystery (84) H. Bellemore—L. Mendleson 1-25 3-4 1925

Fire for Life (60) U.S. Govt Films 4-3 4-3

Great Swindle (54) J. Holt 6-1 10-4 1934

Details under title: Muscle Exposed

Hands Across the Rockies (57) H. Elliott-D. Taylor 4-5 6-19 1913

Her First Job (75) J. Whitaker—J. Cooper 3-22 5-8 1923

Here Comes Mr. Jordan (90) E. Montgomery—R. Johnson 5-3 8-21 1925

Details under title: No. Jordan Comes To Town

I'm Prudence (58) Islander Films 4-19 6-30 1941

Iron Claw (serial) C. Quirtay—W. Sands 7-8 11-15 1914

Last of the Blue (80) C. J. Ray—B. Kellmeyer 11-28 3-6 1927

Naval Academy (65) F. Bartholomew—B. Cook 3-8 5-22 1920

North from the South (84) H. Elliott-D. Taylor 3-22 5-31 1923

Officer and the Lady (50) H. Bellemore—L. Mendleson 3-22 5-7 1939

One Night of the Century (38) H. Montgomery—R. Johnson 3-3 8-7 1927

Penny Serenade (118) J. Dunne—J. Grant 11-2 4-24 1929

Prairie Stranger (38) H. Bellemore—L. Mendleson 7-26 9-19 1929

Retire of Daniel Boone (61) H. Elliott-D. Taylor 5-18 5-14 1925

Rich Man in Town (14) H. Bellemore—R. Johnson 4-19 6-12 1925

Details under title: Obstetrical

She Knew All the Answers (62) J. Bennett—F. Stone 5-3 8-15 1928

Details under title: A Girl's Best Friend Is Wall Street

Son of Banny Craddock (63) H. Bellemore—R. Johnson 5-3 7-15 1926

Sweetheart of the Campus (53) H. Bellemore—L. Mendleson 1-19 6-6 1930

Details under title: Betty Co-Ed

They Dare Not Love (75) G. Brent—M. Scott 1-11 1-30 1941

Thunder Over the Prairies (48) H. Bellemore—C. O'Hara 6-4 7-7 1929

Details under title: The Medico Isles

Ude the Tuller (60) H. Bellemore—J. Tracy 3-3 8-7 1921

Time out for Rhythm (45) C. Strucell—B. Van Vleke 3-8 6-20 1929

Two in a Taxi (55) A. Louise—R. Hayden 4-19 7-10 1921

Details under title: The White Way Street

Under Age (40) N. Grey—A. Baxter 2-22 4-24 1926

Valse In The Night (73) H. Bellemore—D. Taylor 5-24 6-24 1926

White Eagle (serial) H. Bellemore—J. Tracy 11-18 1-31 1929

You'll Never Get Rich (46) F. Arnaud—R. Hayworth 5-31 8-13 1926

1941-42 Features (50) Completed (44) In Production (0)
Westerns (16) Completed (14) In Production (0)
Serials (4) Completed (3) In Production (0)

1940-41 Features (50) Completed (50) In Production (0)
1941-42 Features (50) Completed (27) In Production (6)

I'LL TAKE MANILLA

Musical Comedy—Shooting started November 12
Director: Eddie Buzzell
Producer: Jack Cummings
Story: Eleanor Powell, a dancer on a cruise, is instrumental in disclosing the identity of someone selling defense secrets to foreign powers.

OUT OF THE PAST

Drama—Shooting started November 14
Cast: Conrad Veidt, Ann Ayars, Dorothy Tree, Ivan Simpson.
Director: Jules Dassin
Producer: Irving Asher
Story: Veidt plays a dual role, that of twin brothers, who is forced to deal with the other because of his Nazi activities.

RIO RITA

Musical Comedy—Shooting started November 12
Producer: Pandro Berman
Story: Abbott and Costello are a pair of punsters who take the wrong train and land in a border town where they help Kathryn Grayson, owner of a small cafe, deal with spies.

TORTILLA FLAT

Drama—Shooting started November 24
Cast: Spencer Tracy, Hedy Lamarr, John Garfield, Akim Tamiroff, Frank Morgan.
Director: Victor Fleming
Producer: Pandro Berman
Story: From the John Steinbeck novel this takes place on the Monterey Peninsula and the Salvage colony there — imbued, lazy people, the mates of whom beat themselves to look for work when Hedy Lamarr comes into their midst.

RELEASE CHART

IN PRODUCTION

Title—Running Time

C ted 10-30 11-17

I Married an Angel 11-17

Mes. Miniver 11-17

1940-41

BAD MAN, THE (70) W. Beeby—L. Barrymore 11-30 3-28 1921

Burnside Hill (91) W. Beeby—C. Webb 5-7 6-7 1914

Be My Girl (80) J. Barmore—T. Martin 2-12 2-19 1920

Details under title: Step This Way

Billy, the Kid (85) H. Taylor—R. Donohue 12-28 2-39 1921

Blossoms in the Bush (108) H. Gargan—W. Pigdon 7-8 7-11 1924

Dr. Kildare Goes Home (78) J. Barrymore—L. Ayres 6-14 7-6 1924

Dr. Kildare's Wedding Day (78) J. Barrymore—L. Ayres 6-14 7-6 1924

Details under title: Julied For Kildare

Getaway, The (85) S. Sterling—D. Adams 3-6 8-13 1938

I'll Wait for You (75) W. Webber—S. Sterling 3-27 5-16 1935

Life Begins for Andy Hardy (100) L. Stone—M. Rooney 5-21 8-13 1916

12 FILM BULLETIN
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<th>Cast</th>
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1940-41 Features (35) Completed (39) In Production (0) 
Westerns (21) Completed (18) In Production (0) 
Westerns (21) Completed (18) In Production (0) 

RELEASE CHART

1940-41 Title—Running Time 
Billy the Kid Outlawed (68) B. Steele 7-29, 12.77 
Billy the Kid Fighting Pals (62) B. Steele 3-22, 4-18, 6-10 
Billy the Kid in Santa Fe (66) B. Steele, M. Moore 6-24, 7-11, 92 
Billy the Kid's Range War (60) B. Steele, M. Moore 6-24, 7-11, 91 
Caught in the Act (67) J. Armetta 1-17, 17 
Cruising (68) L. E. Cullen, B. Steele 8-17, 6-7, 111 
Dangerous Deed (60) J. Hamilton, J. Story 10-3, 113 
Double Cross (60) K. Richmond, P. Moore 3-9, 30-7, 112 
Tenderfoot (67) B. Steele 6-12, 3-22, 8-29 
Emergency Landing (56) C. Hughes, B. Tucker 3-5, 5-23, 109 
Fateful Engage (60) N. Hamilton, N. Day 6-17, 114 
Irresistible (68) J. S. Cameron, B. Steele 6-17, 3-10, 133 
Jung's Men (68) J. Hays, B. Steele 6-17, 10-19, 130 
Wanted (61) M. Moore, B. Steele 1-28, 6-17, 113 
Horse Rider Crosses the Rio (61) J. Hamilton 2-28, 6-16 
Horse Rider Wants a Chance (61) H. Austin, B. Steele 11-2, 11, 188 
Horse Rider Rides On the Trail (61) M. Moore, B. Steele 1-16, 163 
Mr. B (50) B. Steele 6-24, 9-26, 100 
Outlaws of the Rio Grande (33) T. Meacy 3-3, 5-25, 114 
Paper Bullets (68) J. W. Lawrence, S. Blake 3-3, 6-15, 127 
Edge of Danger (62) T. F. Goodwin, J. Manley 5-11, 6-15, 127 
Secret Evidence (61) M. Raymond, C. Gpielke 10-3, 111 
Son of the Apache (68) B. Steele, M. Moore 5-11, 5-14, 112 
Texas Western (68) T. Meacy, K. Leslie 6-17, 12.85 

1940-41 Features (53) Completed (41) In Production (0) 
Westerns (21) Completed (18) In Production (0) 
Westerns (21) Completed (18) In Production (0) 

COWBOY SERENADE 

Western—Shooting started November 24 
Cast: Gene Autry, Smiley Burnette, Kay McKenzie
Producer: Joe Grant Director: Jack Barty Story: Autry, the head of the cattleman's association, is instrumental in clearing the name of a young man who, while transporting cattle to market, lost the Smithsonian to a man who, through autry exposes the crooks although there are complications when he falls in love with the rancher's daughter.

RELEASE CHART

1940-41 Title—Running Time 
Apache Kid (56) B. Steele, M. Moore 8-8, 9-29, 112 
Apache Temptress (60) J. F. Marsh, M. Moore 8-7, 9-2, 111 
Pecos River Outlaw (56) B. Steele, M. Moore 8-22, 9-28, 112 
Pecos River Spatial (56) B. Steele, M. Moore 8-22, 9-28, 112 
Apache Kid (56) B. Steele, M. Moore 8-8, 9-29, 112 
Apache Temptress (60) J. F. Marsh, M. Moore 8-7, 9-2, 111 
Pecos River Outlaw (56) B. Steele, M. Moore 8-22, 9-28, 112 
Pecos River Spatial (56) B. Steele, M. Moore 8-22, 9-28, 112 

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PRODUCERS RELEASING
**RELEASE CHART**

**1941-42 Features**
(45) Completed (45) In Production (9)

- Westers (7)
  - Completed (7) In Production (0)
- Serials (4)
  - Completed (4) In Production (0)
- Westerns (47)
  - Complete (20) In Production (7)
- Serials (4)
  - Completed (4) In Production (0)
- Serials (4)
  - Completed (2) In Production (0)
- Serials (4)
  - Completed (2) In Production (0)

**1941-42 Features**
(45) Completed (45) In Production (9)

- Westerns (7)
  - Completed (7) In Production (0)
- Serials (4)
  - Completed (4) In Production (0)
- Serials (4)
  - Completed (2) In Production (0)
- Serials (4)
  - Completed (2) In Production (0)

**MISSISSIPPI GAMBLER**
Drama—Shooting started November 11

**MISSISSIPPI GAMBLER**
Drama—Shooting started November 17

**MISSISSIPPI GAMBLER**
Drama—Shooting started November 22

**MISSISSIPPI GAMBLER**
Drama—Shooting started November 27

**MISSISSIPPI GAMBLER**
Drama—Shooting started November 30

**MISSISSIPPI GAMBLER**
Drama—Shooting started December 1

**MISSISSIPPI GAMBLER**
Drama—Shooting started December 7

**MISSISSIPPI GAMBLER**
Drama—Shooting started December 14

**MISSISSIPPI GAMBLER**
Drama—Shooting started December 21

**MISSISSIPPI GAMBLER**
Drama—Shooting started December 28

**MISSISSIPPI GAMBLER**
Drama—Shooting started December 31
BLUES IN THE NIGHT... Just ask yourself what type entertainment your audience likes — then sell "Blues in the Night" that way. It has just about everything and anything...Music...Romance...Drama...Gangster Melodrama...Characterization...Action. It's torrid and sentimental and sad and gay. It should be a showman's delight. Choose your angle and sell it hot and heavy.

APPOINTMENT FOR LOVE. The man with the saltry look and the lady with the straightforward one are cast in this Universal comedy as bride and groom sans nuptial couch, all due to the fact that Margaret Sullavan is a doctor who wants to continue practice and Charles Boyer is a playwright who wants to continue writing plays. Her notion of separate apartments in the same building leads to a near divorce, until a dimwit elevator boy straightens everything.

AMONG THE LIVING... Albert Dekker takes a dual role in this Paramount melodrama of a murderous maniac and a respectable businessman, twin brothers, whose identity is confused by an enraged mob after some horrible murders had been committed. Susan Hayward has the top feminine role as a plain girl enmeshed in Dekker's homicidal exploits. Frances Farmer is cast as the respectable brother's spouse, Harry Carey is a doctor who finally clears up the case and Jean Phillips is one of the maniac's victims. The direction was handled by Stuart Heisler.
OF MEN AND THINGS

By JACK HARROWER

SHORTS BY WARNERS

The short subject market is booming. Take it on the word of Norman Moray, sales chief of Warners in the shorts field. Right now his company is 27 percent ahead of short subject sales at this time last year. To date they have signed over 9,000 contracts. Moray went to work last January to sell the shorts program — eight full months ahead of the schedule. His selling season started September 1st.

Moray feels that the position of the short subject has been greatly improved under the new conditions of selling brought about by the Consent Decree. That 27 percent increase over last year tells the story, as far as Warner shorts are concerned. But maybe that's because Warners are making quality shorts. Of course, that helps a lot.

So confident are Warners that short subjects of feature quality have big potential sales possibilities, that they have just invested $85,000 on each of two super-shorts of 20-minute length. And any exhibitor will admit that $35 grand is a lot of dough to invest in a two-reeler. The pictures are "The Gay Parisian" and "Spanish Fiesta," featuring the famous Ballet Russe de Monte Carlo, both done in Technicolor. And Moray admits that his company can't possibly get out from under on sales with such a heavy negative cost to start with. Why did they make them? To prove among other things that the average picture audience wants class shorts. That is, to prove to the average exhibitor that his patrons want 'em.

These two shorts specials are being given something new in presentation. A world premiere, no less. At the Fabian theatre in Paterson, New Jersey, on Dec. 4th, Paterson was picked for the premiere because it is an average American town leaning away from the art side. Moray has a deep conviction that the art ballet if showmanly presented is mass entertainment. So "The Gay Parisian" was previewed in the Downtown theatre in Los Angeles two weeks ago, to a mixed audience of transients, soldiers and sailors. It received applause during the showing as well as at the end.

Then there are the Service Shorts. Warners has produced these at the request of our Government in order to foster an appreciation among the nation at large of the work being done by the various service units in which our boys are enlisting. The shorts are: "Service with the Colors" (showing the Army unit at the Presidio in San Francisco), "Meet the Fleet" (the Santiago Navy Yard), "March On, Marines," with a cast headed by Dennis Morgan, "Wings of Steel," "Here Comes the Cavalry," "The Tanks Are Coming," with a great cast of feature players. Here are shorts of educational value, but done in story form and with all the entertainment values that any audience can demand. These shorts have been hearty approved by the secretaries of War and the Navy. Both Knox and Stimson expressed in writing their hope that every citizen would see them. Warners are doing their part in trying to get across to the nation just what is going on in the line of defense activities. The heads of the various branches of the service say these shorts have contributed tremendously toward increasing enlistment in all parts of the country.

Moray's conviction is that the average exhibitor does not fully appreciate the seat-selling possibilities and exploitation value of properly produced shorts. He is also convinced that the day of the ten or twenty-minute "filler" is a thing of the past. Every short must be produced with an eye to proper program balance and variety. Name values are of great importance, as evidenced by the band celebrities such as Glen Gray, Casa Loma, Emil Coleman, Leo Reisman, Carl Hoff, which have appeared in Warner shorts. Also personalities such as Maxie Rosenbloom, Howard Hill, George Tobias, Richard Barthelmess, Sidney Blackmer, definitely mean ticket sales for the exhibitor who gets out and properly publicizes them.

Diversification in shorts programs is exemplified in the field of sports alone. Every popular sport is covered by Warners. These titles give a slight idea: "Kings of the Turf," "Water Sports," "King Salmon," "Rodeo Roundup," "Hunting Dogs at Work" (this short shows every type of hunting dog), "Breaking Seventy," "Rocky Mountain Bear Hunt," "Winter Sports."

Name Values are emphasized in such shorts as "Minstrel Days," featuring Jolson and Eddie Cantor. Also "At the Stroke of Twelve," a Damon Runyon story with a featured cast. In the action field are "Perils of the Jungle" and "Monsters of the Deep." These two were originally produced as features, and cut down to two-reel length. Here, says Manager Moray of the short subject division of Warners, is a diversification of short product that any exhibitor can utilize to advantage if he exercises a small part of the ingenuity in selling 'em to his patrons that the company exercised in producing them.

After talking to Moray, we visited Sam Leffkowitz, Warners' branch manager in the New York metropolitan territory. He talked about the surprising development in the sale of "Sergeant York." Playing as a single feature without any exception in this double feature territory, it fooled a lot of exhibitors who said the picture would never get by playing single. In fact the reaction created is so favorable, that if several more strong pictures come along soon in this territory, it may lead into a single feature situation.

As far as Warners are concerned, this New York territory has approximately 25 percent of the theatres based on runs beyond the fourth run class. The territory has 1,000 theatres. And Leffkowitz says that even with houses of this type, a big proportion of them would like to revert to the single run policy.

Under the new group selling plan, this branch manager says he finds it decidedly favorable from his end. His contact with exhibitors, independents as well as circuits, show they also favor it. They welcome a chance to see the pictures before negotiations, and this favorable attitude is increasing as time goes on. Of the seven hundred odd accounts this branch sells, the turn-out to the trade shows has been 50 to 60 percent.

Five men cover the entire territory for Warners, consisting of Manhattan, Bronx, New Jersey, Brooklyn, Long Island and parts of upstate New York. This personnel has been geared up to an intensive degree of operation under the new selling plan. They are busy all the time. But they are getting results. And they like the new system, for it puts a salesman on his mettle.
THE CORSICAN BROTHERS. Edward Small presents the screen version of the Alexandre Dumas classic with Douglas Fairbanks, Jr., in the dual role of twin brothers whose peculiar birth was responsible for each having an insight into what the other was feeling, though miles away. After being separated when infants, they meet and eke out their revenge upon their parents' murderer. The cast in this United Artists release features Ruth Warrick, Akim Tamiroff, J. Carrol Naish and H. B. Warner. Gregory Ratoff directed.

THE MEN IN HER LIFE. Columbia stars Loretta Young in the love story of a ballet dancer whose existence is directed by the men she loves and who love her. Conrad Veidt is seen as her kind and devoted teacher, Dean Jagger plays an American who pursues her until they are married, John Shepperd has the role of an Englishman whose death breaks her career and Otto Kruger is her manager. Gregory Ratoff produced and directed. Eugenie Leontovich and Ann Todd are also featured.
SOUTH OF TAHITI
Universal
"...Every bit as serious as 'Aloma' and just as bad, though on a smaller scale and without color... To be absolutely frank about this and all recent South Sea pictures, foofy!"—WINSTEN, N. Y. POST.
"...Feeble and fumbling melodrama... Some attempt has been made to inject humor into the proceedings but it falls pretty flat."
—BOEHNEL, N. Y. HERALD-TELEGRAPH.
"...If it was meant to be a humorous opus it scores a bull's eye, for 'South of Tahiti' is a funny adventure with comic characters and brings spontaneous laughter with each new sequence. Really funny, whether they were intended to be so or not."—E. G. O., N. Y. HERALD TRIBUNE.

SHADOW OF THE THIN MAN
Metro-Goldwyn-Mayer
"...The Charleses and friends are choice company still, but some of their former reckless joie de vivre is gone."—T. S., N. Y. TIMES.
"...Has only the incomparable playing of William Powell and Myrna Loy to provide a mystical tour de force that is likely to make it a moderate boxoffice success... Slick entertainment, but pretty unexciting."—DANA, N. Y. HERALD TRIBUNE.
"...Feeble and fumbling exercise in lethal highjinks... There are some amusing moments in the film but for the most part it is stretched to the breaking point both in its efforts to get a laugh and in its attempts to keep its thin plot from snapping."—BOEHNEL, N. Y. WORLD-TELEGRAPH.

THEY DIED WITH THEIR BOOTS ON
Warner Bros.
"...For sheer scope, if not dramatic impact, it would be hard to equal... Has little vogue between campaigns. More than makes up for this with the action shots."—T. M. P., N. Y. TIMES.
"...Most glaring shortcoming is its length, for it is much too long for what is contended to be entertaining... Occasional lapses in the story can be attributed to the fact that the film requires cuts to cut excessive portions of the film rather than to Mr. Walsh."—E. O., N. Y. HERALD TRIBUNE.
"...Trim... about half its length and you'll get a pretty good horse opera... As it is it is pretty boring... However, it ends with a bang."—BOEHNEL, N. Y. WORLD-TELEGRAPH.
"...Splendid for action melodrama... Must be ranked as one of the most stirring pictures of the year, especially if you are able to take juvenilia seriously."—THIRER, N. Y. POST.
"...Keeps interest high and excitement keen for more than two hours... A thriller to rivet the attention of every one of the audience in pace and violence if not in strength."—FINN, PHILA. RECORD.
"...Hasn't a dull stretch... story of absorbing interest, punctuated by many flares of excitement."—MURDOCK, PHILA. LEDGER.

NEW YORK TOWN
Paramount
"...Script is no more than a patchwork of random comic and romantic concepts... Has attractive principals, amusing backgrounds and expert direction. All that is missing is a beguiling screen drama."—BARNES, N. Y. HERALD TRIBUNE.
"...Very little to recommend... It's all pretty moony, saccharine and artificial."—BOEHNEL, N. Y. WORLD-TELEGRAPH.
"...Just fair, obvious juxtapositions, usual stuff about New York... Artificial in a homespun manner."—WINSTEN, N. Y. POST.
"...Routine boy-meets-girl comedy... Realism and romance clash too harshly... Just a jangled popular song... Many pleasant incidents... But there are also many of them which are tasteless and misplaced."—CROWTHER, N. Y. TIMES.
"...Wonderfully warming picture that speaks from heart to heart... unashamedly tender, gay, openly and obviously designed for romance... For light, charming entertainment, this comedy is a blue-plate special."—REEL, CHICAGO HERALD-AMERICAN.

SKYLARK
Paramount
"...Saucy and flavorfully little delicacy... Pretty much of the same old stuff... But this time a dash of pepper or horseradish, if you prefer — has been added to the routine story."—CROWTHER, N. Y. TIMES.
"...Improves on the original play throughout... Not a notable film but has a brilliant starring performance once more and it has been staged and produced by Mark Sandrich with a keen eye for entertainment values."—BARNES, N. Y. HERALD TRIBUNE.
"...A real trolley entertainment... Claudette Colbert gives just about the nearest comedy performance of her career... Oodles of fun."—BOEHNEL, N. Y. WORLD-TELEGRAPH.

SWAMP WATER
20th Century-Fox
"...Disappointing... Has possibilities which are never fully realized... A confused and sprawling picture, devoid of purpose and lacking in power."—WINSTEN, N. Y. POST.
"...Unsense is lacking and... The fault seems to be with a director who is struggling with unfamiliar people and a strange background and a script which is loosely put together."—BOEHNEL, N. Y. WORLD-TELEGRAPH.
"...Romantic and amusing melodrama... Has undeniable fascination, but it falls somewhat short of its high promise... Lines and situations are often conventional to the point of being banal... Renoir girl has had a rather inaugural assignment."—BARNES, N. Y. HERALD TRIBUNE.
"...Though its story is not profound and its characters have a Harold Bell Wright kind of actuality, still he (Renoir) has given it a couple of moments of truth and beauty... There's enough good in 'Swamp Water' to warrant your attention,"—AGER, P.M.
"...Melodramatic mess... a dramatic anomaly that hovers between 'Dragnet Under the Elms' and 'The Perils of Pauline'... We continue to await Mr. Renoir's first American film."—T. S., N. Y. TIMES.

SUSPICION
RKO Radio
"...This is not Mr. Hitchcock at his best, for the clerical staff... didn't provide too much in the way of material... Still he has managed to bring through a tense and exciting tale, a psychological thriller which is packed with lively suspense."—CROWTHER, N. Y. TIMES.
"...Full of latent terror and taut suspense... Has a relentless and honest dramatic authority... Certain to move and amuse you as much as it makes your hair stand on end."—BARNES, N. Y. HERALD TRIBUNE.
"...Should make your flesh creep... A fascinating blend of romance and melodrama... Will keep you mesmerized from beginning to end with its fine characterizations and its mounting horror. Don't fail to see it."—BOEHNEL, N. Y. WORLD-TELEGRAPH.
"...Suspenseful and rich in character observation until the end, at which time the patienty built structure of character is repudiated... A distinctly superior picture."—WINSTEN, N. Y. POST.
"...A masterpiece in disturbing emotionally driving drama... Adult, astounding, pulling knowingly on its psychological under tones."—REEL, CHICAGO HERALD-AMERICAN.

INTERNATIONAL SQUADRON
Warner Bros.
"...For all its familiarity it has bounce, freshness, excitement and entertainment... The director keeps things moving so fast that you are never given a chance to ponder over the tightness of the thing."—BOEHNEL, N. Y. WORLD-TELEGRAPH.
"...Reagan in a performance which is tops in breezy, easy style... Action is tense; the wise-cracks are numerous and humorous."—THIRER, N. Y. POST.
"...A pot boiler, rather than an exciting tribute to embattled heroes... Intended for little more than topical, melodramatic amusement... As such it is mildly entertaining."—DANA, N. Y. HERALD TRIBUNE.
"...Doesn't belabor its story with inspirational organ music... Brisk, brisk flier in pulse-quickening entertainment."—T. S., N. Y. TIMES.

ONE FOOT IN HEAVEN
Warner Bros.
"...Genuinely human and so compelling in its insight into the deep wells of the spirit that it becomes a notable and stirring screen drama... As entertaining as it is significant."—BARNES, N. Y. HERALD TRIBUNE.
"...Told with sheer artistry and sincerity... Packed with drama and comedy pathos and joy, full of clever little character sketches... Ends on a note of tremendous emotional appeal."—BOEHNEL, N. Y. WORLD-TELEGRAPH.
"...Rises true throughout or at least nearly the whole way through... There is also a certain over-emphasis of sentiment, spilling over at the end... Entertaining, too, in its quiet way."—WINSTEN, N. Y. POST.
"...Cheerful and witty compassionate film, an excellent character study and an adult entertainment... Fine and brilliant picture... A rich experience."—CROWTHER, N. Y. TIMES.
"...Brilliant, intimate and sympathetic account of a minister's private life... delivers more than expected entertainment."—FINN, PHILA. RECORD.

DECEMBER 1, 1941
SHORT SUBJECTS

FROM BOSTON
By BARCLAY

TRADE SCREENINGS
Dec. 1-1 p.m.—The Body Disappears (WB) — 26th-Fox Screening Room
Dec. 2-10:15 a.m.—Pay the Dues With Your Life (WB) — 26th-Fox Screening Room
Dec. 2-12:15 a.m.—The Vanishing Virginiad and Dr. Kildare’s Victory (MGM) — MGM Screening Room
Dec. 2-10:30 a.m.—All Through the Night (WB) — 26th-Fox Screening Room
Dec. 2-2 p.m.—Steel Against the Sky (WB) — 26th-Fox Screening Room
Dec. 2-2:15 p.m.—The Vanishing Virginia and Dr. Kildare’s Victory (MGM) — MGM Screening Room
Dec. 2-2:30 p.m.—You're in the Army Now (WB) — 26th-Fox Screening Room
Dec. 4-10:30 a.m.—Midnight Angel (PARA) — Paramount Exchange
Dec. 4-1:15 p.m.—Bugs in Town (PARA) — Paramount Exchange
Dec. 4-1:30 p.m.—Sullivan’s Travels (PARA) — Paramount Exchange
Dec. 5-1:15 p.m.—Na, Hank, on the Clock (PARA) — Paramount Exchange
Dec. 5-2:30 p.m.—Babina Passage (PARA) — Paramount Exchange
Dec. 6-9:30 a.m.—Land of the Open Range (RKO) — RKO Screening Room
Dec. 6-12:10 p.m.—Come On, Danger (RKO) — RKO Screening Room
Dec. 6-11:15 a.m.—Thundering Hoofs (RKO) — RKO Screening Room
Dec. 9-10 a.m. and 7:15 p.m.—Johnny Eager and Babies on Broadway (MGM) — MGM Screening Room
Dec. 10-11 a.m.—Ball of Fire (RKO) — RKO Screening Room
Dec. 10-10 a.m. and 2:15 p.m.—Mr. and Mrs. North and The Bogle Sounds (MGM) — MGM Screening Room

The arbitrator’s decision on the Garbo Bases case against the majors has been upheld by the Appeal Board. However, the board named the Garboes and the George A. Giles Company to split the costs. This was unusual because Giles had been listed merely as an interested party...J. R. Garner, president of Republic, visited Boston to call on circuit accounts...The Cinema Club, composed of bookers, will dine at the Olympia Cafe Dec. 10, before electing an executive committee and new officers...The new 1942 contract of the “B” local has been readied for presentation to the exchanges...Nate Levin has been appointed temporary secretary..."H. M. Pullman, Esquire" will be world premiered at Loew's State and Orpheum Dec. 3. Joe Longo expects Bob Young, Ring Vidor and Ruth Hussey in the city to the coast. If Hedy LaMarr can make the trip a bang-up time can be expected...Competition from legitimate shows is hitting theatre boxoffice. The Met’s first stage show with Xavier Cugat did only average business...Thieves stole Irving Smith’s car loaded with three valuable receiving cameras. Smith later found his car stripped of all the wheels, radio and heater, with the cameras untouched. He’s the Universal newsman in this territory...Al Westaway, operator of the Willis in Detroit, is in Deaconess Hospital for a leg operation...Irving McDonald’s talks on foreign affairs over WMEX, sponsored by the RKO Theatres, is pulling in several letters each week. He is Harry McDonald’s brother...The annual New Year’s Eve party of the Motion Picture Salesmen’s Club will cost $75.00 a person at the Kenmore. Make your reservations with Maynard Sickels, Zippy Goldman or Joe Wolf...Roy E. Heffner is handling the Panoram dime movie machines in Norfolk and Bristol counties. His son operates the Middleboro Amusement Co., Lee Rhodenizer brought back a deer and a bear from a hunting trip in Nova Scotia. He operates the Strand in Rockland, Mass.
THE NIGHT OF JANUARY 16

Paramount presents Robert Preston, Ellen Drew and Nils Asther in the screen version of the famous stage play by Ayn Rand. The story concerns the efforts of Preston to prove the innocence of Miss Drew, arrested for murder. They both become fugitives and escape to Havana, where his efforts ultimately succeed. William Cameron directed the Sol C. Siegel production.

SWING IT SOLDIER

From Universal comes this comedy with music with a cast which reads like a Crosley who's who: Ken Murray, Frances Langford, Don Wilson, Hanley Stafford, Brenda and Cobba, Skinnay Ennis and his band, Kenny Stevens, Senor Lee, Lew Valentine, and the Six Sweethearts. The story, strangely enough concerns radio. Harold Young handled the megaphone.
REPUBLIC AGAIN BREAKS THEATRE RECORDS WITH ITS GREATER IDEAS IN ACTION!

REPUBLIC'S BOXOFFICE RESULTS ARE UNTIED AND UNEQUALED BY ANY OTHER COMPANY, STAR OR GROUP OF WESTERN STARS.

THE TOPS
BACK IN THE SADDLE (Rep.) . . . . 175%
SINGING HILL, THE (Rep.) . . . . 170%
RIDIN' ON A RAINBOW (Rep.) . . . . 165%
MELODY RANCH (Rep.) . . . . 160%
UNDER FIESTA STARS (Rep.) . . . . 160%
DOWN MEXICO WAY (Rep.) . . . . 155%
RIDE, TENDERFOOT, RIDE (Rep.) . . . . 140%
SUNSET IN WYOMING (Rep.) . . . . 135%

AND REPUBLIC'S 32 GREATER IDEAS IN ACTION MAINTAINED THE COLOSSAL AVERAGE OF 114%
UNITY

"... A program pregnant with potentiality for either great good or great evil, and, therefore it commands the most careful consideration of every individual in the motion picture industry."

From an Editorial by MO WAX, Page 3

THE WAR AND HOLLYWOOD
What Is Happening and What Might Happen to Film Production These Days

An Article by DAVID HANNA, Page 17
Leaving 'SERGEANT YORK' (WB) as the pinnacle film of the moment, because it is far out in front of the field and maintaining its record pace, next strongest film of the week is 'INTERNATIONAL SQUADRON' (WB), which is climbing with each stanza since its recent release. Cleveland is smash, Washington excellent $15,500 in six days, and both Portland and Seattle had standouts.
Uncle Sam Stands Up

The following poem, "Uncle Sam Stands Up," by Ben Hecht, was written for the New York newspaper, PM. It is reprinted by special permission of PM.

By BEN HECHT

The great big gable-headed
Red white and blue galoot
Has drawn his Forty-four
And started in to shoot.

But dry your eyes, good Polewld
And lift your head, Perce
And grin with hope, old England—
He's drawn his snickersnee.

He sat around and gabbled
And fiddled with his gun
And sort of half regretful
Watched half the world undone.

Look on him from the shell holes
In all the tortured lands
And now that he's stood up
Behold how tall he stands.

There's more to him than marro
And more to him than bone
And he's not made of bayonets
And battleships alone.

He's made of cloud and thunder,
Of Freedom's finest weave,
Of Justice and of Honor—
With felovhah up his sleeve.

The artillery of the north
The infantry of the south
He's drawn his Forty-four
And started in to shoot.

Hefffed producer-distributor-exhibitor organization, a composite of all factions and bodies now representing the various branches. It is history now that there was a revolt in the Allied Convention against this portion of the program and that, finally, the decision was left in the hands of Allied's board of directors.

Attending the Chicago meeting this past week were ranking executives of all important film companies, except Universal and United Artists, who feared legal repercussions from the Department of Justice if they joined the movement. Metro was represented by Nicholas Schenck and William F. Rodgers, 20th Century-Fox by Tom Connors, RKO by George J. Schaefer, Paramount by Barney Balaban and Neil Agnew, Warner Brothers by Joseph Bernhard, Republic by James R. Grainger, Monogram by Steve Broidy, Columbia by Jack Cohn. It was evident from this turnout that the film companies regard the unity idea as being of prime importance.

For Allied, in addition to Mr. Myers, the delegation included H. A. Cole, Sidney Samuelson, Jack Kirsch, Martin Smith, Roy Harrold. The MPTOA was represented by Ed Kuykendall, Fred Wehrenberg, Max Cohen, H. V. Harvey and Lewen Pizar. Harry Brandt spoke for the ITO of New York. Robert Poole, Leo F. Wolcott, John Rugar represented unaffiliated exhibitor units.

Sidney Kent, president of 20th Century, expressing his regret at being unable to attend, sent a lengthy message to the meeting in which he recounted the (Continued on Next Page)
Unity - - - Is It Really Possible?

(Continued from Preceding Page)

failure of the industry to solve its problems by bickering and fighting. With a ringing plea for unity, Mr. Kent remarked, "It makes no difference if the blame is 90% ours (the distributors) and 10% yours (the exhibitors), or vice versa. We suffer as an industry, and the suffering is not meted out to the sinners in direct proportion to their contribution to the trouble."

In his opening address, Mr. Myers discussed the full range of Allied's program, how far his organization is willing to go to achieve harmony, what exhibitors will expect from it. He spoke also of the possible effects of the war on our industry. We have cumulated from his speech these principal thoughts.

"It seems inevitable that there will be increasing pressure for stricter regulation of industries by the Government. The motion picture industry, always in an exposed position, may again feel the heavy hand of an inept bureaucracy on its shoulders... The most certain way to invite burdensome regulation is for the industry continually to demonstrate its inability to govern itself.

"The members of Allied have indicated clearly that they are unwilling at this time to merge their association into any other organization or federation so it cannot function independently in their interest whenever the situation requires it so to do. They regard this as a peace parley, not a disarmament conference... They are unwilling and unable to assume the financial burden incident to the support of an elaborate new organization with a heavy overhead and high operating costs... They are unwilling that Allied should enter into any arrangement whereby one of the participants could be bound by the votes of the others on important matters of policy."

Following the preliminary meeting on December 9th, a steering committee was appointed and this group conferred at great length through Tuesday night, eventually adopting Allied's program of 5 major points virtually intact. These are:

(1) Co-ordination of policy and action in reference to taxation.
(2) Co-ordination of policy and action in protecting the good name and integrity of the industry as a whole.
(3) Formulation of plans for institutional advertising and other goodwill activities.
(4) Protecting the necessary supplies of the industry by securing proper priority ratings.
(5) Formulation of a program providing, if possible, for the adjustment, or modification of the policies or practices of one branch or member thereof which are opposed by any other branch or a substantial portion thereof.

This program was unanimously approved by the meeting and thus was adopted the first action of this offspring of trouble, the Motion Picture Industry Conference Committee.

The MPICC is constituted as follows: 5 members of each Allied States Association, the MPTOA and unaffiliated exhibitor units; one member of each of the 8 major distributors, Republic, Monogram and Producers Releasing Corporation. Sub-committees were appointed to carry out the 5-point program.

It is inevitable that the average independent exhibitor will ask what all this means to him; what solution this offers to the hard economic facts he faces in the routine operation of his business.

Both distributor Kent and exhibitor leader Myers demonstrated their awareness of the rank and file exhibitor's problems and his attitude. Mr. Kent had this to say in his letter: "To the distributors, I say, go back to the policy of realization that the independent exhibitor is a necessity to our industry and should be preserved. That keeping a proper place in the sun for the sun is not a hardship on any of us, but is an economic necessity that is good for entire business."

It was to be expected that Mr. Myers would go much further. He told the assembled film leaders:

"In connection with Point 5, I would not be frank if I did not say that many exhibitors will look to it for relief from conditions and practices which they regard as onerous and unfair. All will subscribe to what I have said about the need for cooperation in times of stress, but many exhibitors will look upon these as hopeful abstractions which are the business and concern of leadership. Absorbed with the details of their business, and faced with the necessity of salvaging a livelihood from their increasing operating costs and taxes, they may be excused for fastening their attention on that provision which offers definite hope of direct and substantial benefit and relief.

"The exhibitors are the outposts of the industry. They should be the outposts of good will. They can be a bulwark against unfair taxation and regulation. Smarting under conditions which they believe to be unjust, they possess great capacity for mischief. Exhibitors, like cows, function best when they are contented. In times like these, the distributors should regard the exhibitors as something more than mere sales possibilities, and the exhibitors should have no occasion to regard the distributors as their worst enemies. The exhibitors are the sentinels of the industry. Each has his own sphere of influence and is capable of striking mighty blows for the common defense when he feels that he is justly treated."

We halt here for this issue our discussion of the industry's new-born unity movement. Meanwhile, we submit to the wise distributor executives for reading again and again Mr. Myers' common sense version of what Unity must mean to independent theatremen.

A start has been made in the right direction and Unity is launched with the prayers and good wishes of everyone. But it will require much more than prayers and good wishes. It demands determination by those who can make it work to make it work.
M-G-M Reviews of 3 in Fifth Block

'BABES ON BROADWAY' ANOTHER SURE-FIRE ROONEY-GARLAND MUSICAL

Rates ● ● ● + generally

M-G-M 118 Minutes
Mickey Rooney, Judy Garland, Fay Bainter, Virginia Weidler, Ray McDonald, Richard Quine, Donald Meek, James Gleason, Luise Alberni, Emma Dunn, Cliff Clark, Joe Yule, Dorothy Morris, Frederick Burton, Alexander Woollcott.
Directed by Busby Berkeley.

That miniature dynamo of energy, Mickey Rooney, and his singing co-star Judy Garland, once again transform a formula musical into a sure-fire audience hit. "Babes on Broadway" is the familiar tale of out-of-work young actors, but the new songs are lively, if not especially original, and whenever Rooney or Miss Garland are occupying the center of the screen, the film's entertainment value is tops. Although Director Busby Berkeley frequently halts the plot completely to allow for lengthy production numbers or specialties, the laughter and applause of delighted audiences is sufficient justification for any story lapses. There's something for all types of audiences with the younger fans for Mickey's burlesque of Carmen Miranda while the older patrons revel in Miss Garland's impression of Pay Templeton singing "Marie" and Blanche Ring's "Bugsy's Fingers" or Rooney's Harry Lauder number. An enjoyable musical, bubbling over with youth, this should be a box office hit generally and pack them in in naborhood spots.

After an informal introduction by Alexander Woollcott, the story tells of three struggling actors (Mickey Rooney, Ray McDonald and Richard Quine), known as the "Balls of Fire," and their efforts to crash Broadway. A friendly agent (Fay Bainter) falls for their efforts to place them in the forthcoming revue but she is instrumental in finding a long-unused theatre where they can stage a show. In benefit of a naborhood settlement house. The trio, aided by a young singer (Judy Garland), put on their own revue and, after a few set-backs, the Broadway producer sees them and is convinced of their talent.

While Rooney is a delight throughout, Miss Garland is at her best in the specialty numbers with the possible exception of a too-woolly Sarah Bernhardt bit. Virginia Weidler, rapidly growing to young womanhood, injects a few sentimental touches in her anti-comedy and Ray McDonald does a stand-out tap dance. Fay Bainter's gracious theatrical agent and James Gleason's excitable producer are the best of the adult portrayals.

LEYENDECKER

REVIEWS IN THIS ISSUE

Babes on Broadway
Dr. Kildare's Victory
Johnny Eager

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The Body Disappears
Steel Against the Sky
All Through the Night
You're in the Army Now

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Bahama Passage
Mr. Bug Goes to Town
Sullivan's Travels
Pacific Blackout

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No Hands on the Clock
Ball of Fire
The Vanishing Virginian

Page 12

You Belong to Me
Paris Calling
Tuxedo Junction
Two latin's from Manhattan

Page 14

Of the regulars, Lew Ayres gives his standard capable performance and Lionel Barrymore and Alma Kruger again over-act amusingly.
W. S. Van Dyke's direction needs tightening up.

LEYENDECKER

'JOHNNY EAGER' TAYLOR-TURNER SCORE IN ACE MELLER

Rates ● ● ● generally; better in action spots

M-G-M 107 Minutes.
Directed by Mervyn LeRoy.

Gangster meller geared for all types of box-offices and can't miss. Grosses will be very good in all spots and tops in action houses. It is an ace combination of names and fast-moving story values, plus class A production, and makes direction and splendid photography. Full of action from start to finish, "Johnny Eager" has barely a letdown for the passionate love stuff. The yarn packs plenty of meat and holds attention from start to finish.

Robert Taylor is cast as one of the lowest heels ever to grace the silver screen and does a magnificent job of it. Lana Turner is as sexy and as beautiful as ever and she displays plenty of histronic talent in her dramatic moments.

Taylor, big shot, gangster, gambler, promoter and Casanova, is out of jail on parole and posing as taxi driver to cover his other activities. Lana Turner, daughter of d-strict attorney Edward Arnold, responsible for sending Taylor to jail, meets Taylor while pursuing her study of sociology. Although engaged to marry millionaire Robert Sterling, Turner falls madly in love with Taylor. Latter frames a fake murder on the girl. He confronts Arnold with this production to enable him to keep Taylor. Turner comes to Taylor, offers him half a million if he will leave town and take Turner with him. Taylor can't figure this angle out, but his pal, Van Heflin, sets him right. Realizing what a heel he has been, Taylor goes to Turner and confesses, but she doesn't believe him. In an effort to prove things to her, Taylor meets death at the hands of rival gunmen, but not before he has confronted her with the man she thought she had murdered and turns her over to Sterling.

Splendid support is the order of the day in this one with Edward Arnold, Robert Sterling, others all turning in very good performances. But it is Van Heflin who gets the pic stealing honors. This lad is simply marvelous as the rum sotted, philosophical friend whom Taylor likes to have around.

Mervyn LeRoy has done a splendid job of direction. The plot moves swiftly and logically from start to finish. He has elicited the finest performances from his entire cast.

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They come to you from A United Artists with collective strength. 

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Vice-President in Charge of Distribution
UNITED ARTISTS CORPORATION
THE BODY DISAPPEARS’ NOVEL COMEDY IS DIVERTING

Rates ● ● — as dualler generally

Warner Bros. 65 Minutes.
Jeffrey Lynn, Jane Wyman, Edward Everett Horton, Willie Best, Marguerite Chapman, Natalie Schauffer, Sidney Bracy, Wade Boteler, Herb Anderson, David Bruce, DeWolf Hopper.
Directed by D. Ross Lederman.

This novel comedy programmer of the “Topper” and “Invisible Man” type is well produced, shrewdly directed and played for plenty of laughs by a competent cast. Lack of marquee names will retard “The Body Disapparaus” in single feature spots, but it is a first rate dualler. Moving at a merry clip, this Warner release will keep audiences of all classes amused. Most of the fun is provided by Edward Everett Horton, as a screwy professor, and Willie Best, the wide-eyed dusty comic who is his “assistant.” Trick photography contributes to the merriment.

STEEL AGAINST THE SKY’ MINOR ACTION FILM WEAKLY DIRECTED

Rates ● ● — in action spots only

Warner. 88 Minutes.
Directed by J. Edward Sutherland.

A routine action film at best, “Steel Against the Sky” is further handicapped by a confused script and indifferent direction. The single gripping climactic sequence atop the girder of a storm-swept bridge fails to make up for the 45 minutes of tedious comedy and synthetic romance that precedes it.

ALL THROUGH THE NIGHT’ FAST, EXCITING MELODRAMA

Rates ● ● for action houses; less elsewhere

Warner Bros. 105 Minutes.
Humphrey Bogart, Judith Anderson, Peter Lorre, Andrew Veldt, Kaaren Verne, Frank McHugh, William Demarest, Jackie C. Gleason, Phil Silvers, Wallace Ford, Barton MacLane, Edward Brophy.
Directed by Vincent Sherman.

Mile-a-minute, thrill-a-minute melodrama, “All Through The Night” will have action fans howling with joy. And, for all its wildly dime novel atmosphere, it will hold all types of moviegoers engrossed through sheer excitement. Dealing with the discovery by Broadway playwright Humphrey Bogart of a nest of Nazi conspirators, the plot holds the spectator through a tense, nerve-tangling two-fisted film that hardly ever stops for breath. Vincent Sherman has directed for maximum results in swift tempo and punch. Dialogue is smart and snappy. Cast is tip-top. There is suspense, mystery, fights, chases and some rough stuff. It has all been developed logically. Production and photography are first class. This is going to attract very good grosses in action spots and it will more than satisfy in better grade theatres.

The whole thing starts when Bogart can’t get his favorite brand of cheese cake in a restaurant. He learns that the baker has been murdered and the trail leads Bogart and his Broadway pals to Nazi headquarters, where they bump into Kaaren Verne, who is forced to do the Nazi’s bidding on that of death to her father in Germany. Bogart and his sidekick, William Demarest, find themselves at a Nazi meeting. Discovered, the chase is on, with the police coming to the rescue after Bogart has drowned Nazi No. 1, Conrad Veidt, before he can blow up a battleship. Kaaren, meanwhile, has discovered that her father is dead and she is free of the threat. She and Bogart clinic in a police station, where he had been taken to account for a murder which had been committed by Peter Lorre, Nazi trigger man.

There is a wide assortment of characters, Broadway wise guys, gangsters, Nazi agents. All roles are well played. Best performances are turned in by Veidt and Demarest, who makes a swell foil for Bogart. Latter follows up his “Mallese Falcon” hit with another fan-winning stint as the tough playboy. Director Sherman rates applause.

YOU’RE IN THE ARMY NOW’’ JIMMY DURANTE GETS LAUGHS

Rates ● — as neighborhood and rural dualler.

Jimmy Durante, Phil Silvers, Jane Wyman, Donald MacBride, Regis Toomey, Joe Sawyer, George Meeker, Nary Blues Sextette, Maltzach and Orchestra, Mazzone-Abbot Dancers, Betty Atkinson, others.
Directed by Lew Seiler.

Timely army life comedy with song and dance sequence that contains quite a few bally laugh and an equal number of dull stretches. It leans heavily on slapstick. Jimmy “Schnozzle” Durante comes through like a trouper and gets plenty of guffaws in what might have been a pretty sorry vehicle without him. “You’re in the Army Now” is weak on MacBride. The exhibitor will have the problem of overcoming the edge-dulling effects of a flock of previous army comedies. Maltzach’s Orchestra and the other vaudeville acts are in for one U. S. O. sequence that runs off like a couple of Vitascope shorts of the middle of the feature. They prove diverting. Durante gets mixed up in the adagio act in femune garb for added laughs. Durante and Silvers are vacuum cleaner salesmen. They are inducted into the army as they think they are selling another cleaner.
From
TWENTIETH CENTURY FOX
for
Your Holiday
Attraction!

THE
Most Memorable
Love Story
THE SCREEN
HAS EVER TOLD
Great romances make the greatest pictures. And particularly in the holiday season, a love story enriches your screen. Here is such a story... brought tenderly, powerfully to the screen by Hollywood's most poignant actress... in her most memorable role!

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in

REMEMBER THE DAY

with

JOHN PAYNE

and

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Douglas Croft • Jane Seymour
Anne Revere • Frieda Inescort

Directed by HENRY KING

WITH ALL THE GREATNESS THAT GAVE YOU SUCH MONEY HITS AS "A YANK IN THE R.A.F."... "IN OLD CHICAGO" AND "ALEXANDER'S RAGTIME BAND!"

Produced by WILLIAM PERLBERG • Screen Play by Tess Slesinger, Frank Davis and Allan Scott • Based on the Play by Philo Higley and Philip Dunne

A TWENTIETH CENTURY-FOX PICTURE

"With all my heart I say... I'd do it again!"

"Who is there to paint a flower at me? Every woman will know that such a love comes but once..."

"There's a part of my heart I can give to no other man!"
'BAHAMA PASSAGE' ROMANCE HAS UNPILOYED PLOT
Rates • • + generally

Paramount.
90 Minutes.
Madeleine Carroll, Stirling Hayden, Flora Robson, Leo G. Carroll, Mary Anderson, Cecil Kellaway, Leigh Whipper, Dorothy Dandridge.
Directed by Edward H. Griffith.

This was obviously intended to be a romance with particular appeal directed to the feminine trade. The presence of the "Virginia" sweethearts, Madeleine Carroll and Stirling Hayden, would seem to indicate this. Miss Carroll is as beautiful as ever and the handsome blonde Hayden's physique is quite a sight for feminine eyes. However, the story through which the love affair of this pair is woven is so unpleasant that it is doubtful if women will care much for the picture. Despite the lovely Technicolor on the Bahama Keys, a scenes of murder, brutality and insanity is hardly a suitable background for light romantic doings. Grosses will be just slightly above average in most locations.

Hayden lives with his parents on an island where a salt mine is operated by his father. He is married to Mary Anderson, who remains on the island's only other inhabitants are native blacks. When his father meets an accidental death, his slightly insane mother, Flora Robson, insists he was murdered by the natives. She sends for Englishman Leo G. Carroll to run the mine. Latter turns out to be a weakling and a crook. He finally kills off the innocent natives and drowns while escaping from his captors. Robson dies during the excitement. Meanwhile, Carroll and Hayden have been having a continuous quarrel which eventually rips into love.

Carroll and Hayden are an attractive pair, but no one will be thrilled by their his- trionic talents. The supporting cast of odd characters is uniformly good, although none are developed fully.

Edward H. Griffith's direction lacks punch.

NONAMAKER

'MR. BUG GOES TO TOWN'
Clever Fleischer Feature Cartoon
Rates • • + for dual bills

Paramount release.
75 Minutes.
Produced by Max Fleischer.

This Max Fleischer feature cartoon in Technicolor is extremely clever and should prove entertaining for adults as well as children. Chief problem lies in the fact that it has not been drawn from some popular fable with familiar characters. Your reviewer feels that this will prove a handi-cap at the box-office and that "Mr. Bug" will require feature support to attract any substantial grosses.

The drawing, most of it in odd angle perspective to point the smallness of the insects, is imaginative and artistic. It will draw comment. The cartoon characters have been humanized to such an extent that they almost lose their bug identities. The voices are well matched, the Technicolor outstanding. Songs by Hugy Carmichael, Sammy Timberg and others are fair to good.

'SULLIVAN'S TRAVELS' STURGES MISSES B. O. MARK
Rates • • generally; less in rural

Paramount.
89 Minutes.
Joel McCrea, Veronica Lake, Robert Warwick, Wm. Demarest, Margaret Hayes, Porter Hall, Franklin Pangborn, Eric Blore.
Directed by Preston Sturges.

Written and directed by Preston Sturges, this Paramount offering has only "Hollywood's fair-haired boy" to blame for being, for the most part, one big bore. True, "Sullivan's Travels" has its moments, but 89 minutes is a mighty long time to con- sume in finding out that the one thing the unhappiest life's lower crust have that no one can take away from them is their ability to laugh. There are laughs, satire, slapstick, hokum in the first part of the picture, but there is hardly anything funny in art showers of down-and-outs, flop houses, bums, missions, southern chain gangs, colored churches, soup kitchens, ham- burger joints, riding the freights, assault and battery, robbery, death on the railroad tracks, etc. Some of the sequences beguile Sturges' lens and directorial skill. The critics may hail his genius, but the movie- going public will not accept Sullivan's travels to any large extent. Average grosses is the best that can be expected generally.

It is practically a two role picture, with McCrea as the movie-making "Sullivan" through part, and Veronica Lake, as a girl "tramp," looking but hardly acting the part. The rest have what amount to bit parts. History: A:-C:ere are Hollywood comedy director, hitting the road in tramp attire to find material for an epic of the lower strata which he insists he is going to produce. He meets Veronica Lake in a hobo car and she accompanies him on a tour of freight trains, missions, soup kitchens, flop houses, etc., until he goes out to distribute $5 bills among the down-and-outs. He is stumped, robbed and tossed into a freight, regaining consciousness somewhere in the South. In a semi-dazed condition he smu- gles a railroad detective and is thrown on the chain gang. He learns, when his memory returns, that the world thinks him dead. When the convicts are taken to the movies held in a colored church, he makes his great discovery that the "tramp-ops" can still laugh. In order to get back to Hollywood and make more comedies, he confesses to his own murder.

NONAMAKER

'PACIFIC BLACKOUT' TIMELY ACTION MELODRAMA WELL DIRECTED
Rates • • for action series; fair dailier

Paramount.
76 Minutes.
Robert Preston, Martha O'Driscoll, Philip Merivale, Eva Gabor, Louis Jean Heydt, Thurston Hall, J. Edward Bromberg, Spencer Charters, Cy Kendall, Clem Bevans, Russell Hiles, Robert Emmett Keane, Edwin Maxwell, Edward Earle, Wallace Clark, Paul Stanton, Nora Lane, Rod Cameron.
Directed by Ralph Murphy.

With its excitement, suspense and timeliness—over-shadowing a palpably fantastic story, "Pacific Blackout" is average for ac- tion spots and as a supporting dailier. A practice black-out in a large American city furnishes a novel background for an ex- tremely melodramatic plot which takes in such elements as murder, perjury and attempted sabotage. To relieve the tension, Director Ralph Murphy has injected con- siderable refreshing comedy and this has been delightfully handled by an attractive newcomer, Martha O'Driscoll. Believable or not, the film is interest-laddling throughout and has an undeniable realistic quality during the blackout scenes. Exploiting the de- fense angle will boost business, especially in action houses.

While an American city is making preparations for a practice air raid, Philip Merivale, technical defense advisor, is called as char- acter witness. He is accused of murdering his partner. Despite Preston's protestations of innocence, he is condemned to death, but escapes from the police car during the confusion of the city blackout. A sympathetic girl, (Martha O'Driscoll) decides to aid Preston and she repeatedly saves him from capture during an exciting series of events. Preston ultimately retakes the world thinks he is dead. During the blackout scene, he makes the great discovery that the "tramp-ops" can still laugh. In order to get back to Hollywood and make more comedies, he confesses to his own murder.

NONAMAKER

LEVENDECKER

(Paramount—Continued on Page 12)
NO HANDS ON THE CLOCK' CONFUSING MYSTERY

Rates 0 - 0  for action spots; secondary dueller in naborhoods

Paramount. 76 Minutes.


Directed by Frank MacDonald.

Despite some amusing comic by-play, "No Hands on the Clock" is mediocre fare and only the amateur detective fans will have the patience to unravel the tangled skeins of mystery. A confusion of sub-plots and unnecessary characters tends to weaken the story which has a denouement so complicated that Chester Morris is compelled to stand and explain the motives of the various characters before the end can be flashed. To the credit of Director Frank MacDonald, the film is fast-moving even if a swift succession of murders, gun battles and wild chases do not always make for sustained interest. The title will lift returns slightly in action spots.

Although the characters of the private detective (Chester Morris) and his meddling bride (Jean Parker) suggest a series, the succeeding films will have to be better than this effort. Morris is called from his honey-moon to work on a case involving the missing son and heir of a wealthy rancher.

MORRIS' attempts to gain information from women friends of the missing man infuriates his bride and she is frequently forced to lock her up to prevent her following him. Various other characters including bank robbers, doctors and musicians enter the actual figure behind the man's disappearance is revealed as a man no one suspects.

Chester Morris makes a jaunty detective and his performance is a thoroughly convincing one. Jean Parker stresses the comedy aspects of the young bride role. Astrid Allwyn is excellent as a blonde gangster's moll but Rose Hobart, James Kirkwood and Rod Cameron have little to do other than to stand around and look mysterious.

LEYENDECKER

'BALL OF FIRE' GOLDWYN COMEDY HAS STRONG CAST

HOLLYWOOD PREVIEW

RKO-Radio. (Samuel Goldwyn)


Directed by Howard Hawks.

Having just secured his eminent box-office position in the title role of "Sergeant York," Gary Cooper will carry "Ball of Fire" into the higher money brackets - far beyond its value as entertainment. It is a good break for Samuel Goldwyn, whose past comedy efforts have never been especially successful either. Drama seems to be his métier and "Ball of Fire" proves anew what's funny to Sam is well - not so funny to the average moviegoer. "Fire" has a good, but exaggerated comedy premise - the story of an English professor who goes out into the world to investigate the whys and wherefores of contemporary slang. However, it is also a slim basis for a feature length comedy, and it is the sole fault of a repetitious one. The prof's reaction to the word, "boogie-woogie," is amusing in the first reel, but the same facial gestures don't convince when he takes a powder, honey" in the seventh. There's no denying that many of the lines and gags are solid belly laughs and many of the situations are amusing - particularly in the opening sequences before the novelty wears off. Later, there are too many dull spots for comfort.

The show's biggest boner is Gregg Toland's photography which reflects the "Citizen Kane" and "Little Foxes" influence. It is dull and drab - lights are used sparingly - which is grand for a character study and certainly it gives an authentic atmosphere to the production. But it doesn't help the fun - and that, after all, was Mr. Goldwyn's objective.

HANNA (Hollywood)

THE VANISHING VIRGINIAN' WARMLY-HUMAN FAMILY TALE MERITS SELLING

Not Designated As To Block

M-G-M 1941-42 Release

M-G-M. 97 Minutes.


Directed by Frank Borzage.

A tender and human comedy-drama with a strong theme, "The Vanishing Virginian" unfortunately lacks the marquees names which would make it a good box office draw. This adaptation of the best-seller by Rebecca Yancey Williams is no exciting saga of Southern beaux and belles, but a gently-told tale of a public-spirited man who was devoted to his family while also serving his community as commonwealth attorney. The placid life in a small Southern town from 1910 to 1950 has been faithfully pictured by Director Frank Borzage that the film will unquestionably seem slow-moving to action-minded fans. But, as a true picture of American family life, this is a credit to the industry and a film that merits a strong selling campaign. Although favorable word-of-mouth will be general, the picture will find its most favorable reaction in naborhood and small town spots.

The Yancey clan of Lynchburg, Va., comprised of Father (Frank Morgan), Mother (Spring Byington), two sons and three daughters, is typical of America's finest families. Father, who has served seven terms as commonwealth attorney, is a lovable and blustering parent devoted to his wife and anxious that his daughters should acquire lady-like qualities. Mother, who is still mildly jealous of Father's former sweetheart, is anxious, in 1913, that he refuse a new nomination and take a long-planned trip with her. The two elder daughters find husbands and Mother sees her trip postponed several times as Father continues to accept the nomination. When Father finally is defeated in his race, the family gathers expecting the worst, but Father weathers the blow with true American fortitude. Frank Morgan has a rich role at last and he has found a Father a portrait of a true Southern patriot. Spring Byington is a sweet and understanding Mother, and Kathryn Grayson, who is one of the marriageable daughters, again reveals a fine singing voice in several incidental classical numbers. Louise Beavers and Leigh Whisner are outstanding as faithful colored retainers and Elizabeth Patterson and several newcomers contribute telling bits in a well-rounded cast.

LEYENDECKER

FILM BULLETIN
LISTEN TO THAT BOX OFFICE HOWL!

He's ready to outscream "Frankenstein" and "Dracula" in that Pre-Christmas date!

Here it is all set for you to sell hard... that horror magic that brings you hot profits out of cold shivers!

The WOLF MAN

with

CLAUDE RAINS
WARREN WILLIAM
RALPH BELLAMY
PATRIC KNOWLES
BELA LUGOSI
MARIA OUSPENSKAYA
EVELYN ANKERS

and the new master character creator

LON CHANEY

as "The Wolf Man"

Directed by GEORGE WAGGNER
Associate Producer, GEORGE WAGGNER

YOUR UNIVERSAL DATE! READY NOW!
'YOU BELONG TO ME' STARS ENLIVEN MILD DOMESTIC COMEDY

Rates ★ ★ + generally on name value of stars

Columbia.
97 Minutes.
Barbara Stanwyck, Henry Fonda, Edgar Buchanan, Roger Clark, Ruth Donnelly, Melville Cooper, Gordon Jones, Mary Treen, Paul Harvey, Maude Eburne, Fritz Feld, Renie Riano, Ralph Peters, Ellen Lowe, Stanley Brown, Georgia Caine, Arthur Loft, George Meader, Sara Edwards, Byron Foulger.

Directed by Wesley Ruggles.

"You Belong to Me" leans heavily on the Stanwyck-Fonda combination. The stars not only give it fair box office value, but they do much to enliven a mildly-amusing and long-drawn-out domestic farce. This is no "Lady Eve" and, although Director Wesley Ruggles has vainly attempted to brighten up a formula script, the film has none of the charm or frothy quality of the Preston Sturges opus. The unwarranted jealousy of a play-boy husband for his busy professional wife is hilarious for a few scenes, but the humor soon begins to wear thin through repetition and the use of overdrawn situations. The picture's best features are the witty and sophisticated dialogue and the capable performances. Will range from slightly above average in first runs to weak in action spots.

In the story, a wealthy playboy's skiing accident turns out to be a pleasure when he meets his attending physician (Barbara Stanwyck) also on her vacation. They soon fall in love and, despite the doctor's misgivings, the playboy (Henry Fonda) persuades her to marry him. Back home her career comes first and Fonda creates several embarrassing scenes by his jealous outbursts. The climax comes when he drags her away from a former suitor's innocently-planned surprise party and, after a hot argument, Fonda disappears. Weeks later, Fonda is discovered selling neckties in a department store, where he is seen that he has a hospital where he and his wife can both be kept busy.

Although Henry Fonda acts too coy on occasion, he gives a splendid comedy portrayal and makes his romantic moments stand out as well. Miss Stanwyck, who is convincing as a successful lady physician, makes an excellent foil for Fonda. Edgar Buchanan has a memorable bit as a philosophical gardener and Ruth Donnelly, Fritz Feld and Melville Cooper contribute telling comic scenes.

LEYENDECKER

'PARIS CALLING' WRONG NUMBER!

Rates ★ ★ — as dueller on names

HOLLYWOOD PREVIEW

Universal.
85 Minutes.

Directed by Edwin L. Marin.

Last year it was Harry Edington's "Green Hell." This season it is Charles K. Feldman's group production of "Paris Calling," which is NOT something of which the usually alert Universal studio can be proud. The shallowness of the wide-eyed, hokey and melodramatic screenplay should have been apparent on paper, but apparently it looked more promising than it turned out. Obviously agent Feldman cast the piece entirely from his own list. How else could such an assortment of players so ill-suited to their roles have been collected? Director Marin must have been absent during the goings-on and the photographer must have been concerned with a production number rather than spots. It is a pity that the talented Elizabeth Bergner was wasted in it. Her name will probably bring fair grosses in class spots, and it is possible that the action elements in the play yarn will get some response in the action houses.

The story is a purported expose of the maneuverings of the workers for Free France within the occupied area. Bergner is the sweetheart of Basil Rathbone, who's playing ball with the Nazi. Randy Scott is an American aviator left behind in German hands.

LEYENDECKER

'TUXEDO JUNCTION' DOWN-TO-EARTH FAMILY FILM

Rates ★ ★ + in naborhoods and small towns

Republic.
71 Minutes.
Leon Weaver, June Weaver, Frank Weaver, Thurston Hall, Frankie Darro, Sally Payne, Clayton Moore, Lorna Gray, Billy Benedict, Kenneth Lynch, Howard Hickman, Leonard Carey, Betty Blythe, Sam Flint, The Little Vagabonds.

Directed by Frank McDonald.

Loaded down with earth-to-earth comedy and the type of human interest that appeals to the masses, "Tuxedo Junction" is first-rate family fare. This is an appealing Weaver Bros. film to date in that it is not merely a showcase for the stars' singing and comedy but it boasts a plausible story dealing with the regeneration of wayward boys as well. With its Christmas sequence, Yuletide songs and a New Year's Day scene at the famous Tournament of Roses, the picture will make an ideal holiday booking. Not for first-runs but sure-fire for the subsequents and small towns.

The title is meaningless, except for a popular song sung early in the action. The story shows the Weavers operating a truck garden farm adjacent to the estate of a snobbish millionaire (Thurston Hall). Three migrant boys, accused of stealing Hall's roadster, are protected by the Weavers and put to work in their vegetable gardens. Only one of the boys, rebellious Frankie Darro, refuses to co-operate until Abner Weaver hits on the idea of entering a flower float in the New Year's Day parade. The civic-minded Hall cancels his contract to pay for the float but when it wins a prize in the parade, he relents and helps the Weavers and their charges.

Leon Weaver and his wife, June, (who plays Evvy) are fine as the kindly pair who help the young migrants toward rehabilitation. Frank Weaver, the non-talking member of the trio, has little to do and, consequently, is only mildly amusing. Frankie Darro is convincing in his familiar hard-boiled characterization. Thurston Hall is good as the hard-hearted millionaire and Lorna Gray is an extremely attractive heroine.

LEYENDECKER

'TWO LATINNS FROM MANHATTAN' A TEPID PROGRAMMER

Rates ★ + as supporting dualler

Columbia.
63 Minutes.
Joan Davis, Jinx Falkenburg, Joan Woodbury, Fortunio Bonanova, Don Beddoe, Lloyd Bridges, Carmen Morales, Marquito Madri, Gigi Arno, Antonio Moreno, Rafael Storm, Stanley Brown, Boyd Davis.

Directed by Charles Barton.

Although "Two Latinns from Manhattan" sounds hot, it's actually a lukewarm little farce suitable only for a lower spot on naborhood duals. The mix-ups which keep the plot alive become tiresome after the opening reel despite Joan Davis' valiant efforts to create interest with her mugging and prat falls. Some snappy Latin musical numbers are the only redeeming qualities of this "C" film.

Having hired two South American dancers for her night club, Joan Davis, publicity woman, arrives at the airport to find that they were abroad on arrival in New York. Afraid to reveal the truth, she persuades her two out-of-work room-mates to impersonate the dancers and, strangely enough, they create a sensation at the club. The sudden appearance of the original dancers complicates matters until their abductor ex- plains that he was working in the interests of their South American manager who was anxious for them to return home. After explanations, the night club patrons are satisfied to accept the impersonators as themselves.

Jinx Falkenburg and Joan Woodbury are an attractive pair who put much energy into their specialty numbers. Miss Falkenburg, the famous magazine cover girl, merits a buildup. The male members of the cast, only Fortunio Bonanova and the veteran film star, Antonio Moreno, stand out.

Direction by Charles Barton is weak.

LEYENDECKER
COLUMBIA

The town is wondering just what Bob Taplinger will do as executive assistant to Harry Cohn. Without any film experience to speak of — except his tenure of office as studio publicity director for Warners, Taplinger is reported to have signed a term contract with the Cohns at $1,000 a week.

Although it has never fared too successfully in the film-musical division (except for the Gracie Moore starrers), Columbia is anything but discouraged — feeling that its past experience will reflect itself advantageously in the quartet of tunefilms scheduled during the remaining half of the 1941-42 season. Extended shooting schedules and increased budgets have been ordered for them. First to go will be "Pil Joey." "My Sister Eileen" in which Rosalind Russell has just been cast, the second Astaire-Hayworth opus and an item titled "But Beautiful" for which no cast has been set.

Harry Joe Brown has reported here to begin production on three pictures, first of which is to be "Pal Joey"...January is to be an important production month for Columbia with the following important pictures scheduled — "Mr. Twilight," a George Stevens production with Cary Grant, Jean Arthur and Ronald Colman; "Highly Irregular" with Franchot Tone and Joan Bennett under the direction of Richard Wallace; "He Kissed the Bride."

IN PRODUCTION—"Trinidad" (Pat O'Brien-Brian Donlevy), "After the Alamo" (Charles Starrett-Russell Hayden), "Canal Zone" (Chester Morris-John Hubbard-Harry Harbitt).


METRO-GOLDWYN-MAYER

Increased attention to short subjects is evident at every studio producing them. William Rodgers has gone on record with the remark that "it is about time that the industry began to take shorts seriously." Rodgers points to the entertainment in some of the better short subjects as superior to that contained in the average second feature. Metro will begin a campaign shortly designed to help exhibitors exploit short subjects via a file containing exploitation tips, stills, posters, mats, etc. Metro will cover its customers with these files about 20 times a year.

"Cargo of Innocence" which has been started in England may end up as a Hollywood production despite the outbreak of war here. The lack of technicians and materials is making it difficult to produce abroad, even with the notable absence of air raids...Metro has a bag of trouble in "Panama Hattie." It seems the comedians in the piece outdid themselves — the result being a barrage of mugging which is unacceptable to the front office. An appropriation has been made for extensive remakes with Robert Young going into the piece as a replacement for Dan Dailey, Jr.

About the most terrific bit of entertainment this reviewer has seen in years is "Babes on Broadway" and the hit scored by the attraction at its trade showing here is responsible for the decision to begin production almost immediately on "Girl Crazy" with Rooney and Garland again in collaboration...Hugh Harmon, formerly with Metro as part of the Harmon-Iasig cartoon production team, is planning a cartoon feature based on "King Arthur's Knights." He will announce a release shortly...Lana Turner and Clark Gable will again be teamed in "Somewhere I'll Find You"...Robert Taylor and Joan Crawford were assigned "The Youngest Profession." A story of autograph collectors in which Virginia Weidler will play the lead.

IN PRODUCTION—"I Married an Angel" (Jeanette MacDonald-Nelson Eddy), "Out of the Past" (Conrad Veidt-Ann Ayars), "Till You Mantra" (Eleanor Powell-Hod Skelton), "Rio Rita" (Abbott and Costello), "Tortilla Flat" (Spencer Tracy-John Garfield-Hedy Lamarr), "This Time for Keeps" (Robert Sterling-Ann Rutherford), "Then There Were Two" (Marsha Hunt-Van Heflin), "Courtship of Andy Hardy" (Mickey Rooney-Lewis Stone).

CASTINGS: Donald Meek, Betty Wells in "Tortilla Flat"...Sidney Blackmer, Stuart Crawford, Marc Lawrence, Martin Kosleck in "Out of the Past"...Lon Chaney Jr. in "My Boy Delbert"...Alex Blake, Lewis Turner in "Somewhere I'll Find You"...Stuart Crawford in "Till You Mantra"...Irene Rich in "This Time for Keeps"...Robert Taylor, Joan Crawford, Virginia Weidler in "The Youngest Profession"...Barry Nelson in "Rio Rita"...Van Heflin, Red Skelton in "As Thousands Cheer"...Jean Oakland, Marsha Hunt, Lee Bowman in "Then There Were Two"...Jackie Coogan, Judy Canova in "When There Were Two"...Story Runs: "Full Glory" by William Weidman and Lester Koons..."To Walk Me Home" by Forbes Parkinson.

MONOGRAM

Clay E. Elliott, producing director of Frank Buck's "Bring 'Em Back Alive," has signed a contract with Monogram pictures for the making of a new kind of adventure picture in the wilds of South America. Tentative title of the film is "Catch 'Em Alive" and the producer-director will leave shortly for a stay of several months in the jungles of the Matto Grosso and Amazonia. The Elliott production will differ from previous pictures in the jungle-adventure clarification in that it will be entirely free from the conventional Hollywood "love angle." The story will trace the adventures of a young man, and the person selected for the leading role may be entirely lacking in theatrical training.

Four pictures are to be produced at Mono during this month. Already before the cameras is "Man from Headquarters." Slated to start as we go to press are "Below the Border" (Buck Jones-Tina McCoy), "Law of the Jungle" and "Frontier Law" (Tom Keene)..."Maxwell Archer, Detective" produced in England by William Sistrunk with John Loder in the starring role, has been acquired by the company for American distribution...Nearly 150 additional theatre outlets have been signed by Monogram exchanges for the 1941-42 product; during the past few days.

PARAMOUNT

The eagle eye of the Legion of Decency which caused quite a stir with its clamp-down on "Two-Faced Woman" will probably last "Louisiana Purchase" as its next condemned attraction. It goes without saying that much of the original's boudoir atmosphere has been softened for the picture version — but there is still plenty of raw, offensive material to give its producers a headache.
our humor and keep it to ourselves. There is a very real danger that the story of "Louisiana Purchase," depicting the attempted compromise of a dim-witted, loggy-brained Senator with a bevy of Southern beauties, may be taken very seriously away from home.

It is to be hoped that the story content of "Louisiana Purchase" will come to the attention of the State Department and that the good men in charge of spreading our policy of good will and neighborliness will have the foresight to see that in pictures of this sort there is an undermining influence which would require considerable tact and sagacity to offset, especially when Latin-America is expecting us to wear our best bib and tucker. Its exhibition abroad should be banned and such a move must not be interpreted by the motion picture industry as being narrow—merely smart.

Speaking as an American filmgoer, this reporter would say further that now is not the time for the motion picture industry to indulge in such boudoir play-at the expense of the men in Washington who, right or wrong, are trying their level best to keep alive the principals of Democracy and its handmaidens, liberty and fraternity. That "Louisiana Purchase" was permitted to go into production and emerge as a finished, though objectionable, motion picture is proof that this country is the last remaining outpost of those principals. That the motion picture industry, Paramount and Buddy De Sylva look advantage of them is, to put it mildly, in bad taste. Condemnation is bound to follow in many areas and from it, perhaps other studios will learn a lesson.

Joseph Sistrom, hereforeto a cog in the Sol Siegel production machinery, has been elevated to the status of an "A" producer. Talk around town is that Bob Burns is getting the better of that deal brought against him by Paramount with his explanation that the story and characters of "The Wizard of Arkansas" reflected discredit on the citizens of his home state. Busy David Butler has been signed to a new term contract and will direct the next Bob Hope-Bing Crosby-Dorothy Lamour comedy, "Road to Morocco." "The Major and the Minor" will be Ginger Roger's vehicle here. Joaquin Marietta, frequent hero of outdoor films, will be played by Lex Reed for Harry Sherman in a picture called "Silver Queen." Merton of the "Mets" is to be remade for the third time as a musical... Mary Martin's next will be "Happy O2 Lucky"... "Red Harvest" is the latest Dashiel Hammett yarn to be dusted off as the result of the hit being made by "The Maltese Falcon."—replacing "The Glass Key" on the Paramount schedule.

IN PRODUCTION—"This Gun for Hire" (Veronica Lake—Robert Preston), "Out of the Frying Pan" (William Holden—Susan Hayward), "Holiday Inn" (Bing Crosby—Fred Astaire), "Mr. and Mrs. Ellis" (Billie Burke—Fredric March).—Continued on Page 22.

**NEW RELEASES**

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This department, however, is less concerned with the fate of "Louisiana Purchase" at the hands of the Legion of Decency than we are with its effect on the good Neighbors policy toward which Uncle Sam and his tax-paying citizens are contributing considerable time, energy and money. After years of exploiting our fellow-Americans and making utter asses of ourselves with our patronizing blistering ways, U. S. businessmen and government officials are now cooperating in a strenuous move to keep friends in Latin America and to inspire respect in those countries for our government, its policies and its citizens.

The job is not so far advanced that we can begin to relax our vigilance. We are accustomed to spreading our government in January, to December 1st. This year, however, the Department of Agriculture, the Department of Commerce, the Department of Labor, the Department of the Interior, and the Department of State are all cooperating, and the President is asking Congress to appropriate $50 million to help Latin America.

**REPUBLIC**

An addition to the producers ranks is Edmund Grainger, recently at Warners and formerly with Universal. Back at the studio after successful personal appearance tours, Gene Autry and Roy Rogers are busy with preparations on their next westerns. Republic expects to spend $1,000,000 next year on advertising, promotion and publicity. First to benefit from the enlarged budget is "X Marks the Spot"—Binnie Barnes' first on her Republic contract. "The Mr. and Mrs. No. 2" is a screen comedy by Frances Hyland and Albert Ray. "Golden Portage" has been retitled "Spoilers of the North."

IN PRODUCTION—"Pardon My Stripes" (Bill Henry-Shelley Ryan), "Riders of the Sunset Trail" (Tom Tyler—Bob Steele—Rufe Davis).
THE WAR AND HOLLYWOOD

The arrival on the West Coast this week of Mayor Fiorella La Guardia and Mrs. Roosevelt, coordinators of civilian defense, leaves no doubt in anyone's mind that the government and military authorities are fully mindful of the dangers existing in California, Oregon and Washington as the result of the United States-Japanese war.

The focal point of their concern is the Southern California territory, including the Los Angeles and San Diego areas, where so many defense plants and plane manufacturing factories are situated. Military and local police have been stationed at roads, entrances and within these buildings. All naval bases have been blocked off and were under wartime military supervision from the moment the outbreak occurred in the Pacific. Of course the several Japanese settlements in California are under close FBI and police surveillance — notably Los Angeles' famed Little Tokyo which your correspondent found closed tight as a drum, with officers stationed at strategic spots—in doorways of homes, stores, boarding houses and hotels.

Film men may well have cause to worry about the future of the motion picture industry. Early casualties in filmland are minor—but they are worth reporting. A call of 100 extras last Monday was cancelled because the police department was unwilling to make a man available to handle the crowd. Further mass employment by the studios will probably be discouraged until the forces of the volunteer police organization (which is rapidly being developed) are in a position to supervise as they have in the past.

The free and easy manner of film production always results in a morale problem when actors, technicians and all studio employees become more interested in radio news than in their work. This was the case during the early and graver periods of the European war and it may be assumed that it exists now. Studios are expected to put a ban on portable radios on the sets and the elimination of many of them in the offices.

For some weeks your reporter has been investigating the priorities situation in the film business, expecting to make a complete and accurate report in our forthcoming annual STUDIO FORECAST. It has been reported previously that the government, cognizant of the scope and propaganda influence of motion pictures during war-time, has promised to make the necessary materials available to Hollywood. What has not been stated is the fact that some film men believe that the government may make a request for fewer pictures to conserve materials.

Nor has it been stated that there is a very real fear that the machine shops of one or two of the studios may be taken over for the production of defense materials. Warner Brothers, for instance, has one of the largest plants of this type in the entire world.

Men in authority are not denying that whole studios may have to be converted into defense factories. We doubt, however, that this will be necessary, because, fortunately, construction work in California is quick and cheap—new buildings have a singular capacity for springing up overnight in this neck of the woods. However, time is of the essence in waging blitzkrieg war and the possibility of studio expropriation will always exist.

The motion picture industry is fortunate in having a group of technical men—inferior to none in this country and unquestionably superior to those of other lands. Uncle Sam's army has long been casting an envious eye at these gentlemen and we have learned that many have already been called to service — men over draft age who are doing photographic work, research and other duties for the army. There has been little publicity about it and it is only through wives and relatives that we have obtained the facts. No one should be surprised if there is wholesale conscription of these men with technical ability in the near future.

A remote thought is that more than a handful of stars will become full-time government employees. Many of them have already sought official berths. Artists are more valuable as builders of morale, selling bonds, as in the last war; entertaining in the camps, and contributing their time and talents in civilian capacities.

In facing all eventualities, the film producers are not even discounting the possibility of enemy air raids destroying their studios. We know that lavender prints (used to make duplicate negatives) are being made on all features and stored in Chicago or other inland points. Our Government knows the tremendous value of movies to the morale of the nation and it wants no blackout of theatres due to destruction of produced films.

At this writing there is no hysteria to report from California—no racial flare-ups or emotionalism. Rather, the atmosphere is grim. The question asked most often is "What can we do?" Police and fire stations are crowded with men and women seeking to volunteer for service. Workers in the motion picture industry have responded admirably to the call.

I believe the film business is completely aware of the unpredictable future it faces. The ordinary problems of production and distribution have been doubled overnight. Military censorship, conscription of technicians, priorities, restrictions of movement are but a few of the disadvantages under which film production must continue. As the days turn into weeks, we will be able to speak with more authority. What has been printed here is largely surmise, based on a few facts which are apparent or have come to our attention.

Today, the film industry occupies one of the most responsible positions in the land. It cannot fight with guns, tanks, air-craft and ships—but it has a powerful weapon to use for the patriotic cause. The morale of the American people will always be sustained to the limit by filmdom's contribution to the cause.

As we begin this, the most vital period in all the history of the United States, we can confidently say that the men and women in every department of the motion picture industry, are aware and alert to their responsibilities.

DECEMBER 15, 1941
COLUMBIA

1940-41 Features (44) Completed (44) In Production (0)
Westerns (16) Completed (16) In Production (0)
Serials (4) Completed (4) In Production (0)
1941-42 Features (48) Completed (48) In Production (2)
Westerns (10) Completed (10) In Production (0)
Serials (4) Completed (4) In Production (0)

AFTER THE ALAMO

Western — Shooting started December 1
Cast: Charles Starrett, Russell Hayden, Roseanne Stevens, Brit McQueen, Clark, Norman Willis.
Director: William Berke
Producer: Jack Piercy
Story: Adventures fail at the time when Mexico had abandoned its interests in Texas and the State was failing to gain admission to the Union.

CANAL ZONE

Action Drama — Shooting started December 8
Director: Lew Landers
Producer: Colbert Clark
Story: The romantic relationship between Chester Morris and John Hubbard over the affections of Harriet Hillard. Morris is the training officer at a forward landing shipping station which becomes a relay station for army planes on route to Africa. Hubbard is the apologetic son of a wealthy family whose recruitment is accomplished through his association with the army air corps.

RELEASE CHART

IN PRODUCTION

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Ref. No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trinidad</td>
<td>114 mins</td>
<td>P. B. Dyer</td>
<td>D. H. Danner</td>
<td>1941-42</td>
</tr>
</tbody>
</table>

1940-41

Blonde in Society | —— | Singleton-Lake-Remains | 1-19 | 1941
Ellery Queen and the Perfect Crime | E. Valentine | D. H. Danner | 5-17 | 1942

Details under title: Devil to Pay

Fire for Life | —— | H. O. Johnstone | 5-31 | 1940

Here Comes Mr. Jordan | 8-30 mins | R. Montgomery-Johnston | 5-31 | 1940

Iron Cow (serial) | —— | R. Williams | 7-25 | 1941

Office and the Lady | 5-31 | D. H. Danner | 9-1 | 1941

Our Wife | 8-30 mins | D. H. Danner | 5-31 | 1942

Prolific Stranger | —— | R. Montag | 9-30 | 1942

The Trail of the Tular | —— | R. E. Taylor | 7-25 | 1941

Son of Day Crocket | R. E. Taylor | 3-25 | 1941

Thunder Over the Prairies (60) | —— | R. D. C. | 6-14 | 1941

Details under title: The Modern Rider

The Veil of the Dead | —— | W. Van Norden | 5-31 | 1941

Two in a Taxi | R. E. Taylor | 4-25 | 1941

Details under title: One Way Street

You'll Never Get Rich | —— | R. D. C. | 5-31 | 1941

1941-42

Belltime Story | —— | R. E. Taylor | 9-6 | 1942

Blonde From Singapore (20) | —— | R. E. Taylor | 6-28 | 1941

Blonde Goes to College | —— | R. D. C. | 6-10 | 1942

Roly for Bandits (50) | —— | R. E. Taylor | 8-30 | 1942

Details under title: Honor of the West

Cadets on Parade | —— | R. D. C. | 10-18 | 1942

Contreras of Boston (60) | —— | R. D. C. | 9-8 | 1942

Devil's Trail, The (serial) | —— | R. E. Taylor | 11-1 | 1942

Ellery Queen and the Murder King | R. E. Taylor | 8-30 | 1942

Details under title: Dutch Shoe Makers

Ellery Queen No. 3 (serial) | —— | R. E. Taylor | 11-7 | 1942

Five Men | —— | R. D. C. | 11-17 | 1942

Go West, Young Lady (70) | —— | R. D. C. | 7-25 | 1942

Harmon of Michigan (60) | —— | R. E. Taylor | 5-26 | 1942

Harvey, Here I Come | —— | R. D. C. | 9-11 | 1942

Holt of the Secret Service (serial) | —— | R. E. Taylor | 8-9 | 1942

Hondo | —— | R. E. Taylor | 10-14 | 1942

Hondo La | —— | R. E. Taylor | 10-14 | 1942

King of Dodge City | —— | R. E. Taylor | 11-14 | 1942

Ladies in Retirement (80) | —— | R. E. Taylor | 11-14 | 1942

Lady Is Willing, The | —— | R. E. Taylor | 6-28 | 1942

Details under title: Male Adonis Is Willing

Lassie's Progress | —— | R. E. Taylor | 6-28 | 1942

Lone Star Vigilante (serial) | —— | R. E. Taylor | 8-9 | 1942

Man Who Returned to Life, The (serial) | —— | R. E. Taylor | 11-14 | 1942

Marty Eden | —— | R. E. Taylor | 11-14 | 1942

Men in the Life of the Law | —— | R. E. Taylor | 11-14 | 1942

Details under title: Tonight Belongs to You

West Side Story (60) | —— | R. E. Taylor | 9-9 | 1942

Wildfire (60) | —— | R. E. Taylor | 11-14 | 1942

Details under title: Wildfire Range

PRODUCTION & RELEASE RECORD

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

1940-41 Features (50) Completed (50) In Production (0)
1941-42 Features (50) Completed (27) In Production (9)

COURTSHIP OF ANDY HARDY

Domestic Comedy — Shooting started December 4
Cast: Mickey Rooney, Lewis Stone, Luise Rainer, Cecilia Parker, Donna Reed, Ann Rutherford, Sara Hayden, Lewis Howard.
Director: George Seitz
Producer: General Office
Story: Andy Hardy and his family are involved in solving the domestic difficulties of Donna Reed and her parents who have separated.

THEN THERE WERE TWO

Drama — Shooting started December 2
Cast: Marsha Hunt, Van Hefflin, Lee Bowman, Cliff Clark, Eddie Quillan.
Director: Fred Zinneman
Producer: Jack Chertok
Story: Story of political corruption with Lee Bowman as the man who pulls the strings behind a city attorney, elected on a reform platform, only to have the latter turn against him and actually accomplish the aims set forth in the platform.

THIS TIME FOR Keeps

Domestic Comedy-Drama Shooting started December 1
Director: Charles Reisner
Producer: Sam Marx
Story: Andy Hardy's wish to join the Rutherford clan goes on a vacation and the farm deposits his troubles in running the house, doubled by in-law interference.

RELEASE CHART

IN PRODUCTION

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Cast</th>
<th>Details</th>
<th>Ref. No.</th>
</tr>
</thead>
</table>
| Ul Take Manha | —— | R. H. Weiner | 11-15 | 1940-41

I Married an Angel | —— | R. E. Taylor | 11-15 | 1940-41

Mrs. Mavvy | —— | R. E. Taylor | 11-15 | 1940-41

Out of the Past | —— | R. E. Taylor | 11-15 | 1940-41

Rio Bravo | —— | R. E. Taylor | 11-15 | 1940-41

Tortilla Flat | —— | R. E. Taylor | 11-15 | 1940-41

Whisping in the Dark | —— | R. E. Taylor | 8-8 | 1940-41

1940-41

Raffles on Broadway (118) | —— | R. H. Weiner | 3-26 | 1941

Born to Sing | —— | R. D. C. | 10-14 | 1941

Boule, Slangus, The | —— | R. H. Weiner | 10-14 | 1941

China Caravan | —— | R. H. Weiner | 10-14 | 1941

Color Soldier (70) | —— | R. H. Weiner | 10-14 | 1941

Design for Speed (60) | —— | R. H. Weiner | 9-4 | 1941

Details under title: Better Hope

Down In San Diego (70) | —— | R. H. Weiner | 7-11 | 1941

The D-bug (60) | —— | R. H. Weiner | 5-6 | 1941

Details under title: Young Americans

Dr. Jeckyll and Mr. Hyde (125) | —— | R. D. C. | 2-25 | 1941

Dr. Lifty's Victory (70) | —— | R. D. C. | 5-18 | 1941

Feminine Touch, The (Theatrical) | —— | R. H. Weiner | 7-11 | 1941

In the Hold (21) | —— | R. H. Weiner | 10-14 | 1941

Details under title: Female of the Species

H. M. Pulham, Esq. (118) | —— | R. H. Weiner | 9-8 | 1941

INTO-COLDWIN-MAYER

1940-41 Features (50) Completed (50) In Production (0)
1941-42 Features (50) Completed (27) In Production (9)

FILM BULLETIN
MAN FROM HEADQUARTERS

Drama — Shooting started December 1
Cast: Frank Albertson, Joan Weldon, John Maxwell, Max Hoffman, George Seaton, William Tabbert, John Hale

Director: John Seaton
Producer: Frank Albertson

Story: Albertson, a reporter, is hijacked out of town to prevent his testifying against a big-time racketeer. He is able to incarnadine him again — this time successfully.

THUNDER RIVER FEUD

Western — Shooting started November 24 (Completed)
Cast: Ray Corrigan, John King, Max Terhune

Director: Lyleiplow; Co-producer: George W. Weeks

Story: The Range Busters are instrumental in eliminating crookedness and lending that is going on during a national crisis.

RESEARCH CHART

1940-41 Features (56) Completed (26) In Production (0)
1941-42 Features (53) Completed (22) In Production (1)
1940-41 Westerns (56) Completed (22) In Production (0)
1941-42 Westerns (53) Completed (21) In Production (0)

PRODUCERS' RESEARCH

1940-41 Features (56) Completed (26) In Production (0)
Westerns (56) Completed (22) In Production (0)
1941-42 Features (53) Completed (22) In Production (0)
Westerns (53) Completed (21) In Production (0)

RESEARCH CHART

1940-41 Features (56) Completed (26) In Production (0)
Westerns (56) Completed (22) In Production (0)
1941-42 Features (53) Completed (22) In Production (0)
Westerns (53) Completed (21) In Production (0)

PARDON MY STRIPES

Comedy — Shooting started November 24
Cast: Bill Henry, Sheila Ryan, Harold Huber, Edgar Kennedy, John Standing, Paul Hurst, Cliff Nazarro, teddy McCullough

Director: John A. Auer
Producer: Albert J. Cohen

NOTE: Figures in No. column denote block-of-five
CASTINGS. Rosce Cariin, Roht Cobuyaw, Kevb Live, Jem Frember, Lillia Bond, Miles Malley in "Mr. Marks the Spot," "Fhinae Frone in "M. and the Pigeons." CONTRACTS. Edmund Giauger to 3-year producer pact.

RKO-RADIO

That RKO-George Schaefer contract has not been signed but the buzzers report anticipate being far along by mid-month. RKO is pitting its early clay figures in yet another program starring "House of Touch," with "A" to follow. Again Samuel Goldwyn is pondering his releasing set-up. With the delivery of "Ball of Fire," the producer has completed his RKO deal and finites are now wondering if he will return to United Artists not as an executive of the company but merely as a producer utilizing UA's releasing facilities. Anticipating more side bails, Walt Disney is enlarging his program of cartoon shorts... RKO is again finding itself hamstrung by the lack of name players and hopefuls and dimas are being held up... Ellen Drew has been signed for the female lead opposite Kay Kyser in Harold Lloyd's "My Favorite Spy," Frank Ryan will produce and direct "Afflague on You," which Lewis Foster is adapting from a novel by Carroll Graham.

IN PRODUCTION—"The Magnificent Ambersons." Joe Cotten-Dolores Costello, "Mayor of 44th Street." (George Murphy-Ann Shirley), "The Turtles of Tahiti" (Charles Laughton-Don Hall), "Pounder Town" (Victor McLaglen-Emmund O'Brien).

CASTINGS. Victor Francen to "The Turtles of Tahiti." DIRECTOR ANNOUNCEMENTS. Frank Ryan to "Afflague on You."

20th CENTURY-FOX

You've got to take your hat off to this organization. Not in years has there been such an exciting comeback from any studio. Last week Frank Capra joined the list of distinguished producers and directors who are now in charge of the Westwood product. He will function as a producer-director for 20th Century for the next three years and his first effort will be the delightful "The Flying Yankee." Capra reports upon the completion of "Arsenic and Old Lace." Sidney Tolmer has been given the rights to the Charlie Chan stories remaining on 20th's story shelf and he expects to produce them elsewhere... "How Green Was My Valley" will go into regular release — foregoing the roadshow engagements planned for it... There won't be much "B" product turned out for the next few weeks due to the crowding of the sound stages by top productions... Joan Bennett has been tied for two pictures next year... A Simone Simon campaign will be employed to advise moviegoers that Jean Gabin's first name is pronounced like John — almost, that is... Charles Feldman's ambitious package deal with 20th Century has fallen by the wayside. Although several of the agent's clients have been signed to picture parts, the project is definitely abandoned... Preston Foster has been signed to a term as part of 20th's campaign to pick up talent wherever available... Dena Andrews goes into a headline spot in "The Californian," a story about Joaquin Murietta, western outlaw. A simpler picture is being planned by Paramount's Harry Sherman... Archie Mayo supplant Fritz Lang as director of "Moulton," while Lang disengaged with the studio over development of the story after 11 days filming.


UNITED ARTISTS

Gradwell Sears is in Hollywood in company with UA executives Edward Raferty and Arthur Kravitz — the motives behind the trip being conferences with the company's producers and the desire to line up new ones on releasing deals. Among those who are to be approached within the next few days are Samuel Goldwyn and Walt Disney. The men are reported to be sympathetic to Raferty and Sears and are listening to their propositions with open minds.

One producer already signed is Charles Rogers who is to make three pictures on the 1941-42 program. His first will be "Three Blind Mice," and a Romance when he seeks to use British star Jesse Matthews and the final of the trio will be "The Powers Girls," based on the model business of John Powers.

Charles Chaplin, according to latest advice, will resume active production after the first of the year — making three pictures, one of which will star himself and said to be in favor of the executive realignment at United Artists and is encouraging owner Mary Pickford to resume operations. Chaplin is also foster ing a plan whereby UA will acquire additional theatres. This move is arrived at by the producer's inability to come to terms with Texas exhibitors who declined the percentage arrangements offered on "The Great Dictator."

"Shanghai Gesture" has received an okay from the Hays office after thirty-two years at bat... David O. Selznick does not expect to make any of the two "Kingdom" pictures and is out of favor with the executive realignment at United Artists and is encouraging owner Mary Pickford to resume operations. Chaplin is also fostering a plan whereby UA will acquire additional theatres. This move is arrived at by the producer's inability to come to terms with Texas exhibitors who declined the percentage arrangements offered on "The Great Dictator."

IN PRODUCTION—"To Be or Not to Be." Carole Lombard-Jack Benny, "Cubana." (Marjorie Woodworth-George Givot), "About Face." (William Tracy-Joe Sawyer).

UNIVERSAL

Two new mystery films went into production Wednesday. One is Edgar Allan Poe's "The Mystery of Marie Roget" with Patrick Knowles and Marie Monteza in the leads; the other is "The Ghost of Frankenstein." "Reevedale," Jr., as the monster and Sir Cedric Hardwicke as his creator.

Warners' Ray Enright has been borrowed by Universal to direct "The Spoilers." Universal figures that the Deanna Durbin sit-down strike is costing the studio plenty of money plus an assessment of best efforts to reduce the juggling of schedules to account for her vacancy from the line-up.


WARNER BROS.

George Raft's status as a WB player is far from settled — the wrangling goes on as Raft seeks to play in Universal's "Marriage of Inconvenience" which William Seiter is planning to put into production shortly... Although Samuel Goldwyn has playwright Lillian Hellman under contract, WB is reported to have closed a deal for her hit show, "Watch on the Rhine."... Ida Lupino's next will be "The Damned Don't Cry." The local trade press has glimpsed the two highly touted Technicolor shorts starring the Ballet Russe de Monte Carlo — "Gay Parisian" and "Spanish Fiesta." They prove anew that Hollywood has not yet captured the spirit and movement of the ballet — the action being continually interrupted by close-ups from the scenes to medium and close-up shots. There is no fluidity to either of the subjects — facial expressions have been photographed when the spectator is more anxious to see the movements of the feet and body and the breaks in the music are frequent. The subjects will make the grade in the art CAMERA and full runs although their approach to the effect by unfavorable word-of-mouth advertising. Elsewhere their value as marquee attractions or as entertainment is negligible. Of the two "Gay Parisian," because it is lighter and more easily understood by the average filmgoer, will have the greater chance of success.


CASTINGS. Charles Boyer, Joan Fontaine in "The Constant Nymph."
DWARFS ALL PREVIOUS ACHIEVEMENTS OF THE ADVENTURE SCREEN!

$100,000 CAMPAIGN TIMED TO YOUR CHRISTMAS DATES!
Page after page of national magazine advertising! Break after break of ticket-selling publicity! Wherever the public looks it sees the smash pre-selling to turn the holiday crowds your way!

Edward Small presents

ALEXANDRE DUMAS' masterpiece of adventure and romance

THE CORSICAN BROTHERS

STARRING DOUGLAS FAIRBANKS, JR.

with RUTH WARRICK · AKIM TAMIROFF · J. Carrol Naish · H. B. Warner
Henry Wilcoxon · John Emery · Gloria Holden · Veda Ann Borg · Directed by Gregory Ratoff

Screenplay by George Bruce · From a free adaptation of the Dumas story
by George Bruce and Howard Estabrook

RELEASED THRU UNITED ARTISTS
OF MEN AND THINGS

SAGE SAVINI SPECULATES

Here are a few interesting comments on the extended-run situation and other matters of import to the subsequent-run operators everywhere — observations culled from close observation by a man who has made his living for a lifetime catering to the small operator. The man in question is Bob Savini, president of Astor Pictures Corporation, who for the past few years has specialized in bringing back former successful features such as "Hell's Angels" and "Sky Devils."

Savini says the subsequent runs are suffering more than usual at this holiday season, in large part due to the policy of the producer-owned theatres extending runs on a majority of pictures whether or not they are of exceptional entertainment value. This holding of pictures beyond the usual run has resulted in squeezing dry the potential revenue that the subsequents could ordinarily count on securing. This extended playdate policy on the part of the first-runs forces the subsequents to also extend playing time in order to cover the span of playing time. Thus the small operator starts behind the eight-ball. On top of this handicap, he is paying more for film rentals than under the old selling system.

As Savini views it, this is what the Consent Decree has done to the independendent exhibitor. Before the decree selling, a major distributor would sell a group of say 52 pictures on the following general basis: three 40 percent; three at 30 percent; six at 25 percent, and the balance flat rental. With decree selling in groups of five, the exhibitor has been forced to take something like this setup: one at 40 percent; two at 35 percent; two at 25 percent or flat rentals. On this schedule, the exhibitor can hook himself for ten pictures at 40 percent in any one distributor's group of fifty pictures. And so on right through the schedule, the exhibitor obviously faces a disadvantage. Savini is quite cynical and hardboiled about the attitude of the big fellows in production and distribution toward the small exhibitor. He says it is a safe bet that any selling plan the big boys think up and try to foist on the exhibitors just aren't for their benefit nohow, no sirree. Bob, being a Southern gentleman form New Orleans, speaks his piece without mincing words.

But some day this dog-eat-dog attitude must be modified, the Astor chief says, admitting that the average exhibitor has been very unbending in his demands and seldom willing to meet the producers and distributors on a basis of fair and equitable dealing. Always the atmosphere of suspicion has pervaded their joint dealings. Savini hopes that from the unity meeting in Chicago some real leader will arise to bring the opposing forces together on a platform of give-and-take. On second thought, the Sage of Forty-sixth Street admits that no real leader has ever arisen to weld together in harmony the opposite poles of producer-distributor and exhibitor, and that it is asking for a miracle that the Chicago meeting should produce such a superman. In any event it should be possible, he says, to organize a joint committee representative of producer-distributor-exhibitor interests, who can sit down at regular intervals and by slow and patient work evolve some semblance of equitable dealing as between the opposing groups.

It is quite evident to all, says this independent distributor, that the Consent Decree has failed miserably in many respects. He claims the Consent Decree was robbed of its potential power to achieve anything constructive when in the formative stages the elimination of the producer-exhibitor combination was ruled out. In every other industry, Savini notes, the manufacturer does everything possible to build up the retailers who market his product. In the film industry, the manufacturer goes into competition with "the trade" (his dealers known as exhibitors), and does everything possible to break them down. It's all cock-eyed, says this old-timer. It is the money that comes from the box-office that supports the entire industry, and by constantly squeezing the vast bulk of independent exhibitors, the producers and distributors are throttling the business at its vital point.

As for Savini's contribution to the general industry welfare, eight years ago he set up his own exchange system with the object of bringing back some of the big successful features of the past. He has modernized and brought back such pictures as "Scarface," "Hell's Angels," "Sky Devils," "Street Scene," "The Bat Whispers," "Our Daily Bread," "I Cover the Water Front," "Let 'Em Have It." Savini doesn't claim anything marvelous for these pictures brought back to the screen from an earlier day. He does say very positively that to hundreds of exhibitors they have proved most welcome and profitable. They are not gambling, for they are showing to their patrons pictures of proven merit that still exert a great lure wherever properly publicized. Savini is absolutely convinced that a lot of big pictures of past years can be brought back by every major producer, and the public can be educated to a point where they will look forward to these revivals. He does not want to hog this field in which he specializes. He realizes that if the system becomes general it will help him in selling his string.

Operating close to the independent exhibitor all the time, and knowing his problems intimately, Savini is convinced that the small theatre owner is unable to shoulder any more of the financial burden of the industry than he is now carrying. There is just so much potential revenue available from his theatre, no matter how he may extend himself. The major adjustments, he feels, must come from the producers and distributors. Principally from the higher-ups, especially the powers who control and supervise production. This independent distributor feels that so long as a handful of men arbitrarily take anordinate share of the profits and thereby run up production costs into unheard-of figures, there can be no satisfactory solution to the differences existing between the three major branches of the business. "Why can't these fellows be satisfied with a reasonable take?" said Savini, smiling genially as he pawed over a stack of new sales sent in that morning by some of his 26 distributing points.
DO YOUR CHRISTMAS PROFITING early!

6 out of every 7 dates HOLD OVER!

BUD ABBOTT and LOU COSTELLO in "KEEP 'EM FLYING"
with MARTHA RAYE • CAROL BRUCE
WILLIAM GARGAN • DICK FORAN
CHARLES LANG • SIX HITS
Screenplay by True Boardman, Nat Perrin, John Grant
Original Story by Edmund L. Hartmann
Directed by ARTHUR LUBIN • Associate Producer GLENN TRYON
A UNIVERSAL PICTURE
SULLIVAN’S TRAVELS... Preston Sturges' fourth written-and-directed vehicle has Joel McCrea in the role of a young director of successful comedy who wants to direct a great, tragic social document and sets out as a tramp to get first-hand knowledge. Veronica Lake is seen as a girl he picks up on his travels, who shares his hardships. Also seen are Robert Warwick, William Demarest, Franklin Pangborn, Eric Blore and Porter Hall.
WHAT THE NEWSPAPER CRITICS SAY
Highlights from Reviews of New Pictures By Foremost Critics

YOU BELONG TO ME
Columbia
"...Flat, stale and tedious...Call it overconfidence, a bad dream or dis- sensation, and let's hope 'You Belong to Me' doesn't happen again."—WINSTEN, N. Y. POST.
"...Only good performances...keep it from being as visibly silly as we think it is...Apple-snow, palatable but not nutritious."—MURDOCK, PHILA. LEDGER.
"...Though it runs amok, it's from exuberance rather than a deliberate stretch-out. Which keeps it consistently likeable and now and then shoves it into hilarity."—ANGER, P. M.
"...Hooey...Seldom has a story been less original, people more stupid, dialogue more wretched and direction more unimaginative."—BOEHNEL, N. Y. WORLD-TELEGRAM.
"...Lightweight but pleasant...Fortunately in having a smart script as foundation — bright and easy dialogue and cute situations...A bit of well-turned fun."—CROWTHER, N. Y. TIMES.
"...Rather ponderous variation of the marital squabble theme...Lightweight and second-rate."—BARNES, N. Y. HERALD TRIBUNE.

RISE AND SHINE
20th Century-Fox
"...Daffy and Delightful...Entertaining enough to make its way in any period of athletic activity...Very good fun."—BARNES, N. Y. HERALD TRIBUNE.
"...Trainload of laughs...Fast, helterskelter, hilariously funny...Designed for fun and fun alone, and it achieves its purpose with rousing success."—BOEHNEL, N. Y. WORLD-TELEGRAM.
"...Slightly on the strong and mildewed side, but all right if you can stand it...Not a story worthy of the assembled or any talents."—WINSTEN, N. Y. POST.
"...Packs some brick entertainment in a madly farcical vein...Little incidents are lively and chucklesome...Won't win any prizes, but it manages to chalk up a score."—CROWTHER, N. Y. TIMES.

SMILIN' THROUGH
Metro-Goldwyn-Mayer
"...Sure-fire plot of the sentimental type...Still manages to pump up a sob or two among sympathetic souls."—WINSTEN, N. Y. POST.
"...A little long and tear-laden, and the story dated; but its appeal is still obvious...Still a pleasant, nostalgic idyll."—A. B., PHILA. RECORD.
"...Mush laid on with a trowel...Pretty difficult to breathe life into this

MARRY THE BOSS' DAUGHTER
20th Century-Fox
"...Dull, preposterous, unimaginative offering."—BOEHNEL, N. Y. WORLD-TELEGRAM.
"...If any one is studiously looking for the very worst picture of the year, let us suggest that he consider 'Marry the Boss' Daughter'...Tedious and stupid."—CROWTHER, N. Y. TIMES.
"...Feeble fable, with overtones of hearty and somewhat pointless humor...Efficiently contrived piece of romantic claptrap."—WINSTEN, N. Y. POST.
"...Feeble hodge-podge of conventional situations...Undoubtedly designed for the fill-in spot on double-feature programs. Even as such, it is singularly uninspired and tedious."—BARNES, N. Y. HERALD TRIBUNE.

KEEP 'EM FLYING
Universal
"...Generally hilarious...Story is definitely tired. The antics of the boys are not always up to scratch...Timely and often amusing, but it is a minor Abbott-Costello romp."—BARNES, N. Y. HERALD TRIBUNE.
"...Outrageously funny...Fast, furious fun...Old gags treated in a fresh and imaginative manner and the new full of fine comic invention."—BOEHNEL, N. Y. WORLD-TELEGRAM.
"...Their most handsome and hilarious to date...Gag situations that will have you in spasms...Smooth framework on which are slung laugh lines and screaming-out-loud situations."—REEL, CHICAGO HERALD-AMERICAN.
"...There are laughs, plenty of them, but the feeling persists that they are derived from warmed-over gags...Their antics could endure for years if better spaced out and more ingenuity given their routines."—MURDOCK, PHILA. LEDGER.
"...Not quite as spontaneous in its humor as were previous A. and C. starring comedies."—FINN, PHILA. REC. ORD.

THE THRILL SHOW OF THE YEAR!
MR. DISTRICT ATTORNEY
IN THE CARTER CASE
JAMES ELLISON as the sleuthing Assistant District Attorney and VIRGINIA GILMORE as his partner in crime-busting and love.

JAMES ELLISON • VIRGINIA GILMORE • FRANKLIN PANGBORN • PAUL HARVEY • LYNNIE CARVER • SPENCER CHARTERS • Bernard Vorhaus—Director
Original screen play by Sidney Sheldon and Ben Roberts. Based on the Phillips N. F. Radio Program, "MR. DISTRICT ATTORNEY"

A REPUBLIC PICTURE

DECEMBER 15, 1941
Do you rely entirely on one method of advertising?

If you do, DON'T! You'll never hit the high-spots unless you hit hard everywhere.

Lots of people out for a walk will "go for" a good poster display or a dramatic 24-sheet. Lots of people out for a stroll look in windows. Lots of people ambling along are attracted by bright lights and colorful display.

Don't put all your advertising eggs in one basket. Spread them around. Yell your head off with good, readable, colorful, peppy posters, banners, flyers, snipes, novelties, displays.

Use your head. It will show on the BLACK side in your box office.
PRAYER FOR 1942

THE NEW PICTURES REVIEWED

'REMEMBER THE DAY' APPEALING HUMAN DRAMA
'MR. AND MRS. NORTH' GIDDY GRACIE ALLEN MYSTERY
'THE MAN WHO CAME TO DINNER' CLICKS
'HELLZAPOPPIN' HILARIOUS
'MEN IN HER LIFE' SLOW-MOVING
'KING'S ROW' GOOD DRAMA IS DOUBTFUL B. O.
'THE WOLF MAN' GOOD HORROR FILM
'THE BUGLE SOUNDS' TYPICAL BEERY FILM
'BLUE, WHITE AND PERFECT' OK ACTION YARN

'GO WEST, YOUNG LADY'  'BORROWED HERO'
'SING FOR YOUR SUPPER'    'MELODY LANE'
'A MISSOURI OUTLAW'       'JESSE JAMES AT BAY'
'CONFESSIONS OF BOSTON BLACKIE'    'RIOT SQUAD'

On Pages 6, 7, 20, 21, 22 and 23

THE WAR AND HOLLYWOOD
2nd in a Series, Page 13
HELLZAPOPPIN'

starring OLSEN and JOHNSON

MARTHA RAYE

HUGH HERBERT • MISCHA AUER • JANE FRAZEE • ROBERT PAIGE • GUS SCHILLING • SHEMP HOWARD • The Six Hits • Slim and Sham • The Congeroot and Spectacular Water Ballet

Screenplay by Nat Perin and Warren Wilson • Based on an original story by Nat Perin Suggested by the stage play "Olsen & Johnson's Hellzapoppin'" • Directed by H. C. Potter

A MAYFAIR PRODUCTION
THE SCREEN!

Here's the GREATEST DATE in the HISTORY of YOUR BOXOFFICE!
AVAILABLE NOW!
SET IT NOW!
THE WRAPS ARE OFF! TURN YOUR MARQUEE WHITE HOT WITH THIS ONE! PRINTS are READY NOW at UNIVERSAL!

Right from under the heels of the Nazi heels... comes this blistering story of fifth horsemen vs. fifth columnists!

50 MILLION FRENCHMEN WON’T BE WRONGED!

PARIS CALLING

EVERY DAY YOU CAN HEAR IT CALLING ON THE FRONT PAGE OF YOUR OWN NEWSPAPER!

A Charles K. Feldman Group Production starring

Elizabeth BERGNER • Randolph SCOTT

with Basil RATHBONE

Gale SONDERGAARD • Edward CIANNELLI
Charles ARNT • Lee J. COBB

Original Screen Play by Benjamin Glazer and Charles S. Kaufman • Original story collaborator, John S. Talty • Directed by EDWIN L. MARIN • Produced by BENJAMIN GLAZER

A UNIVERSAL PICTURE
PRAYER FOR 1942

May the makers of Motion Pictures pursue their Art with integrity and good taste... May those who exhibit them conduct their business with Dignity... May the hope for Harmony within the industry be realized—and it shall only if men of honest purpose prevail... May the Motion Picture Industry prosper for all while earning the applause of the millions to whom it offers surcease from the din of a troubled world.

May Men emerge from the darkness of this age and stand again in the light... May those who defile the Dignity of Mankind vanish like an ugly dream, that the People of the Earth may live again in Peace and with Good Will each for the other... And, above all, may our inevitable Victory be won in the name of Freedom... Amen.
20th CENTURY-FOX Reviews of 2 in Sixth Block

'REMEMBER THE DAY' APPEALING HUMAN DRAMA
Rates • • • generally.
HOLLYWOOD PREVIEW——
20th Century-Fox
86 minutes.
Directed by Henry King.

What "Mr. Chips" did for the male school teacher and what "Cheers for Miss Bishop" sought to do for the school matron is accomplished, beautifully and entertainingly in "Remember the Day." It is a persuasive, human picture, ready made for general audience receptiveness. Pervaded by a quiet charm that is both moving and heart-tugging, the film still lacking humor or tempo. Happily it isn't episodical and while the flash-back device is employed, the story is told all at once. The panorama of subse-
quent events is omitted, but the passages are readily filled in by the spectator. The pro-
duction is a thumping success for William Perlberg, who seems to have become one of 20th Century's busiest and most dependable producers. Henry King's sympathetic direc-
tion is outstanding, with a pace and verve unexpected in films of this type. Miss Col-
bert and John Payne are solid boxoffice names, which, coupled with favorable word-
of-mouth advertising, must mean well above average grosses in practically all locations. This item should go particularly well in the sticks. It will get weakest returns in action spots.

Colbert is a school teacher whose understanding and affection for Douglas Croft represents a turning point in his life. The child's parents are good people, but scatter-
brained. He turns to his teacher for help and advice and from their mutual interest in ships and the sea formulated a pattern for his adult life which leads him to the pinnacle of his career, a nominee for the Presidency of the United States. The young-
ster is dismayed when he discovers that Claudette loves John Payne, teacher of crafts and sports director. The principal, learning of their summer rendezvous, forces Payne's resignation. He joins the Canadian Air Force (the story is laid during the first World War) and is killed in action. It is some years later in Washington that pupil and teacher are again reunited—on the occasion of his nomi-
nation.

Fresh from a high comedy role in "Sty-
lund," the talented Miss Colbert gives one of her finest performances as the lovely Nora Trineill. John Payne matches her excellent work all along the line. Douglas Croft's sensitive underacting of the youth is brilliant make-believe and more will be heard of this talented youngster. John Sheppard registers strongly in a brief role as the boy, grown to manhood. Jane Seymour, Ann Todd and Frieda Inescort are others who stand out in the large and competent cast.

HANNA (Hollywood)

REVIEWS IN THIS ISSUE
Remember the Day
Blue, White and Perfect
The Bugle Sounds

The Man Who Came to Dinner
King's Row

The Men in Her Life
Hollazoppin'

Go West, Young Lady

Confessions of Boston Blackie
Riot Squad

Melody Lane
Missouri Outlaw
Jesse James at Bay

The Wolf Man
Borrowed Hero
Sing for Your Supper

M-G-M Reviews of 2 in Fifth Block

'THE BUGLE SOUNDS' TYPICAL BEERY FILM WITH A PATRIOTIC ANGLE
Rates • • generally; more if exploited.
M-G-M
101 minutes.
Wallace Beery, Marjorie Main, Lewis Stone, George Bancroft, Henry O'Neill, William Lundigan, Donna Reed, Chill Willis, Tom Dugan, Guinn Williams, Don Douglas, Jerome Cowan, Ernest Whitman, Kane Richmond, Rohman Behnem.
Directed by S. Sylvan Simon.

This time the typical Wallace Beery hokum has been given a patriotic and timely polish for slightly wider appeal. More than half of "The Bugle Sounds" is a mild mixture of broad comedy and sentiment, but the action and suspense of the final scene give the

film a much-needed punch. Beery and Mar-
jorie Main are, as always, an amusing pair, especially in their romantic moments. Pic-
ture was made with the co-operation of the U.S. Army and the training post scenes are authentic and interesting enough to give the film exploitation in some action spots. Best saluted to the naborhood and rural houses where Beery has his greatest following.

As an old cavalry veteran of the First World War, Wallace Beery finds it increas-
ingly difficult to adjust himself to the me-
chanization of his army post. Beery grudg-
ingly agrees to take some of the recruits but, when a tank corps smashes into the stables and wounds his mount, he shoots the horse and goes on a drunken spree. A court mar-
tial results and Beery is ordered dishonor-
ably discharged from the Army. This leaves him free to join a suspected sabotage ring.

When he learns their plans, Beery prevents the destruction of a bridge just before the tanks are due to cross on it. In the finish, it is revealed that the discharge was a blind — and Beery is given his decorations.

Beery's characterization is a familiar and likeable one and Marjorie Main is again a delight as his long-standing girl friend who runs a restaurant near the army post. Lewis Stone takes a vacation from his Judge Hardy portrayals to act the part of an understand-
ing colonel in perfecton and George Ban-
croft is convincing as a loud-mouthed villain.

S. Sylvan Simon's direction is merely average, to no more.

LEYENDECKER

FILM BULLETIN
'MR. AND MRS. NORTH' GRIFFY ACLEN SOLVES MYSTERY

Rates • • • • as dualler

M-G-M
66 Minutes


Directed by Robert Sinclair.

This is a murder mystery that leans heavily on the giddy humor of Gracie Allen for its entertainment value. If your patrons would enjoy a large dose of Gracie's nonsensical chatter, this lightweight Metro programmer might merit the top spot on a dual bill, but where Gracie does not wow 'em, 'Mr. and Mrs. North' will require a strong top feature. There isn't much action, the clues falling out of Gracie's aimless gabbling. Best suited for nighthawks.

The Norths find a corpse in one of their closets. He is unknown to them, but chatterbox Gracie ('Mrs. North') shortly has her friends and even her husband under suspicion by the police. Eventually, out of all her talk, she lets slip the clue that clears up the mystery.

Miss Allen is just as she has been in previous pictures and on the air. Felix Bressart garners a lot of laughs as a brush salesman who pitches into the case. William Post, Jr., doesn't fare so well as Mr. North, the foil for a secretary wife. Paul Kelly has a familiar detective role.

Robert Sinclair's direction is necessarily static to permit Gracie to have her field day.

O. P. N.

WARNER BROTHERS 1941-42 Releases

'THE MAN WHO CAME TO DINNER' STAGE HIT CLICKS AS FILM

Rates • • • • + in all but action and rural locations.

—HOLLYWOOD PREVIEW—

Warner


Directed by William Kieghley.

As joyously funny as when it was the theatre's reigning success, "The Man Who Came To Dinner" is an attraction destined to gladden the hearts of most exhibitors. Smart, bright, satirical—but not too sophisticated—it will do landslide business everywhere.

The producers have chosen to film the play intact—except for the addition of a few exteriors and a general toning down of some of the more blatant lines. Still, it is surprising to see how many of the vitriolic barbs remain! The tag is a catchline that will send audiences home in stitches and talking. The production is first rate throughout. William Kieghley's direction sparkles and every member of the cast seems to be having one hell of a time. It adds up to great cinema fare and the take will be plenty profitable in the large and medium cities.

The arrival of Ann Sheridan as Whiteside's dinner date begins when he slips on the doorstep of a mid-western home and breaks his hip. The lecturing husband, actor and friend of the world's great proceeds then to disrupt the organized life of the family in devastating fashion. He takes over the first floor—commandeers the telephone, supervises the kitchen and peoples the dining room with lifers from a nearby penitentiary and a group of Chinese who have come to hear the "master." There is an impasse in the well-ordered self esteem in which he lives when his secretary has the temerity to fall in love with a local newspaperman and wants to leave him. To offset this he brings an actress friend to sway the chapp's affections and at the same time grab off a prize play he has written. Whiteside's Maggie Cutler catches on and almost succeeds in eliminating the menace when the gay cynic sleuths out her duplicity. Finally, convinced that Maggie loves the guy he relents. Meanwhile, his host has ordered Whiteside to move with no less an authority than two deputy officers. At the last moment he recalls the story of a Lizzie Bordenish murderer who turns out to be the gentleman's sister. This gives him time to get rid of the actress and save the day for Maggie. As he leaves, there is a resounding crash at the door. Sheridan Whiteside has broken his hip again and he is returning to the house for another mad sojourn.

Bette Davis' portrayal of the secretary Maggie takes on lustre in her capable hands. She is pretty and feminine and this easy-going performance will be welcomed by her fans. Ann Sheridan fares less successfully as the glamour gal—her conception of a stage star being guided too much by the movies. Monty Woolley, of course, is the main show. His Whiteside is a joy to behold and his incredible, petulant, witty, domineering creature whose every word is an insult—every instinct a base one and whose every purpose is dedicated to one person alone, Sheridan Whiteside. Woolley has developed a characterization that is just about perfect in every facet of its conception. Richard Travis registers agreeably as the newspaper editor. Jimmy Durante scores as Banjo, the Harpo Marx character. Reginald Gardner is George Barbiere and Billie Burke and Grant Mitchell in whose roles Elisabeth Fraser delivers a brilliant performance as the daft sister and the nurse is amusingly played by Mary Wicks.

The cast are splendid in all roles. HANNA (Hollywood)

'KING'S ROW' DRAMA IS DOUBTFUL BOXOFFICE

Rates • • • • + in class spots; less elsewhere.

—HOLLYWOOD PREVIEW—

Warner


Directed by Sam Wood.

Distinguished by fine performances and superior talent, 'King's Row' will be regarded by some as an artistic achievement of considerable proportions. As a romantic story for the masses, its chances of success are slim. The story is a pretty snappy affair—at least half of the characters are neurotics—and in cleaning up the undercurrents of sexual maladjustments which played such a vital part in the book, the chronology of events is not clarified, dramatic points are confused and there are a number of unanswered questions left hanging in mid-air. The film is basically a need of cutting individual sequences are too long and a number of the lines are distractingly long-winded. Deluxe and class houses may be able to sell this to a discriminating patrons, but elsewhere business will be off.

Laid against a small town background, the story is the life of a young boy, bred in the traditions and customs of an era that disappeared at the turn of the century. Later as a doctor, graduate of a Veneian University, he returns and finds his best friend the victim of a sadistic surgeon who has cut off both his legs after an accident. The psychologist is able ultimately to salvage his life by the bold device of telling him the truth. There is his own unhappy love affair with a young girl, victim of insanity—his devotion to his patrician grandmother and finally the love he finds in the heart of a young Viennese girl who, with her father, has moved into the house where he once lived.

Ann Sheridan, as a girl from the other side of the tracks who dedicates her life to her crippled husband, gives an outstanding performance. Ronald Reagan distinguishes himself and there is good work from Betty Field, Charles Coburn, Claude Rains, Judith Anderson, Nancy Coleman and Kaaren Verne. The roles character studies largely and the actors make the most of them. That they are unpalatable is the fault of the story, which was too ponderous and questionable in book form to warrant its selection in book form to warrant its selection.

JAMES (Hollywood)
The order of the day: "K.E.

"Sergeant York"

"The Maltese Falcon"

"You're in the Army Now"

"They died with their boots on"

"Kings Row"

JACK L. WARNER In Charge of Production
HAL B. WALLIS Executive Producer
Keep ‘Em Rolling!

"One Foot in Heaven"
"International Squadron"
"All Through the Night"
"The Man Who Came to Dinner"

We Are! Warner Bros.
With something approximating the gift of prophecy, the publisher of this journal in an editorial in the December 1st issue, found cause for hope for RKO if and when its leader, George J. Schaefer, were given free rein by the controlling financial forces to coordinate and supervise the production activities which for a long time have fallen below the level of performance of the home office distributing and selling activities and the theatre operations. Now it seems that this happy situation is on the way toward full realization, if indeed it is not now actually an accomplished fact. Schaefer has just completed what has been officially stated in a press release as "first steps in reorganizing the RKO organization," with the consolidation of all theatre activities under direction of Malcolm Kingsberg, who in turn is directly responsible to Schaefer. From this auspicious beginning we are brash enough to assume — and mind you, it is purely our assumption — that Mr. Schaefer has taken only the first step, and that the production activities will soon receive similar treatment, and with Joseph Breen functioning as studio head, find that individual accountable to Schaefer for his stewardship. It is logically inevitable. There's no sense in a theatre reorganization if it isn't backed up by a studio reorganization centralizing in this one-man control, for one without the other in a setup like that of RKO is more or less of a futile gesture. And all the reports we hear from inside circles tend to confirm that George Schaefer at last is on his way, with all wraps removed. That he's in the saddle exercising an entirely free rein, is our bet, and if correct that's cause for rejoicing for the entire industry.

It is noteworthy under these circumstances that Schaefer's judgment has been vindicated in the case of selecting Orson Welles and allowing him free rein in the production of "Citizen Kane." In fact the first poll of the year justifies his action. The National Board of Review has voted this production the best of 1941 on the basis of artistic merit. It took courage and a keen judgment to repose such responsibility in such a young man as Welles, who was till then untried in the making of pictures. Not only is it pretty safe to prophesy that "Citizen Kane" will be well up in every critical list of the Ten Best this season, but it is pleasant to note that the production has been very successful at the box-office and will roll up a very hefty gross.

This is round one for George Schaefer. He was lambasted right and left by all sorts of critics in and out of the industry for letting Welles ride herd at the studio and do as he pleased with one of the biggest budgets ever expended on an RKO picture. Schaefer took it all without a peep. Now he must be having one nice little laugh all by himself. Here is a double score seldom achieved by one production — an outstanding artistic triumph which is also a good grosser.

It is not hard to deduce that Schaefer's quiet hand has been moving and directing plenty of happenings at the RKO studio in recent months. There has been a steady flow of successful pictures released under the RKO banner in the past few months. "Suspicion" is definitely big. "Look Who's Laughing" is rolling up fine box-office with its merry melange of laughs. "All That Money Can Buy" is a really fine picture. Goldwyn's "Ball of Fire" has plenty of entertainment appeal. These are the high spots of September, October and November and December production. And in the B division "Parachute Battalion" and "Father Takes a Wife" are industry topics of conversation because of their strong box-office appeal.

As in the case of Orson Welles and his production, the hand of Schaefer can be discerned in what is transpiring in the "Joan of Paris" production. Advance reports on this picture indicate it is one of the highlights of coming productions from any studio. Exceptional promotion will be placed in back of this picture. The importance attached to the all-out advertising campaign this film will receive is an indication of Schaefer's showman faith and experience that it is essential to bring to the attention of the public quickly the discovery of a real screen personality. This they claim to have in Michele Morgan, the 21-year-old French find, who they feel is really an exciting personality. Before the fall of Paris she was France's leading dramatic cinema star, having co-starred with Charles Boyer and Jean Gabin. So Schaefer has given the go-ahead order for one of the biggest national campaigns for "Joan of Paris."

In fact all the major attractions of recent months turned out by this studio have been backed up with big national campaigns. All the important national publications have carried the ads. RKO has done more in the way of heavy national campaigns in the past few months than in any like period in its history. There has been an impressive stepping up in advertising expenditures in line with Schaefer's strong belief in pre-selling to the public so that the theatres playing the product may benefit. This accelerated advertising effort will be applied to big productions coming up, such as "Valley of the Sun," Orson Welles' production of "The Magnificent Ambersons," "Syncopation," "The Tattles of Tahiti," with Charles Laughton, and Harold Lloyd's production of "My Favorite Spy."

Of interest to exhibitors in general is the news that Walt Disney's "Fantasia" will be made available this spring for general distribution. The engineers have perfected a method of getting the full musical effects on regular release prints without recourse to the second special film formerly used for that purpose in the restricted showings to date.

Meeting the war outlook with its need for public relaxation in the entertainment of the screen, a strong emphasis is being placed on light comedy films. There will be "Call Out the Marines," a comedy with those two irrepressible soldiers of War No. 1 again teamed up in War No. 2 — Victor McLaglen and Edmund Lowe. "Sing Your Woes Away" will be an example of pointing up the lighter entertainment to offset the war psychosis, with Buddy Ebsen, Bert Lahr, Patsy Kelly and June Havoc. And "The Mayor of Forty-fourth Street," with George Murphy — a comedy with music. There will be a brace of "Mexican Spitfire" comics. Also a new Lum and Abner show, the first of which caught on substantially. All these achievements point to a closer knit organization and cohesion between production and distribution, and definite proof that the RKO organization with the reported unlimited powers given George Schaefer may be facing its greatest era of activity.
WAR REFLECTS NEW STORY TRENDS

The scramble is on and going full blast as Hollywood's studios, both major and independent, seek to get in line with the new story trends brought about by America's active participation in the war. The first homer of the season was scored by Paramount which turned "Midnight Angel" into "Pacific Blackout" and is putting the picture into immediate national release, weeks ahead of its scheduled date. The same studio has registered "Wake Island" with the Hays office and production head Buddy de Sylva has assigned several screeners to rush through this dramatization of the heroic stand being taken by Uncle Sam's marines on the tiny Pacific island outpost.

"Listening Post," an original story by Edward Haldeman, about the Army and Navy radio stations set up to detect the approach of enemy forces is another timely feature placed on Paramount's program.

Independent Monogram has not been caught napping and preparations are going forward on an item called "She's in the Army Now," which will glorify the part women play in the defense of their country. "Yellow Menace" is a storyless title which Monogram has registered.

David Selznick wants a yarn developed around the handle, "Aloha Oe." Walter Wanger, MGM and Edward Small claim priority on "Pearl Harbor." Even Walt Disney is on the bandwagon with his registration of "On Furlough."

20th Century is all adither because the Navy has grabbed 2000 feet of technicolor film which was to have been incorporated into the currently shooting "To The Shores of Tripoli." However, it is likely that the footage will be released and the company expects to get this hot film into theaters on schedule. Bryan Foy is revising "Dakar" at the same plant. The name of the French port will probably be changed to a Pacific harbor and a new title will follow. "Over the Burma Road" is another Foy yarn to be rewritten as a result of the war. "Secret Agent: Japan" has capable John Larkin on the script and the film will go before the cameras on January 5, Irving Pichel directing.

Warners made "My Four Years in Germany" during the first World War based on the papers and book of the late U. S. Ambassador William Gerard. For World War No. 2, the Burbank outfit is planning "My Four Years in Japan." The same studio claims "Military Objective."

Completing the list of titles registered thus far are Universal's "Wake Island Heroes;" Mayfair Pictures' "The Black Fleet" and "Hello Sailor;" Edward Small's "Remember Honolulu" and Metro's "Wings Over the Pacific."

Despite the rush to the Hays office to protect titles as they are dreamed up by studio production men, story buying is virtually at a standstill. The companies are appraising all offerings carefully and discussions between story editors and executives center on the anticipated trend of the next few months. On this they are agreed—that films should be devoted to entertainment chiefly. The emphasis will be on comedy and the patriotic pictures that are produced will deal more with heroes and dramatic action than propagandas or political philosophy.

Anti-Japanese pictures are under consideration everywhere. Stories rejected during recent months are being re-read—now that the government's program of Nipponese appeasement is over. Anti-Nazi pictures will, of course, be plentiful from this point on.

STUDIO SIZE-UPS

The Inside on the Important Studios' Activities

COLUMBIA

Although Columbia has a backlog of 30 pictures, the largest in its history, production is going forward here at an unprecedented pace. Writers are at work on 30 pictures which will begin rolling after the first of the year—among them two top-budget items, "Mr. Twilight," with Cary Grant, Jean Arthur and Ronald Colman, and "Highly Irregular," in which Franchot Tone and Joan Bennett will headline.

Samuel Bronston, co-producer with B. P. Shubberg of "Martin Eden," has requested the studio to embark on a special advertising campaign to sell the picture in South American countries where Jack London is such a popular author..."'Midnight Than the Sword;" the life of Peter Zenger, New York editor who fought for freedom of the press in 1734, has been scheduled as a starring vehicle for Glenn Ford.

IN PRODUCTION — "Trinidad" (Pat O'Brien-Brian Donlevy), "Canal Zone" (Chester Morris-John Hubbard), "Blondie's Blessed Event" (Penny Singleton-Arthur Lake), "Camp Nuts" (Florence Rice-Bruce Bennett), "Prairie Guns" (Bill Elliott-Tex Ritter)."Metro-Goldwyn-Mayer

Cancellation of bookings and the withdrawal of prints of "Two-Faced Woman" for deletions and added scenes will result in the controversial film being given a B rating by the Legion of Decency. Metro advises that it will release the new version shortly.

" Gone With The Wind" will have its third release early in 1942...Metro made two interesting story buys at a time when most of the studios were steering clear of new literary properties. They are: "The Stranger," by Clarence Upson Young, a story placed in Arizona in the period of turbulent frontier days, and "Teach Me To Live," another outdoor saga of the west by Forbes Parkhill...Impact of the war has not struck heavily at MGM, according to a studio statement. Before the declaration, approximately 100 employees had been induced into the services and enlistments in state guard and regular forces took about 75 more...Eros Volusia, famous Brazilian dancer, has been handed a specialty spot in "Rio Rita..."Katharine Hepburn, having completed relays on "Woman of the Year," left for New York and a play. That her next film will be made at Metro is a foregone conclusion, as there seems to be ground for the assumption that the star and studio have a gentleman's agreement to that effect when a suitable script is discovered...Fred Zimmerman, recently elevated from the short subjects department to direct "When There Were Two," has been rewarded with a new long-term contract.

IN PRODUCTION — "I Married An Angel" (Jeanette MacDonald-Nelson Eddy), "Mrs. Miniver" (Greer Garson-Walter Pidgeon), "This Is My Affair" (Spencer Tracy-John Garfield-Hedy Lamarr), "This Time For Keeps" (Robert Sterling-Ann Rutherford).
MONOGRAM

Ray Johnston and Tren Carr have completed a series of conferences with franchise holders which was held in Chicago early this week...“Continental Express,” English production, will be distributed in this country by Monogram...Word has been received by the studio that new world conditions will not interfere with Clyde Elliott’s expedition to the jungles of Brazil to obtain footage for “Catch ‘Em Alive.”


PARAMOUNT

Paramount, since the inception of the Frank Freeman regime, has sought to keep up with the headlines—thus putting the company in an enviable position to cash in on the latest war developments with a series of “hot” shows. “Hong Kong,” with Charles Boyer and Veronika Lake, will certainly be timely. It is a straight drama and a few retakes may be employed to bring the subject matter up to date. “The Fleet’s In” and “True to the Army” are two comedies which will not need alterations. Plans are being formulated to put these two films into immediate release. Also ready is “Torpedo Boat,” which deals with the training of the Navy’s Mosquito Fleet. Paramount scooped the industry by switching the title of “Midnight Angel” to “Pacific Blackout.” Scripts are virtually completed on “Absent Without Leave,” a story of a draft army deserter, and “War Town.” The former will go before the cameras shortly, but unless writing changes can bring “War Town” up to date, it will be shelved.

Hugh Herbert has been signed to portray Mr. Stubbins in the forthcoming picturization of “Mrs. Wiggs of the Cabbage Patch.” The assignment represents Herbert’s long-standing desire to get away from his “woe-woe” brand of comedy in favor of less exaggerated and more believable comedy roles. Lilian Gish, who tested last week for the title role, turned it down when it was suggested that she make up older than she is. The silent screen star reasons that since she has been away from pictures for so many years, it would be inadvisable for her to show herself to audiences as an older person.

Out of Paramount’s publicity department Cecil B. De Mille picked the associate producer to succeed William H. Pine, Lou Harris, formerly in charge of trailers will assume his new duties on the production of De Mille’s next picture, “Rurales.” Thus the 33-year-old publicity man finds himself slated by Hollywood tradition for a skyrocket rise in the film industry, since the legend goes that anyone De Mille trains, the jobs reward. Here are a few of De Mille’s aides—William Pine, Mitchell Leisen, Sam Wood and Jesse L. Lasky, Jr.

Having directed two Pine-Thomas productions, Frank MacDonald has been signed to direct three more for the company, the first being “Wildcat,” a drama of the Texas oil fields starring Richard Aten...Jules Schermer, former trade paper journalist and aide to Sol Siegel, has been made producer of the Henry Aldrich series...Eric Fledary is a new addition to the cast of “For Whom The Bell Tolls.” Incidentally, Paramount is wondering just how it is going to film the aerial war scenes for the picture—the studio fears the Los Angeles public will think it is an air raid...Ramón Novarro has been seen recently at Paramount’s casting office and there are rumors he may be spotted in FWBT...Eddie Albert is set for the title role in “Merion of the Movies.”


PRODUCERS RELEASING

According to George R. Batchelor, vice-president in charge of production for this alert indie outfit, Producers does not expect its schedule to be interrupted by the war. Two features a month will be turned out as in the past—with a western delivered to exchanges every three weeks. “The emphasis will be on comedy,” said Batchelor, “and we have four service yarns in preparation which will be rushed through for early completion...” The outbreak brought O. Henry Briggs, Producers’ president, to Hollywood for conferences with officials and producers for the company.

IN PRODUCTION — “Girls’ Town” (Edith Fellows-June Story), “Billy the Kid, Trapped” (Buster Crabbe-Al St. John).

REPUBLIC

Republic is shooting “Sleepytime Gal” with Judy Canova and Tom Brown. The new $300,000 budget effort to start is “Yokel Boy.”

(Continued on Page 18)

NEW RELEASES

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

COLUMBIA

Bedtime Story ...................................... December 23
Love Starlight ...................................... January 1
Indians of the West .................................. January 1
Blondie Goes to College .............................. January 15
West of Tombstone ................................... January 15
Cadets On Parade .................................... January 22

M-G-M — January releases (no dates)
Bea’s On Broadway
Dr. Kildare’s Victory
Johnny Eager
Mr. and Mrs. North
The Bugle Sounds

MONOGRAM

Forbidden Trails ...................................... December 26
Freckles Comes Home ................................. January 2
Here Come the Marines ................................ January 9
Thunder River ........................................ January 19
Snuffy Smith, the Yard Bird ......................... January 16
Man from Headquarters ................................ January 16

PARAMOUNT

Louisiana Purchase ................................... January 1
Pacific Blackout ..................................... January 2

PRODUCERS RELEASING

The Blonde Comet .................................... December 26
Texas Man Hunt ...................................... January 2
Lone Rider and the Bandit ........................... January 9

REPUBLIC

Lady for a Night ..................................... January 5
Arizona Terror ........................................ January 6
Madam From China ................................... January 16
Pardon My Stripes .................................... January 19

RKO

Playmates ........................................... December 26
Fantasia ............................................. January 1
Date with the Falcon ................................ January 16
Four Jacks and a Jill ................................ January 23
Obliging Young Lady ................................ January 30

20TH CENTURY-FOX

How Green Was My Valley ......................... December 26
Remember the Day ................................... January 2
Blue, White and Perfect ............................ January 9
Gentleman At Heart ................................ January 18
You Can’t Always Tell ............................... January 23

UNITED ARTISTS

Corsican Brothers .................................. December 25
Dudes Are Pretty People ............................ December 25
Twin Beds ........................................... January 16

UNIVERSAL

Hellzapoppin ......................................... December 26
Don’t Get Personal .................................... January 2
Jail House Blues ..................................... January 9
Paris Calling .......................................... January 16
North to the Rhode Island ......................... January 30

WARNER BROS

You’re in the Army Now ............................. December 25
They Died With Their Boots On ..................... January 1
All Through the Night ................................ January 10
Man Who Came to Dinner ............................ January 24
The Second in a Series of Reports by FB’s Hollywood Correspondent

HOLLYWOOD AND THE WAR
Priorities, Daylight Hours and Labor Shortage Lead New Problems Created by War

By DAVID HANNA

Having partially recovered from the paralysis which took place in Hollywood following the Japanese assault on Pearl Harbor and the subsequent declarations of War against all the Axis nations, industry leaders are hard at work seeking to formulate plans to cope with the mass of new problems and difficulties which will beset the picture business in the near future.

Of major consideration is the question of materials. There was un concealed anxiety in the film capitó during the first days of the war concerning the availability of materials—which, heretofore, have been passed out without question. This leniency toward Hollywood is a thing of the past and government officials are not cancelling the fact that within the next weeks and months it will become increasingly difficult for picture manufacturers to obtain priorities for certain necessary goods.

A Julian Brylawski, purchasing agent for Warners theatres and executive in the MPTOA, has become a dollar a year man in the Office of Production Management. His job will be to handle all questions concerning the physical requirements of picture making and exhibiting.

Meanwhile, word has gone out to all art departments to be extremely prudent in the use of materials. It is deemed likely that more and more sets will be constructed with an eye to using them in several pictures. Jack Warner, during a meeting with WB officials, reminded them that the studio must expect shortages. He said that the studio can no longer secure metals, that lumber, wallpaper, cement and draperies are among a few items which are hard to buy.

The general feeling is that while the men in Washington will offer every cooperation to Hollywood and will make allowances wherever possible, it behooves the studios to begin a united program of conservation now in order to strengthen their position if special privileges are sought at a later date.

DAYLIGHT HOURS AFFECT STUDIO WORKERS

Willingly submitting to the request of civilian authorities that all business in the Southern California area close up at 6 p. m.—even at 5 if possible—this vast entertainment-making metropolis has been setting its alarm clocks for seven and reporting at the studios, bleary-eyed but game, at eight.

The new hours at the studios are 8 a. m. to 5 p. m. Night shooting is out. The edict has played havoc with the schedules of a couple of producers who were planning outdoor night stuff this week. They will have to make arrangements for interior shooting. The studios are expecting a considerable saving in overtime wages to artists, crews, technicians etc. They also see longer shooting schedules, but they will be better planned than in the past.

Several studios have announced “finish” to night previews—word which was greeted with enthusiasm by Hollywood’s press. But it is questionable how strictly this new policy will be followed. Already it was forgotten when Universal unveiled “Hellzapoppin’” one evening and Warners presented “The Man Who Came to Dinner” the following night.

CENSORSHIP?

It goes without saying that newsreels and news photos of military and defense activity are being keenly scrutinized by Army and Navy censors. Hollywood is beginning to wonder just how the clamp-down will affect feature pictures.

The answer came on the eve of the appointment of Byron Price as war-time newspaper censor for the United States, covering newspapers, magazines, radio and movies. The Marines landed at RKO one bright December morning and thumbed down the print of “Call Out the Marines,” the Victor McLaglen-Edmund Lowe revival of their Quirt and Flagg characters. The film represents an investment of over $425,000, but to executives’ requests that they be permitted to make alterations and soften the kidding of the Marines, the military replied with an emphatic “no.”

Another fatality looms at Universal which has just completed “Paris Calling,” dramatization of the underground opposition to the Nazis by the men and women in occupied France. Although relations between Washington and Vichy are strained they, nevertheless, exist. Thus, if the representatives of the French government protest loud enough and Marshal Petain continues to withstand Berlin pressure for the use of Dakar as a naval base and keeps his hold on the French fleet, the film will be shelved—discretely.

It is apparent, then, that the government will tolerate no kidding of the men in uniform. It will see that the movies do not cause any embarrassment of our Allies or those nations which are not actually warring on us.

The war effort is a serious one. Politically, it is touchy. Films will accomplish the best results by restricting themselves to entertainment only and word to that effect is expected from officials shortly.

LABOR SHORTAGE LOOMS

FB's prediction last issue that a labor shortage was imminent was born out last week when the balance of the Hollywood Photographic unit was called to active duty. As a result, approximately 200 cameramen, electricians and sound-men of the Hollywood studios are in the Navy blue uniforms. Others are switching their efforts to defense work, attracted as much by the necessity for building war materials as the higher wages offered in these plants.

The individual producer who has lost most is Samuel Goldwyn. In February, his director William Wyler was called for duty with the Signal Corps. Cameraman Gregg Toland, also under contract to Goldwyn, has just been summoned for duty in Washington.

Although there appears to be no imminent danger of a shut-down of studios because of labor shortage, this is potentially one of Hollywood's most disturbing factors. The film leaders can take solace and encouragement in the remarks of some prominent government officials that the movie industry will be of vital importance in building and sustaining the morale of the people throughout the war. That can be interpreted to mean that no serious dearth of manpower in film production will be permitted.

DECEMBER 29, 1941
Below the Border

Western—Shooting started December 15

Cast: Bud Jarvis, John McCoy, Raymond Hatton, Lindy Brent, Eva Pug, Dennis Moore.

Director: Howard Bretherton

Producer: Scott R. Dunlap

Story: Tom Keeve, T. F. Quant, tells a yarn which has been holding up trains and robbing the mail cars.

RELEASE CHART

1940-41 Features

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Details</th>
<th>Rel. No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lowery Blithe (26)</td>
<td>W.H.F—Edward Henry</td>
<td>6-28</td>
<td>118</td>
</tr>
<tr>
<td>Dragnet (26)</td>
<td>T.Keeve—B.Miles</td>
<td>8-21</td>
<td>930</td>
</tr>
<tr>
<td>Dragnet (26)</td>
<td>R.Everett—F.X. Spade</td>
<td>8-21</td>
<td>930</td>
</tr>
<tr>
<td>Dragnet (26)</td>
<td>J.Bond—L.Gray</td>
<td>8-12</td>
<td>1002</td>
</tr>
<tr>
<td>Fugitive Valley (26)</td>
<td>R.Carrigan—J.King</td>
<td>6-11</td>
<td>813</td>
</tr>
<tr>
<td>Riders of the Sunset Trail (26)</td>
<td>J.Keeve—B.Miles</td>
<td>10-29</td>
<td>304</td>
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1941-42 Features

<table>
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<th>Cast</th>
<th>Details</th>
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<tr>
<td>Alas, Poor Me (26)</td>
<td>J.Jamney—E.Hunt</td>
<td>19-28</td>
<td>1734</td>
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<tr>
<td>Arizona Bound (26)</td>
<td>E.Hennes—T.McCoy</td>
<td>6-11</td>
<td>118</td>
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<tr>
<td>Barrowed Herb (26)</td>
<td>F.Russell—Baxter</td>
<td>9-11</td>
<td>125</td>
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<tr>
<td>Double Trouble (26)</td>
<td>B.Benson—E.Fay</td>
<td>10-14</td>
<td>1171</td>
</tr>
<tr>
<td>Fugitive Comes Home (26)</td>
<td>J.Doan—G.Overton</td>
<td>11-1</td>
<td>112</td>
</tr>
<tr>
<td>General Knowledge (26)</td>
<td>J.Dowling—J.T.Conner</td>
<td>7-26</td>
<td>1119</td>
</tr>
<tr>
<td>Guilt (26)</td>
<td>J.Jamney—E.Hunt</td>
<td>7-23</td>
<td>1119</td>
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<tr>
<td>Jailhouse (26)</td>
<td>P.Orringer—J.Bover</td>
<td>10-18</td>
<td>1126</td>
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<tr>
<td>Lawman (26)</td>
<td>P.Durko—M.Emile</td>
<td>12-22</td>
<td>1114</td>
</tr>
<tr>
<td>Man From Headquarters (26)</td>
<td>P.Abele—J.Woolsey</td>
<td>12-13</td>
<td>1114</td>
</tr>
<tr>
<td>Road to Hapiness (26)</td>
<td>J.Bolger—M.Barrie</td>
<td>11-17</td>
<td>1119</td>
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</table>

1942 Features

<table>
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<tbody>
<tr>
<td>Siren of the South Seas (26)</td>
<td>M.Minns—W.Reyes</td>
<td>4-15</td>
<td>114</td>
</tr>
<tr>
<td>Smokes Wild (26)</td>
<td>H.Lagano—G.Lewy</td>
<td>9-6</td>
<td>1106</td>
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<tr>
<td>Siren of the South Seas (26)</td>
<td>M.Minns—W.Reyes</td>
<td>4-15</td>
<td>114</td>
</tr>
<tr>
<td>Thunder River Bend (26)</td>
<td>J.Carrigan—J.King</td>
<td>7-26</td>
<td>1140</td>
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<tr>
<td>Lotta Bivas (26)</td>
<td>J.Carrigan—J.King</td>
<td>9-6</td>
<td>1106</td>
</tr>
<tr>
<td>Young Wolfman (26)</td>
<td>F.Dawson—Holliday</td>
<td>8-26</td>
<td>1147</td>
</tr>
<tr>
<td>Tower of Terror (26)</td>
<td>M.Minns—Lawson</td>
<td>9-9</td>
<td>1106</td>
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<tr>
<td>Undercover Detectives (26)</td>
<td>J.Carrigan—J.King</td>
<td>11-21</td>
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<tr>
<td>Z-Cman (26)</td>
<td>J.B.Boyd—F.Duson</td>
<td>3-6</td>
<td>1117</td>
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PARAMOUNT

1940-41 Features

<table>
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<tr>
<th>Title</th>
<th>Cast</th>
<th>Details</th>
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</thead>
</table>
| BILLY THE KID, TRAPPED Western—Shooting started December 17

Cast: Buster Crabbe, Al St. John, Bud McTaggart, Ann Jeffres.

Director: Sherman Scott

Producer: Sig Neufeld

Story: Buster Crabbe and his pals track down a gang who have been impersonating them and committing murder in their name.

BROADWAY BIG SHOT

Comedy—Shooting started December 8 (Completed)

Cast: Ralph Byrd, Virginia Vale, William Hickey, Oce O'ke.

Director: William Beaudin

Producer: Jed Suhl

Story: Ralph Byrd, newspaper reporter, has himself put in jail in order to get a story. The man who can give it to him dies in the meantime. Byrd, excusing himself from his newspaper duties, is sent to jail. He is forced to get the yarn through other channels.

GIRLS’ TOWN

Drama—Shooting started December 16


Director: Victor Halperin

Producers: Lou Brock, Jack Schwartz

Story: Conflict is brewing over a pet dog among the younger, more advanced, and older women in a small town.
**MY Favorite Spy**

**Musical Comedy—Shooting started December 15**

**Cast:**
- Kay Kyser
- Elven Drew
- Helen Westley
- Ish Kabibble
- Harry Rabbitt.

**Director:**
- Tory Garnett

**Producer:**
- Harold Lloyd

Story: Kay Kyser is called to the White House to work on the eve of his marriage to Elven Drew. Assigned to intelligence service, their marriage is complicated by the fact that the army has publically announced his return to civil life—yet secretly given him a beautiful girl operator to work at his side in tracking down the spies.

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### RELEASE CHART

#### IN PRODUCTION

<table>
<thead>
<tr>
<th>Title-Running Time</th>
<th>Cast</th>
<th>Details &amp; Rel. No.</th>
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<tr>
<td><strong>1940-41 Features</strong></td>
<td>(52) Completed (50) In Production (6)</td>
<td><strong>1940-41</strong></td>
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<tr>
<td><strong>1941-42 Features</strong></td>
<td>(50) Completed (40) In Production (6)</td>
<td><strong>1941-42</strong></td>
</tr>
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### NIGHT BEFORE D apage 8

**Musical Comedy—Shooting started December 8**

**Cast:**
- Byron Daly
- Joe Allen, Jr.
- Nils Asther
- Mary Beth Hughes
- Truman Bradley.

**Director:**
- Robert Siodmak

**Producer:**
- Ralph Dietrich

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### RELEASE CHART

#### IN PRODUCTION

<table>
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### RKO RADIO

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<tr>
<td><strong>1941-12 Features</strong></td>
<td>(50) Completed (40) In Production (6)</td>
<td><strong>1941-12</strong></td>
</tr>
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### SLEEPYTIME GAL

**Musical Comedy—Shooting started December 17**

**Cast:**
- Judy Canova
- Tom Bown
- Harold Huber
- Billie Gilbert
- Ruth Terry
- Mildred Coles
- Skinney Ennis.

**Directors:**
- Director: Albert J. Cohen, Jr.

**Producer:**
- Director: Wm. Whitney

**Story:**
- Director: Wm. whitehead

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### SOUTH OF SANTA FE

**Western—Shooting started December 20**

**Cast:**
- Roy Rogers
- George Hayes
- Sen's of the Pioneers.

**Producer-director:**
- Joseph Kane

**Story:**
- Roy Rogers asks his fellow ranchers in rehabilitation their town with a $5,000,000 handout he surrenders in an old mine back into operation.

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### REPUBLIC

<table>
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<tr>
<td><strong>1941-12 Features</strong></td>
<td>(50) Completed (40) In Production (6)</td>
<td><strong>1941-12</strong></td>
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### 20TH CENTURY-FOX

**1940-41 Features** | (52) Completed (50) In Production (6) | **1940-41** |
| **1941-42 Features** | (50) Completed (40) In Production (6) | **1941-42** |

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### FILM BULLETIN
SIZE-UPS

(CONTINUED FROM PAGE 12)

RKO-RADIO

Samuel Goldwyn is complaining of circuit trouble again. He doesn't like the deal being offered for "The Little Foxes" by the Sparks-Paramount Florida chain—so he is selling the picture away. Where his path is blocked by no competing house, Goldwyn declares he will probely the film in a test, if necessary. (Ernest Pascal) has jumped up from the RKO table before sitting down the producer couldn't get together a "Arms and the Man" and he is now seeking to adjust his two years leaves of absence from United Artists...This outfit's desire to re-film "Hit the Deck" was swamped when an alert legal mind discovered a clause in the contract with composer-producer Vincent Youmans that no other music than the original could be used with the book. RKO figures that except for a couple of tunes, most of the numbers are dated. The studio will seek to convince Mr. Youmans of this and ask him to agree to an abrogation of the clause. Philip Reed has ducked cut from under his RKO contract by which the studio cashed in on loan out deals..."Challenge to the Night" is a story just bought for Michele Morgan in which the French star will make her debut in a saron.

IN PRODUCTION — "The Magnificent Ambersons" (Joe Cot ten-Dolores Costello-Tim Holt). "The Turtles of Tahiti" (Charles Laughton-Jon Hall), "My Favorite Spy" (Kay Kyser-Ellen Drew).

20TH-CENTURY-FOX

The war mood has upset 20th's exploitation approach to "Son of Fury," drama of the South Seas. In the event the studio abandons the romantic angle, the film will probably revert to its original title "Benjamin Blake." A late addition to the number of war pictures announced by the various studios is "Prison Ship" which has been placed on Bryan Foy's schedule...Victor Mature, not Don Ameche, will play composer Paul Dresser in "My Gal Sal"... Archies Mayo has replaced Fritz Lang as director of "Moonlight"...After spending considerable money on a nightmare conception by Dali for "Moonlight," the sequence has been abandoned...A new addition to the cast of "Tales of Manhattan" is Roland Young. The third of five episodes in this picture has been completed.

IN PRODUCTION — "To the Shores of Tripoli" (M.O'Hara J. Payne), "Tales of Manhattan" (All Star), "Moonlight" (Jean Gabin-I. Lupino), "This Above All" (T. Power-Jean Fontaine), "Rings on Her Fingers" (Henry Fonda-Gene Tierney).

UNITED ARTISTS

Recent United Artists conferences laid the groundwork for what most of the industry believes will be a complete rehabilitation of the company—resulting in increased quality production and better management. (UA producing owners have agreed to an arrangement whereby Ed Rafferty, Gradwell Sears, Arthur Kelly and Don Bagnall will run the corporation independent of interference by Maurice Piekof, Charles Chaplin, David Selznick and Alexander Korda, the owners. The latter will concern themselves with their individual production enterprises only. Kelly will divide his time between New York and Hollywood acting as an overseer for the company and the producers. Six new men are negotiating for production deals.

Richard Oswald has obtained a UA release for "Mayerling Mystery" which will co-star Loretta Young and Alan Marshall...Ingrid Bergman is set for the lead in "Keys of the Kingdom" which hits off on February 15...Alexander Korda is back in Hollywood after seeking unsuccessfully to obtain passage to England. He will depart at a later date, if possible...Charlie Chaplin's sound and narrative version of "The Gold Rush" ready for test bookings at the end of January.

IN PRODUCTION — "To Be Or Not To Be" (Carole Lombard-Jack Benny), "About Face" (William Tracy-Joe Sawyer).

UNIVERSAL

"Ride 'Em Cowboy," the Abbott-Costello comedy which was held up for the release of the two service pictures in which the comedians appeared, has been set for opening dates on Washington's Birthday...William Seiter is staying on at Universal after two scripts placed for him were shelved. The producer-director is reading stories...Howard Bromley checks in here to produce "I Want To Sing" with the Merry Macs and Jane Frazee.

IN PRODUCTION — "Mystery of Marie Roget" (Patric Knowles-Maria MONCRE), "Drums of the Congo" (Stuart Erwin-Ons Munsen), "Ghost of Frankenstein" (Sid Cicrle Hardwick-Lowell Atwill), "The Saboteur" (Robert Cummings-Priscilla Lane).

WARNER BROS.

Although the war situation has resulted generally in reducing box-office take, WB reports a number of repeat bookings on "Ser gents," "Gone With the Wind" and "Dive Bomber"...The megaphoner of "One Foot In Heaven" has set finally on "The Gay Sisters" as his next effort. The film will have a duo of feminine stars—Barbara Stanwyck, Olivia De Haviland...George Raft famed in Tod Browning's "Dr. Jekyll and Mr. Hyde"...The production will go on June 14 at the Universal lot in Hollywood...You'll Be Mine," a musical comedy, will be released later this year...The numbers in the picture are: "DCA'S, DCA'S, DCA'S, DCA'S, DCA'S, DCA'S, DCA'S..." (Universal Pictures).
IT PACKS THE POWER of a FEATURE-THRILLER!

An exploitation special timed for the minute! Vividly portraying America’s air-might as it shouts defiance at the ruthless aggressors!

Cavalcade of Aviation

THRILL to the first flight of the "Kitty Hawk" . . .
THRILL with America’s first war ace, Capt. Eddie Rickenbacker, in action . . . THRILL and WONDER at the freak designs that helped America get its wings . . . THRILL to the first American air-bombers in action . . . THRILL ONCE AGAIN with America’s air heroes—Byrd, Chamberlain, Post, Rogers, Earhart, Elder and others . . . THRILL to General Billy Mitchell’s forecast of war in the air . . . THRILL to America’s mighty air power blasting its enemies from the skies!

World Premieres in Dayton and Dallas — NATIONAL RELEASE, DEC. 31
'THE MEN IN HER LIFE' SLOW-MOVING COSTUME DRAMA
Rates: ● ● generally on names; n. g. for action spots.

Columbia
99 minutes.

Loretta Young, Conrad Veidt, Dean Jagger, Eugene P. Movitch, Otto Kruger, John Shepperd, Paul Baraff, Ann Todd, Holmes Herbert, Billy Rees, Tom Ladd, Ladmlia Toertaka, Victor Varconi, Cherry Hardy.

Directed by Gregory Ratoff.

A boxoffice title, several fine performances and an excellent production are wasted on this, a pretentiously costumed costume picture. Although Gregory Ratoff has directed "The Men In Her Life" with great care, he is unable to make the films come to life except for the feminine patrons who are swayed by this type of romanticized story. "The Life and Loves of a Ballerina"

might more aptly describe a plot which employs all the sentimental scenes and melodramatic situations so familiar to playwrights in the '90s. Loretta Young evidently wanted to some pains to simulate the graceful gestures and foot-work of a great toe dancer. While the ballet numbers are elaborately staged, they will interest the classical dance fans far more than the average movie patron. Definitely not for action spots, but the star and title will mean fair business in nabeouched houses.

The story sticks close to a pattern—that of a friendless circus performer who is taken in hand by a retired ballet master (Conrad Veidt) and, after intensive training, becomes a great ballerina. Although she loves a younger man, the ballerina marries Veidt following her successful debut. After Veidt's death, she marries a wealthy American (Dean Jagger), but they quarrel and separate before he knows she is to have a child. She goes on to new triumphs until Jagger takes the title and wealth. Young, who is himself a star, fails. The story is a down-grade. In a fearful climax, she scores one last triumph knowing that her child will be watching, and then gives up her career to coach her daughter.

Miss Young looks lovely in the 19th Century costumes and gives a sincere performance, but it is Conrad Veidt, in a fascinating portrayal of her dance mentor who really stands out. Ann Todd, one of the screen's best child actresses, also contributes a splendid bit. Dean Jagger and John Shepperd are handsome and capable as theballerina's other two loves and Eugene Movitch gives one of her effective tight-lipped portrayals.

LEYENDECKER

'HELLZAPPIN' SHOULD HAVE THE NATION HILARIOUS
Rates: ● ● ● generally.

—HOLLYWOOD PREVIEW—

Universal
83 minutes.


The fabulously successful stage show, "Hellzappin'", a boisterous impertinent, hilarious series of gags and stunts performed by Olsen and Johnson during 20 years of vaudeville, has become one of the goddeslest (and stillest) films of any season. It did not seem possible that the type of hilarity which went into the making of the legitimate show could be transplanted successfully to the screen. Yet, here it is for all to see—for the less inhibited to howl at, and the dignified or pinch-limped sophisticates to grudgingly snicker at. But everybody's going to laugh. As a matter of fact, we suspect that the movie "Hellzappin" may set this tense nation to roaring at its antics.

The plot, if one may call it that, has to do with the projected filming of "Hellzappin" and the existence of the studio on a love story. The stars see it unfolded before their eyes—a slim, little tale about a writer who is in love with an heiress, but refuses to propose to her on two accounts—he won't marry for money and his best friend is in love with her. Olsen and Johnson, playing the same characters, manage to cause considerable confusion throughout and their efforts are climaxed when their attempts to ruin the hero's show result in their unqualified success—as a comedy.

The gags flow thick and fast. The audience participation angle is cleverly worked in. There's the guy who wants to read during the performance and sits by the footlights with a pie. Later she redeems herself by leading an army of townswomen against the bandits and holding them off until the sheriff's posse arrives.

Temporarily deserting the "Blonde" series for this western romp, Penny Singleton is fetching com as the tomboyish heroine. Ann Miller is less convincing as a hard-boiled cafe entertainer and it is only when she is doing an acrobatic number or tapping atop a piano that she forgets her mountiful sheriff who takes his customary pie punishment with good grace and Charlie Ruggles and Allen Jenkins are helpful in the comedy department.

Frank Strayer's direction is in the burlesque vein throughout.

LEYENDECKER

'GO WEST, YOUNG LADY' SLAPSTICK WESTERN OK FOR DUAL BILLS
Rates: ● ● for dual bills in nabeouched; better for small towns

Columbia
71 Minutes.


An entertaining novelty programmer, "Go West, Young Lady" is average as light supporting fare for dual bills. If viewed in the spirit of fun, family audiences will find the players amusing and the laughs plentifully sprinkled throughout the slapstick story. To action fans, however, the plot will seem burlesque to the point of absurdity with only a few genuine thrills in the climax. Picture has many musical interludes which stand out only by virtue of the singing and dancing talents of Penny Singleton and the long-timed Ann Miller. Picture may click to good grosses in small towns.

Traveling by stagecoach to visit her uncle in the western frontier town of Headstone, Penny Singleton proves she can handle a gun when Indians attack the coach. Her uncanny performance is so impressed with her marksmanship that he falls in love with the girl and proposes to her soon after their arrival in Headstone. Glenn Ford finds that Headstone is being terrorized by a masked bandit, but just when capture is near, Penny accidentally hits the sheriff with a pie. Later she redeems herself by leading an army of townswomen against the bandits and holding them off until the sheriff's posse arrives.

'WHAT THE NEWSPAPER CRITICS SAY

"...Artistically and emotionally recounts the triumphs and tribulations of a love-bitten ballerina...Probably will receive a certain amount of scholarly interest, whatever its defects."—DANA, N. Y. HERALD TRIBUNE.

"...Harks back to the old outmoded notion that a star can carry a show with nothing more for a story than a string of rustic cliches. Made up of an old starlet's formula, was ever pulled in film ballets."—CROWTHOR, N. Y. TIMES.

THE MEN IN HER LIFE
Columbia

"...I thought it was confused in outline, you should see it when it is fogged down with ballet scenes, and dialogue. Brother, that's something."—BOEHNHEIL, N. Y. WORLD-TELEGRAM.

"...A little longer than it is...Leaves the picture squarely up to the loyal fans of Loretta Young."—WINSTEN, N. Y. POST.

THE MEAN IN HER LIFE
Columbia

"...If you think it is confused in outline, you should see it when it is fogged down with ballet scenes, and dialogue. Brother, that's something."—BOEHNHEIL, N. Y. WORLD-TELEGRAM.

"...Harks back to the old outmoded notion that a star can carry a show with nothing more for a story than a string of rustic cliches. Made up of an old starlet's formula, was ever pulled in film ballets."—CROWTHOR, N. Y. TIMES.

FILM BULLETIN 20
'CONFESSIONS OF BOSTON BLACKIE' ACTION-FILLED MURDER MYSTERY

Rates ● • in action spots.

Columbia
65 minutes.


Directed by Edward Dmytryk.

The second in Columbia's "Boston Blackie" series is a fast-moving murder mystery made-to-order for the action fans. Making no pretensions toward being other than a program thriller, "Confessions of Boston Blackie" fills the bill far better than the same company's recent "Lone Wolf" or "Ellery Queen" films, all of which were below par. The plot never becomes too involved and, to Director Edward Dmytryk's credit, the typical slapstick touches have been injected without destroying the suspense. Exciting fare for the action spots, this will make a fair supporting dueller as well.

The story revolves about a huge marble statue, being sold by Harriet Hilliard, and its faked counterpart with a hollow interior. At the public auction, Miss Hilliard threatens to expose the art dealers, but one of them is killed before she can reveal that they have made a substitution. In the excitement, the body disappears and Boston Blackie, present at the auction, is blamed for the killing. He evades the police and tracks down the fake statue which is first sold to a playboy and then resold to the dead man's partner, (Ralph Theodore). The exciting climax has the principal trapped in a sound-proof storage vault, but Blackie even tricks his way out of that in time to reveal that Theodore killed his partner and hid the body inside the hollow statue.

Chester Morris gives a first-rate portrayal of the devil-may-care reformed thief. Richard Lane is amusing, if not quite convincing, in a bungling detective role. Lloyd Corrigan and George E. Stone ably assist on the comedy end. The vocalist, Harriet Hilliard, makes a pleasing heroine although she gets no opportunity to sing.

LEYENDECKER

'RIOT SQUAD' ACTION MELODRAMA WITH GOOD INDEPENDENT CAST

Rates ● • in action spots; a fair dueller for neighborhoods.

Monogram
58 Minutes

Richard Cromwell, Rita Quigley, John Miljan, Mary Ruth, Herbert Rawlinson, Mary Gordon, Donald Kerr, Jack G. Smith, Richard Clarke, Noel Cravat, Arthur Space, Sparky.

Produced and Directed by Edward Finney.

Well-acted, fairly-exiting, and climaxed by a thrilling police chase of a band of crooks attempting to escape in an ambulance, "Riot Squad" is satisfactory program fare. The convincing and natural performance of Richard Cromwell, ably assisted by attractive Rita Quigley, smoothly villainous John Miljan and little Mary Ruth, makes a plot that is a mixture of mobsters, romance, human interest and sentiment seem plausible and interesting. The good marque title will help to push this over in action houses.

Cromwell, a young ambulance surgeon, is celebrating his engagement to Nurse Rita Quigley at a night club run as a front by John Miljan, head of a gang of hoodlums, when Miljan receives a bullet wound while killing a policeman. Cromwell is called into Miljan's office to dress his wound and by threats of a rub-out is forced to become doctor to the gang. The young medic can't explain the situation to his fiancee and she breaks off their engagement. Rita adopts the policemen's little daughter, Mary Ruth. Cromwell tips off the police and agrees to help them round up Miljan's mob.

Miljan learns of the plan, but Cromwell tricks him by insisting on an ambulance to take the wounded man to the mob's hideout and then drives the vehicle through the streets so wildly that the police chase it until Cromwell crashes the ambulance into a police station, where Miljan and his gang are captured.

Herbert Rawlinson, as the police chief, and Mary Gordon, as the nurse's housekeeper, are outstanding in small parts. The canine star, Sparky, makes a hit as Mary Ruth's special pal.

CRAWFORD (Hollywood)

"Entertainment ONLY is Theatres' Policy"

SAYS MOTION PICTURE DAILY

Here's Universal's tonic for the gala winter sports and holiday season!

JINGLE BELLES

A PERSONALITY and NAME BAND MUSICAL

starring

Gloria JEAN

and the famous Decca Record Radio and Stage favorites

MILT HERTH SWING TRIO

with The Sportsmen, Lee, Lynn and Lou, and the Schubalter Dancers

Fascinating ski-thrills in a fun-infested winter resort, while Gloria, Jean sings "Sly Old Gentleman," "Tambourine" and "Jingle Bells"

DATE IT NOW!
'MELODY LANE' LIGHT MUSICAL HAS GOOD SINGING
Rates • • — as supporting dualler.

Universal
60 minutes.
The Merry Maes (Judd, Ted and Joe Mc-Michael and Mary Lou Cook), Sandy, Leon Errol, Butch and Buddy, Anne Gwynne, Robert Paige, Don Douglas, Ed Piel, Jr.
Directed by Charles Lament.

A light and inconsequential programmer, "Melody Lane" has enough warbling by The Merry Maes to put it over as a supporting dualler. The boys of this rhythm foursome again attempt to use the Ritz Bros. comedy-style, with very little success, but, when they start harmonizing, they prove that they are leaders in this field. The nonsensical story is merely a frame for the musical talents of The Merry Maes, the familiar humorous ef-forts of Leon Errol, Butch and Buddy and little Sandy's precious stunts. Errol can always be depended on for a few laughs, but the songs are all that really count. For the nubberhouses where the youthful fans will enjoy the swing numbers.

The story concerns the difficulties in get-ting a name band to play on Kornies' Break-fast Food. Butch (the king of the president (Leon Errol) and his insistence on joining in the musical broadcasts. Robert Paige, leader of the band in the stick, finally agrees to play for Kornies if his orphaned niece, Sandy, becomes accustomed to city surroundings. The complications stem from Errol's making a nuisance of himself by cutting in on the rehearsals and from Sandy's disappearance and the resultant kidnapping scare. Errol is found innocently walking Sandy home and, after his arrest, he agrees not to meddle with the new band.

Sandy is still a cute little girl who now indulges in a few almost-unintelligible re-marks. We suspect she is pretty much of a "has-been" insofar as boxoffice value goes. The mischievous brats Butch and Buddy also need some new material. Robert Paige and Anne Gwynne are merely adequate as the romantic leads, but Mary Lou Cook shows promise as a trouble-making singer.

FRANK

'A MISSOURI OUTLAW' RED BARRY WESTERN HAS GOOD CAST
Rates • • in action spots.

Republic
58 minutes.
Don "Red" Barry, Lynn Merrick, Noah Beery, Paul Fix, Al St. John, Frank La Rue, John Merton, Carleton Young, Lee Shumway, Raphael Bennett, Frank Brownlee, Kermit Maynard, Ken Duncan, Snowflake.
Directed by George Sherman.

"A Missouri Outlaw" has a full quota of action to satisfy the western fans. Unfor-tunately, the story keeps the star, two-fisted Don "Red" Barry on the sidelines during the first half of the film, but he later makes up for this by riding, shooting and fighting his way to a rip-roaring climax. The supporting cast, which includes that dependable character actor, Noah Beery, is well above average for a western and the photography is deserv-ing of special comment as well. It adds up to good fare for the cowboy addicts.

Barry plays a hot-headed young westerner who returns to his home town despite the fact that his father, the sheriff (Noah Beery) is determined to put him on trial for a mur-der charge. Knowing that his son shot in self-defense, Beery believes that a fair trial will free him. Before this can be accomplish- ed, two members of the town's racketeer element kill Beery while escaping from jail and the blame is placed on Barry. The pro-tective association, which has the dalrymen of the town at its mercy, gives testimony against Barry in court and he is forced to escape to try to prove his innocence. With the aid of a timid old dairyman, Barry finally rounds up all his suspects and makes the killer confess.

Don "Red" Barry is thoroughly convincing as the vengeful hero. Noah Beery is ex-cellent as his law-abiding father and Al St. John is both amusing and pathetic as a weak-willed dairyman. This old-time actor is responsible for all the film's lighter mo-ments and deserves a permanent spot in the Barry westerns. Lynn Merrick, the standard Barry heroine, has little to do but look attractive, which she does exceptionally well.

P. L

'JESSE JAMES AT BAY' GOOD ROY ROGERS WESTERN
Rates • • in action spots.

Republic
56 Minutes
Directed by Joseph Kane.

Another lively Roy Rogers outdoor vehicle with the usual high quota of riding action and shooting thrills. The attempt to give "Jesse James at Bay" some historical signi-ficance is only moderately successful, with the outlaw remaining a typical Roy Rogers portrayal. The star has a dual role, that of the retired James and a down-and-out gambler who resembles him, and he plays them both capably and in a manner to please his numerous followers. The story has been held to a swift pace by Director Joseph Kane and the film should draw well in action spots.

A foreword explains that a legend has per-sisted that Jesse James escaped hanging and lived to settle down in the West. A letter from his old friend, Sheriff "Gabby" Hayes, brings Jesse out of retirement to champion the cause of settlers who are in danger of losing their options on land alon-gside the railroad. The swindling president (Pierre Watkin) has permitted the settlers to improve the property and is now demanding huge sums which Jesse steals from the trains carrying gold shipments. In despera-tion Watkin hires a bandit who resembles James to steal and burn the settlers' farms and put them against their benefactor. The two outlaws, good and bad, interchange identities until Jesse exposes the swindling banker.

George "Gabby" Hayes supplies the be-whiskered comedy relief in more than ade-quate fashion and Pierre Watkin is a suave and effective villain. The two girls, impish Sally Payne and Gale Storm are attractive, although scarcely credible as newspaper re-porters of the '90s.

LEYENDECKER

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

Film
BULLETIN

THE INDEPENDENT TRADE JOURNAL
'THE WOLF MAN' FANTASTIC TALE MAKES GOOD HORROR FILM

Rates • • + in action spots; better where exploited.

Universal
70 minutes.
Directed by George Waggner.

Made to order for the thrill fans, "The Wolf Man" ranks well up as a horror film, despite a fantastic story. Imaginative direction by George Waggner and the capable performances of a fine cast do much to make the spectator overlook the implausibilities of the tale based on the legend of the werewolf. An eerie quality pervades the entire film and the ending climax is guaranteed to make the average patron shudder. The title and the Lon Chaney, Jr. characterization make this an exploitation "natural" for the action spots. Cast names also make it a fair dualler generally.

The story unfolds in and around an ancient British castle to which Lon Chaney, Jr. returns after a long sojourn in America. Chaney meets an antique dealer's daughter, buys a heavy case with a werewolf symbol on it from her and, later, is forced to use it on a gypsy fortune-teller when he attacks and kills a village girl. In the struggle, Lugosi, in his werewolf guise, bites Chaney who henceforth, according to legend, must also carry the half-man, half-beast symbol. Although Chaney actually respects Miss Ankersons and her fiancé, he attempts to attack her during one of his bestial moments and is killed by his own father armed with the wolf-headed cane. In death, the wolf re-assumes human shape as the father and the villagers look on in horror.

In a difficult role resembling his late father's portrayals, Lon Chaney, Jr. gives a strong, yet sympathetic, performance as the unhappy man. His werewolf characterization is an effective make-up feat. Maria Ouspenskaya is excellent as an old gypsy woman with a sense of foreboding and Patricia Knowles and Evelyn Ankers handle the slight romantic scenes competently. Claude Rains, Warren William and Ralph Bellamy do little but add marquee value to the cast and Bela Lugosi is killed off after a ten-minute scene.

LEYENDECKER

'BORROWED HERO' COMPETENT INDIE ACTION OFFERING

Rates • • as dualler in action pop houses-HOLLYWOOD PREVIEW

Monogram.
65 Minutes.
Directed by Lewis D. Collins.

"Borrowed Hero" is the story of a young and energetic prosecuting attorney who cleans up lawlessness in his city — even though it means attacking sanctimonious big shots who pose as civic leaders and head drives against Vice. The only twist is the fact that the young chap gets his opportunity after he is instrumental in capturing a big-shot crook. The plot is routine stuff — acted and directed in the same groove, but it has been produced competently and has a fair-to-middling cast. It will satisfy as a dualler in the action spots.

HANNA (Hollywood)

'SING FOR YOUR SUPPER' FORMULA MUSI-QUICKIE

Rates • • as dualler only.

Columbia
65 minutes.
Directed by Charles Barton.

Strictly formula as to plot and thoroughly routine as regards to songs and direction. "Sing For Your Supper" is another run-of-the-mill programmer from Columbia. The two performers who manage to shine through the dull proceedings are Jinx Falkenburg, who sings well and gives a poised and capable performance, and Bert Gordon, known to radio fans as "The Mad Russian," who garners many laughs with his phoney accent and broad comedy. Although he resorts to extremely obvious humor, Gordon's antics amuse the masses and exploiting his name may help business in neighborhood houses. Strictly for the dual — and in the supporting spot only.

Eviction proceedings against Charles "Buddy" Rogers' band are halted when the owner of the dance hall (Jinx Falkenburg), a Park Avenue heiress, takes an interest in the leader. Just for a lark, Jinx permits Rogers, who is unaware of her real identity, to put her on as a dance hostess. She soon takes over the singing spot with the band and, through her influence, they arrange to open at a smart night club. When the newspaper publicity reveals the fact that Jinx is an heiress, Rogers is upset but Cupid, in the form of The Mad Russian, patches up matters for a happy finale.

F. L.
WHAT THE NEWSPAPER CRITICS SAY

Highlights from Reviews of New Pictures By Foremost Critics

H. M. PULHAM, ESQUIRE
M-G-M
"...A grown-up and intelligent picture... Steadily interesting, rich in humor and well worth seeing."—CREELMAN, N. Y. SUN.
"...Proceeds with quiet and keen reminiscence to establish itself as one of the sensitive, solitary pictures of the year...More given to mood, to time and its passage, and to the social milieu than to action..."—WINSTEN, N. Y. POST.
"...Superior film... Tremendously vital and entertaining... Young turning in a truly brilliant performance...Always has the dramatic excitement to hold one's interest."—BARNES, N. Y. HERALD TRIBUNE.
"...Told at such tedious length, with so many needless repetitions that are dull enough the first time around, that all of the poignance is boiled out of it and nothing much is left but a dry melancholy flavor..."—CROWOTHER, N. Y. TIMES.

CONFIRM OR DENY
20th Century-Fox
"...Combines sentimentality and blood-and-thunder melodrama in equal proportions...Pretty much of a phony..."—CREELMAN, N. Y. SUN.
"...Small, routine... On the credit side, it has plenty of action with an extra measure of excitement..."—WINSTEN, N. Y. POST.
"...An interesting documentary as well as an entertaining melodrama... Intensely stirring... Inspiring..."—DANA, N. Y. HERALD TRIBUNE.
"...Somewhat incredible, yet moderately exciting... Archie Mayo has directed the film swiftly, which helps a lot..."—T. P. M., N. Y. TIMES.
"...Topical excitement and some interest are to be found in the air-raid scenes and the ruins left after the Luftwaffe has visited. But the story, is even less happy than its background..."—GAGNAN, PHILA. LEDGER.

NIGHT OF JANUARY 16
Paramount
"...Filmy melodrama... Slipshash thriller..."—CREELMAN, N. Y. SUN.
"...Better-than-average B thriller... Any resemblance between the foot-light vehicle and the current screenodrama is purely coincidental..."—WINSTEN, N. Y. POST.
"...Isn't as good as it could have been... Really amusing bits of comedy..."—E. J. S., N. Y. HERALD TRIBUNE.
"...Engrossing... Although making no pretense to cinema grandeur, is a compact and adult thriller of better than average quality..."—A. W., N. Y. TIMES.

KATHLEEN
M-G-M
"...Dull, silly and sentimental. Even a Shirley Temple can't stand up against that..."—CREELMAN, N. Y. SUN.
"...Old-fashioned and obvious yarn... Grows on you as it goes along..."—THIRER, N. Y. POST.
"...Even though her current vehicle is far from sturdy, she (Shirley Temple) gives a nicely rounded portrayal... Not in any sense a distinguished film..."—BARNES, N. Y. HERALD TRIBUNE.
"...Her new sponsors haven't done right by our Shirley... Script writer seems to have become all thumbs... Stilted situations..."—T. S., N. Y. TIMES.

AMONG THE LIVING
Paramount
"...This little thriller enlists your sympathies while belaboring your sense of horror... Exciting..."—E. J. S., N. Y. HERALD TRIBUNE.
"...Singularly ill-timed offering... Has a good chance of being the dreariest film of the year..."—T. S., N. Y. TIMES.
"...Grim melodrama... Could easily stand by itself as a striking screen drama... With Albert Dekker playing a dual role superbly and the hard-hitting direction of Stuart Heisler, it makes its points with savage emphasis..."—BARNES, N. Y. HERALD TRIBUNE.

BIRTH OF THE BLUES
Paramount
"...Straight down the groove—a blend of jump-and-jive music that should make the 'hip cats' howl... As pleasant an hour-and-a-half killer as the musically inclined could wish..."—CROWOTHER, N. Y. TIMES.
"...Movie entertainment utilizing a certain mixture of hot jazz and blues for background. From that point of view it's very nice..."—WINSTEN, N. Y. POST.
"...Mighty entertaining... Excellent fun, filled with oldtime favorite songs, a good deal of laughter and excitement and some right smart performances..."—BOEHNEL, N. Y. WORLD-TELEGRAM.
"...Ingenious blend of swing music, comedy and straight drama... Captivating entertainment... Something out of the ordinary in the way of musical plays..."—W. H., N. Y. HERALD TRIBUNE.

CADET GIRL
20th Century-Fox
"...Silly script larded with catchpenny patriotism..."—T. S., N. Y. TIMES.
"...One of those plot-worked-out-way-in-advance numbers... Fills bills satisfactorily..."—THIRER, N. Y. POST.
"...Routine potpourri of romance versus career, reason versus impetuosity and the essential claptap of drums and music and night-club dissipation... Tunes and lyrics are good. The performers are earnest for the most part, but stymied by their material..."—DANA, N. Y. HERALD TRIBUNE.

BLUES IN THE NIGHT
Warner Bros.
"...Very lively set of characterizations, most of them far above the ordinary run. Varied mixture... Brimming vitality..."—WINSTEN, N. Y. POST.
"...Melodious... Story goes into a nose dive from which it never recovers... The car, if attuned to the popular groove, revels in the music..."—T. M. P., N. Y. TIMES.
"...Long, tortuous and extraordinarily depressing..."—BOEHNEL, N. Y. WORLD-TELEGRAM.
"...Conjures up considerable dramatic power, thanks to some stanch acting... Might have resulted into an honest and decent film. As it stands, though, it is only intermittently entertaining..."—BARNES, N. Y. HERALD TRIBUNE.

THE FEMININE TOUCH
M-G-M
"...About as feeble and fumbling as anything that has come along all year..."—BOEHNEL, N. Y. WORLD-TELEGRAM.
"...Light... fluffy... repetitious... Some of the dialogue is glib, but for the most part the action is feverishly padded..."—THIRER, N. Y. POST.
"...Captivating performance by Rosalind Russell, bright dialogue and an antic treatment add up to considerable amusement. Settle for laughs and you may well overlook the slight story..."—BARNES, N. Y. HERALD TRIBUNE.
"...Lightly written conversation piece on the overworked subject of marital mixup with Miss Russell in top form..."—T. S., N. Y. TIMES.

CONFESSIONS OF BOSTON BLACKIE
Columbia
"...Although the story is oldhat, it has been done with more speed, freshness and humor than one usually finds in a film obviously directed at a double bill..."—BOEHNEL, N. Y. WORLD-TELEGRAM.
"...When Morris is on the screen, there is action, suspense and some good comedy. When he isn't, the film becomes a bore..."—E. J. S., N. Y. HERALD TRIBUNE.
"...A lot of furious motion, but it doesn't get anywhere... Just a weirdly static chase with siren blowing..."—T. S., N. Y. TIMES.
"...You chase me and I'll chase you... If you don't object to machelot or (stencil) made sequels to series which are so old the hair is growing out of their ears, this will pass muster in an emergency..."—WINSTEN, N. Y. POST.
EXPLOITATION
PICTURE
of the issue

THE WOLF MAN . . .
Universal has revived the ancient and fear-
some legend of the werewolf and, as usual,
it is an exploitation natural. All audiences en-
joy a thrill that can really make them shudder and your ballyhoo
should go all-out in telling them that "The
Wolf Man" is eerie, chilling and shocking.
The press sheet is loaded with many stunts
and the veteran show-
man has a few of his
own up his sleeve.

A Universal Picture. Direc-
ted by George Waggner.
Cast: Claude Rains, War-
en William, Ralph Bel-
lamb, Patric Knowles, Bela
Lugosi, Maria Ouspenskaya,
Evelyn Ankers, Lon Chan-
ev, Jr. Camera man, Joseph
Valentine.
SHORT SUBJECTS
FROM BOSTON
By BARCLAY
• TRADE SCREENINGS

Jan. 5—10:30 a. m.—Call Out the Marines (RKO) — RKO Screening Room.
Jan. 5—10:30 a. m.—Young America (20th-Fox) — 20th-Fox Screening Room.
Jan. 5—2:00 p. m.—Son of Fury (20th-Fox) — 20th-Fox Screening Room.
Jan. 6—10:30 a. m.—Joan of Paris (RKO) and Sing Your Worries Away (RKO) — RKO Screening Room.
Jan. 6—10:30 a. m.—Right to the Heart (20th-Fox) — 20th-Fox Screening Room.
Jan. 6—2:30 p. m.—A Gentleman at Heart (20th-Fox) — 20th-Fox Screening Room.
Jan. 7—10:30 a. m.—Valley of the Sun (RKO) — RKO Screening Room.
Jan. 7—11:00 a. m.—Woman of the Year (MGM) and Joe Smith, American (MGM) — MGM Screening Room.
Jan. 8—2:15 p. m.—Woman of the Year (MGM) and Joe Smith, American (MGM) — MGM Screening Room.
Jan. 14—10:00 a. m.—China Caravan (MGM) and We Were Dancing (MGM) — MGM Screening Room.
Jan. 14—2:15 p. m.—China Caravan (MGM) and We Were Dancing (MGM) — MGM Screening Room.
Jan. 28—10:00 a. m.—Born to Sing (MGM) and Out of the Past (MGM) — MGM Screening Room.
Jan. 28—2:15 p. m.—Born to Sing (MGM) and Out of the Past (MGM) — MGM Screening Room.

Arthur K. Howard, business manager of the Independent Exhibitors, Inc., expects that the annual meeting of the New England branch of Allied will be held here within the next few weeks. General program in the past has been to hold the local confab following the National Allied discussions which are generally held the first of the year...

Ed Carroll is operating the latest theatre opened in South Boston, the Imperial, managed by Fred Sugarman. Members of the Independent Exhibitors, Inc., were among the film distributors making reservations for the annual local New Year's Eve party, held this year by the Motion Picture Salesmen's Club at the Crystal Ballroom at the Hotel Kenmore, Boston. William Horan is now local branch manager for Warner Brothers. He was promoted from the sales staff. Norm Ayers, who succeeded Tom Spry some years ago as branch manager, goes into the newly created post of district manager...

Robert Rosen of the Copyright Protective Bureau has been conducting investigations in this territory... Harry Asher, head of the Producers Releasing Corp. in Boston and New Haven, is being honored by a play date drive extending from January 18 to March 28...Latest marquee tip on Frank Lydon's house, the Hamilton in Dorchester, was "Dangerous Lady," and "Never Give a Sucker an Even Break."...E. Harold Stoman and Edward Ansin, Independent Exhibitors of the downtown area, have advertised draft notices that resulted from imposing on defense taxes...With Earl Carroll's Vanities the stage show attraction at the RKO Boston. New Year's Eve tickets have been going at $1.54 and $1.10. Those that pay $1.65 get seats...Sam Berg has been re-elected president of the Cinema Clubs, Inc. Bill Cuddy returns as first vice-president..."Sergeant York" had a big first week as the Metropolis, falling off on the second stanza and followed strongly at the Paramount and Penway...Personal appearance of J. P. Marquand and Robert Young at the opening of "H. M. Pulham, Esq." at the Roxy and Orpheum, made for big biz at the opening of the engagement. Although hit by the war, it was held over for a second week, together with "Sing It, Kelly. Universal veteran, has been critically ill here for the past few weeks and here's to a Happy New Year to yez all.

Are Not Enough" so-so at the same two houses. "Keep 'Em Flying" and "Moon Over Her Shoulder" was hit by the Marx motif...

THE INDEPENDENT TRADE JOURNAL

FILM BULLETIN

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LOUISIANA PURCHASE... The Broadway smash hit Morrie Ryskind musical which ran for 56 weeks, has become a Paramount picture with Bob Hope, Victor Moore, Zorina, and Irene Bordoni in the featured roles. This political satire has the original Irving Berlin tunes, glorious Technicolor, beautiful girls, and a supporting cast which includes Dona Drake, Raymond Walburn, Maxie Rosenbloom and Frank Albertson. Irving Cummings was the director.

SING FOR YOUR SUPPER... Jinx Falkenburg co-stars with Charles Buddy Rogers in this Columbia musical comedy about a swank society heiress who turns hostess for a band to prevent their being dispossessed. The complications which ensue when her identity is publicized are cleared up by Med Russian Bert Gordon, in his own hilarious way. Eve Arden, Don Beddoo and Bernadene Hayes are featured. Charles Barton directed.
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